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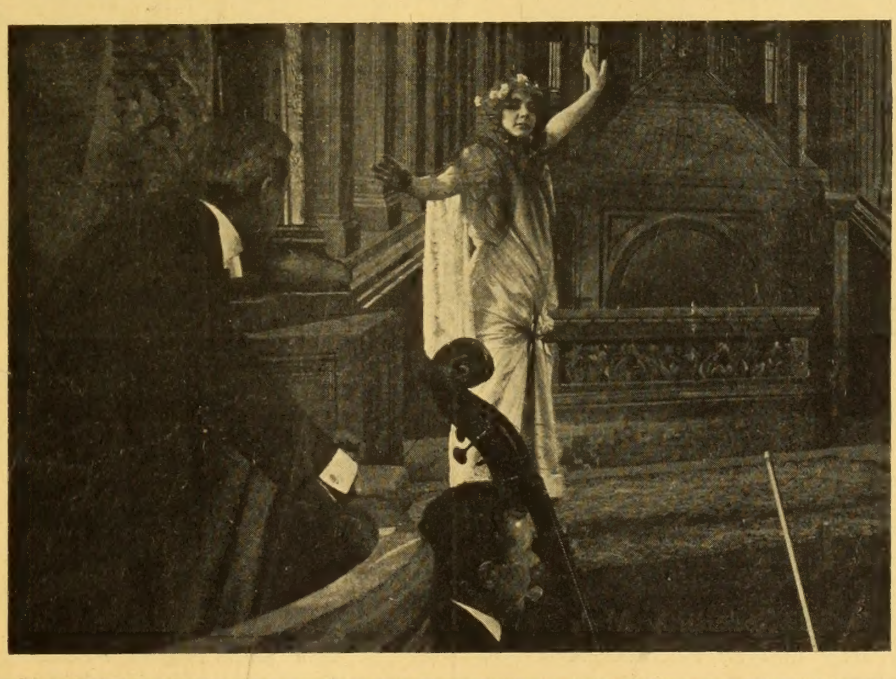
Vol. 13. No. 1 July 6, 1912 Price, 10c.

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from Selig's Fourth of July Release, "The Last Dance."

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER THREE-A-WEEK

SUNDAY, JULY 7, "Under Two Flags" in 2 Reels

SUNDAY, JULY 7, "Under Two Flags" in 2 Reels

"UNDER TWO FLAGS"

BY OUIDA — IN TWO REELS

OUT SUNDAY, JULY 7

See Page 89 For Special Announcement

RELEASED TUESDAY, JULY 9

"PA'S MEDICINE"

AND

"THE HAZERS HAZED"

Screaming Comedy Split-Reel Partly Made in Florida and Partly in New Rochelle—A Pleasant Swing from South to North.

RELEASED FRIDAY, JULY 11

"NURSIE

AND

THE KNIGHT"

A Juvenile Surprise Film Enacted by Two-Score Child Players Whose Performance Is Remarkable—A New Kind of "Kid Picture"

Thanhouser Co., New Rochelle, N. Y.

Send me FREE June Feature-frame. I am / I am not getting "The Thanhouser News."

Name.....

Address.....

Exchange.....

Coming! "PUT YOURSELF IN HIS PLACE" Charles Reade's Great Story "LUCILLE." By Owen Meredith "MERCHANT OF VENICE," By Shakespeare In 2 Reels

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company Agents for U. S. and Canada

FILM SUPPLY CO. OF AMERICA

FOUR-A-WEEK ESSANAY

WORLD-WIDE! ALL-SATISFYING!

ESSANAY FILM POPULARITY!

THIS WEEK! FOUR GREAT FEATURES THIS WEEK!

Released Tuesday, July 2nd

"On the Cactus Trail"

A splendid, virile and gripping Western drama featuring Mr. G. M. Anderson in one of his world-famous characterizations. Unquestionably a feature, and a fine subject with which to start the new month! Book immediately!

Released Thursday, July 4th

"White Roses"

A wonderfully appealing heart-interest drama that runs the gamut of love and tenderness. Extraordinary in plot, beautiful in point of production and presenting Francis X. Bushman in another of those exquisite roles that have won him such sweeping popularity! Great for your patriotic program!

Released Friday, July 5th

"The Butterfly Net"

Light, airy and altogether charming! A summer idyl that involves international complications deliciously captivating and featuring Miss Beverly Bayne and Mr. Bushman in wonderfully attractive roles.

Released Saturday, July 6th

"Broncho Billy's Narrow Escape"

Another tense Western drama of the famous "Broncho Billy" series, with Mr. G. M. Anderson in his popular character-creation! The talk of two hemispheres! Produced in the heart of the great West, and pulsating with the spirit of the endless plains!

COMING SOON! COMING SOON!

"The Fall of Montezuma"

(In Three Reels)

3 Sheet Posters

OF "BRONCHO BILLY'S NARROW ESCAPE," IN FULL 4 COLORS, BEAUTIFULLY LITHOGRAPHED, 50c EACH. ORDER FROM YOUR EXCHANGE OR DIRECT FROM THE MORGAN LITHOGRAPH CO., CLEVELAND, OHIO.

Write For Prices On

Those Anderson One-Sheet Posters, Lithographed in 4 Sepia-Tones! Great for Your Classy Lobby Display! For Your Souvenir Night!—Those Artistic Anderson Postal Photos! Wise Exhibitors Are Getting Essanay's Monthly Advance-Notice Sheets! Four Big Pages, Cuts of All Your Favorite Players and Film Descriptions! Get Your Name on Our Mailing List!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA

Convict Life *in the* Ohio Penitentiary

Just Think of It!
The Only Moving Picture of the Kind Ever Made!

Taken by special permission of the State of Ohio and under the personal direction of HON. T. H. B. JONES, Warden

THREE REELS OF REAL PRISON LIFE

THAT REVEAL THE WORLD'S GREATEST AND MOST MODEL PENAL INSTITUTION IN ITS ENTIRETY.

Departments Shown that Visitors Never See

Such as

THE

FAMOUS BERTILLON SYSTEM
CONVICTS AT WORK
HOSPITAL AND THE OPERATING ROOM
FEMALE DEPARTMENT
PRISONERS AT THEIR MEALS
"BANKERS' ROW"
PALACE OF DEATH

EVERY FOOT MADE BEHIND THE GRIM, GRAY WALLS

Showing how over eighteen hundred daring and desperate law-breakers are paying the penalty of the inexorable law. Slaving day in and day out at hard and wearisome tasks, allowed fifteen minutes in which to eat, locked in cheerless cells through the long, lonesome hours of the night, and separated from friend and foe by stern and unyielding bars and bolts.

SENSATIONAL? YES, BUT AT THE SAME TIME A MORAL LESSON

Because these pictures can be shown in any church, before any school, and especially to the children, because they prove indisputably how strong is the arm of our great Nation and how swift and sure it will strike when the rights of its people are outraged.

State Rights Now Selling

And they are going mighty fast. And why should they not? The men who know realize that this picture is the feature of them all, and when you consider that

WE CAN FURNISH ADVERTISING THAT IS THE BEST EVER

Including threes, ones, halves in litho and block, cards, heralds, banners, cuts, booklets, display frames, one-sheet and three-sheet photo enlargements, novelties, photo frames, etc., it makes it

THE BIGGEST REAL FEATURE OF THE YEAR

Lose No Time. Write To-Day for Full Particulars and Price on Your State.

REMEMBER! EVERY FOOT MADE BEHIND THE WALLS

America's Feature Film Co.

406-7-8 Schiller Building. Chicago

MONDAY, JULY, 1

Imp "LO[illegible], WAR AND A BONNET"	**Nestor** "WHEN HEARTS ARE TRUMPS"	**Champion** "PAT'S BREECHES" "LITTLE OLD N. Y."

TUESDAY, JULY 2

Gem [illegible]EDAL OF HONOR"	**Bison** "THE SHERIFF OF STONY BUTTE"	**Eclair** "THE HOLY CITY" (2-reel)

WEDNESDAY, JULY 3

Powers "T[illegible]NEW GENERATION"	**Nestor** "HARD LUCK BILL"	**The Animated Weekly**

THURSDAY, JULY 4

Rex "PROP[illegible]T WITHOUT HONOR"	**Imp** "BETTY THE COXSWAIN"	**Eclair** "HEARTS AND MEMORIES"

FRIDAY, JULY 5

Powers "MA[illegible] AND MIS-MATES"	**Nestor** "YOUNG WILD WEST ON THE BORDER"	**Ambrosio** "THE AIR MAN" and "LEGEND OF THE CHRYSANTHEMUM"

SATURDAY, JULY 6

Bison "[illegible]RESTORATION"	**Imp** "HOME AGAIN—PRINTING AND ENGRAVING U. S. GOVT. STAMPS"	**Itala** "A WOMAN'S DUPLICITY" (2-reel)

SUNDAY, JULY 7

Rex "THE [illegible]NOWN BRIDE"	**Eclair** "FOR LOVE"	"ARABIAN THEATERS"

TE[illegible]EXHIBITOR'S PROGRAM

The UNIVERSAL Program

IMP

"Love, War and a Bonnet"

Monday, July 1

A spy dons Betty's bonnet and a cape and makes his escape. Betty recovers the bonnet after the spy has discarded it. Hearing steps approaching she runs away and hides, but her pursuer pulls her from her place of concealment—and proves to be her soldier sweetheart.

"Betty, the Coxswain"

Thursday, July 4

Betty's sweetheart is lured from his place in the college eight. So Betty puts on a coxswain's suit and steers the boat to victory.

"Printing and Engraving U. S. Stamps"

Saturday, July 6

Showing the printing, perforating and cutting of postage and commercial stamps. All the interesting operations are shown. On the same reel is

"Home Again"

One of the comedies of the year. If you don't get a good laugh out of this take something for your liver.

ITALA

"A Woman's Duplicity"

Saturday, July 6

A country girl wins the heart of her employer and becomes a woman of fashion. She visits her native village and misleads a former sweetheart. Her duplicity is discovered and results in a tragedy.

NESTOR

"When Hearts Are Trumps"

Monday, July 1

This is a Mexican story of love and adventure in which the poor suitor outwits a wealthy merican for the hand of the lovely Juanita.

"Hard Luck Bill"

Wednesday, July 3

The story of an elopement through aming incidents, in which papa is outwitted.

"Young Wild West on the Border"

Friday, July 5

Wild West is on the Mexican borde ust prior to the 4th of July. The Mexican flag is ing above the U. S. emblem, and he reverses the sition. A terrific fight ensues in which Wild Westnd his followers are victorious. Wild West's setheart is kidnapped, and he rescues her and landhe miscreants in jail.

REX

"A Prophet Without Honor"

Thursday, July 4

A humble preacher wins the hearts his hearers by his wonderful human sermons andchings.

"The Unknown Bride"

Sunday, July 7

An old man disinherits his son for engagement to an actress. The girl nobly gives young man his freedom, not wishing to injurim, but the father, a widower, determines to seat the youth receives none of his fortune. On dying bed he sends his lawyer out for a woman o will marry him, and the actress manages to elected. The old man dies, and she is reconciledthe son, having been left the entire fortune by terms of the will.

THE ANIMATED WEEKLY

Wednesday, July

Important events of the world.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY

for the Week of JULY 1

AMBROSIA

"The Legend of the Chrysanthemum"

Friday, July 5

A poetic Japanese legend which shows the chrysanthemum was born of filial love and sprang from the grave of a little child's mother.

On the same reel:

"The Airman"

A diverting comedy of adventures in the clouds.

BISON

"The Sheriff of Stony Butte"

Tuesday, July 2

In the contest for the hand of the girl the sheriff defeats his rival whom he proves to be a bandit and captures after a sensational fight.

"The Restoration"

Saturday, July 6

A cashier embezzles and juggles his accounts to throw suspicion on his assistant, who is arrested and escapes to the West. Years later he is re-arrested amid sensational scenes, but the dying confession of the guilty man saves him from prison.

CHAMPION

"Pat's Breeches"

Monday, July 1

Pat is a street cleaner. He gets his breeches wet and taking refuge in a servant's kitchen had many adventures before harmony was restored.

GEM

"The Medal of Honor"

Tuesday, July 2

The coveted medal of honor reached an old soldier in his old age and was sold to buy medicine which saved his life.

ECLAIR

"The Holy City"

Tuesday, July 2

Scenes from the Bible story of Jesus Christ are rendered with great reverence and devotional feeling in this beautiful two-reel picture.

"Hearts and Memories"

Thursday, July 4

A man whose wife has died goes to the country and meets a girl who falls in love with him, neglecting a former sweetheart. In a spirit of self-sacrifice, the man untruthfully tells the girl he does not love her and goes away, but later they are reunited when each has proof of the other's Affection.

"For Love"

Sunday, July 7

Emile Vaillant loves the daughter of the man for whom he works. He dares not express his love, however, despite the evident reciprocation of Miss Juliette. Her father is a hard man, and by his selfishness brings himself into a position where he is robbed. He accuses the clerk of stealing the money, but through the girl's love all is eventually adjusted.

On the same reel:

"At an Arabian Theatre"

POWERS

"Mates and Mis-Mates"

Friday, July 5

This picture shows the harmful effects which follow mis-mating in marriage; much suffering being caused by a young couple who were forced to marry against their will.

"The Coming Generation"

Wednesday, July 3

Resenting a fancied slight, the children masquerade as their elders at a fashionable cafe. While their frantic parents are searching all over for them the children furnish much amusement to the diners.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY

Coming Features

"Under Two Flags"

TWO REELS

Released Tuesday, July 9

A GEM MASTERPIECE

"Custer's Last Fight"

"101" BISON

IN THREE REELS

SENSATIONAL
THRILLING
SPECTACULAR

WATCH FOR RELEASE DATE

"Winning the Latonia Derby"

SENSATIONAL **IMP** FEATURE IN 2 REELS

Released Thursday, July 18

FLORENCE LAWRENCE

In Victor Release, Friday, July 12

"In Deep Waters"

Universal Film Mfg. Co.

1 Union Square :: :: :: :: :: New York City

MUSICAL BELLS

HAVE PROVEN TO BE THE MOST APPROVED DELIGHT OF THE MOVING PICTURE THEATRE

$40.00 UP

MANUFACTURED EXCLUSIVELY BY

J. C. Deagan

NEW ADDRESS

BERTEAU AND E. RAVENSWOOD PARK AVES.

CHICAGO

In answering advertisements kindly mention the Moving Picture World.

We hand you money

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All the Best, and more to follow.
Ask for our Classified Lists.
Book them — then ADVERTISE.
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Do it—all the wise ones are!

Feature Film Co. Toledo O.

Orchestra Music

FOR

MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

Piano, 58 cents each;	both No.'s	$1.15
Violin, 40 cents each;	both "	75c
Cornet, 35 cents each;	both "	65c
Druma, 30 cents each;	both "	55c

Send for free sample pages.

CLARENCE E. SINN

1501 Sedgwick St., Chicago, Ill.

ANOTHER BIG ONE COMING

THE EQUINE SPY

(TWO REELS)

Released August 23rd

A sensational "horse sense" feature with thrilling and spectacular incidents. "Don," the famous trick-horse, does everything but talk.

This is comedy week. An exhilarating Western comedy and a fast honeymoon comedy that is a scream from beginning to end are the big headliners on this week's bill.

WINSOME BUT WISE

Released Wednesday, July 10th

The bandit thinks he's a smart one, but the girl from the East is much smarter. She goes after him with a toy pistol—after he had robbed her stage coach—and gets him by a clever ruse. A Western comedy full of breezy situations and lots of fun.

HOTEL HONEYMOON

Released Friday, July 12th

The newly-weds, through the efforts of bell-boys who were not "tipped," are separated. The number on their room is removed and exchanged for a number of a room occupied by a society drunk. An old maid gets mixed up in the scandal and before the newly-weds are reunited there are some scandalous doings.

How Do You Like Our Expensive Art Posters?

CLASS? EH?

Solax Company

CONGRESS AVENUE, FLUSHING, NEW YORK

3 AMERICAN "WESTERNS" EVERY WEEK

Don't forget—Beginning July 3 You will have THREE WESTERN AMERICANS every week—three strong, dramatic subjects that mean increased box-office receipts for the wise theatre proprietor. Note those below. They represent the Uttermost in Western Backgrounds, Pantomime and Adventure. Not to Demand them is a mistake.

An Hour of Terror

(RELEASE WEDNESDAY, JULY 3.)

Away off on the frontier, the lonesome railroad agent pointed a direction to two prospectors. He went inside. An Indian cut the wire and later killed one prospector. Two women and two men reached the little station only to find the wire out of commission. There was a battle, the station became a great blaze and the women prepared to receive the last merciful bullets. But the news carried, and while the women stood with bared breasts, help came, ending that awful "hour of terror." A masterful subject, gripping and intensely dramatic.

The Vanishing Race

(RELEASE THURSDAY, JULY 11.)

The last of the Hopi Tribe, father, son, mother and daughter, camped near Beardstown, Ariz. Dick Wren saw the pretty Indian girl and ran away with her. Later, he went back to his first love. The Indian brother then shot him and himself died shortly thereafter. The father followed, ending the line of Hopi warriors forevermore. An Indian subject, unique, dramatic, with a vital touch that makes it the exception in Western pictures.

The Fatal Mirror

(RELEASE MONDAY, JULY 15.)

Pretty Jessie Brown, living alone with her brother in the mountains, knew no luxuries; so when Bob brought a mirror from town, her joy knew no bounds. Nor was her grief the less when it was broken. Bob posted a sign directed against sheepmen that day and was shot. Jessie, in revenge, shot his murderer, not seeing an outlaw in the bushes close by. When the posse came to get her the woods echoed with two shots. The posse captured the outlaw, who, when asked if he killed the cattleman, nodded and smiled. A beautiful tale of sacrifice, thoroughly Western.

American Film Mfg. Co.

5th Floor Ashland Block Chicago

"THE FALL OF BLACKHAWK"

Revolutionizes All Pre-Conceived Notions of TWO-REEL Subjects of a "Western Nature." There is a reason for this Which You Will Quickly Understand. For Instance—

An Ordinary TWO-REEL "Western" is merely a cheap novel dramatized, a story written around fictitious characters, with exciting battles, Indian fights, chases, etc., made to supply the demand for that kind of pictures.

But in *"THE FALL OF BLACKHAWK"* your appeal is universal. Beautiful battle-scenes, hand-to-hand encounters, swimming feats, the burning of Ft. Crawford, etc., furnish plenty of healthy excitement, *In ADDITION TO AN HISTORICAL TOUCH THAT WILL GRIP BOTH YOUNG AND OLD.*

STATE RIGHTS

Are Vanishing Fast, as we predicted. This Smashing, Historical Two-Reel Containing Such Famous American Statesmen as

ABRAHAM LINCOLN **JEFFERSON DAVIS**
ZACHARY TAYLOR **GEN. WINFIELD SCOTT**

Demands the Attention of Live, Up-to-the-Minute State-rights men as a new departure in film features.

You see the incidents that led to the Blackhawk War—the signing of the treaty of 1830, the first assault on settlers in 1831—how the news reached Springfield, where you see Abraham Lincoln, axe on shoulder, hearing the news, his volunteer company and what happened when they reported to General Scott; how Blackhawk, after his peace messengers were shot, decided to fight. Also a glimpse of Mrs. Zachary Taylor and her two daughters, their determination to visit their father at Ft. Crawford, how Blackhawk captured Sarah Taylor and how Jefferson Davis recaptured her and fell in love with her, the famous attack on Ft. Crawford with burning fagots, battering rams, and finally the successful attack with flaming arrows. We see the suffering inside the fort and the marriage of Davis and Sarah, finally the ultimate capture of Blackhawk, after a blood-stirring battle.

POSTERS—Two styles of ONE SHEET, One style THREE SHEET and one style EIGHT SHEET.

SOME DESIRABLE STATES STILL OPEN—READY FOR SHIPMENT FIRST WEEK OF JULY.

American Film Mfg. Co. FIFTH FLOOR, ASHLAND BLOCK : : CHICAGO

FILM SUPPLY CO. OF AMERICA

Hand-colored
Exhibitors, DON'T
miss this colored
idyl. Another flower
story of brilliant originality

LOVE'S FLORAL TRIBUTE

ONE REEL

THURSDAY, JULY 11

FILM SUPPLY CO. OF AMERICA

133 W. 44TH ST., N. Y. C.,
DISTRIBUTORS

GAUMONT CO.
Flushing, N. Y.

Scene from "The Lion's Revenge." July 9.

Scene from "That Troublesome Bird."

Scene from "The Story of Chopin."

Tuesday, July 9
The Lion's Revenge

Tuesday, July 16
LOVE'S SUREST PROOF

Thursday, July 18
A Mid-Channel Romance

Tuesday, July 23
The Silent Castle
(handcolored).

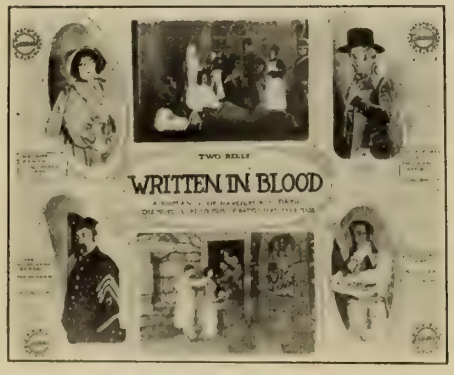
Thurs., July 25
That Troublesome Bird and a Tenacious Hubby

THE PRISON on the CLIFF

TWO REELS—Black and White—TUESDAY, JULY 30

Quite a few exhibitors have been fortunate enough to see this feature at the several recent film conventions, particularly at Chicago, Atlanta, Lexington, Cleveland and Wheeling, where D. W. McKinney exhibited it. In each case "The Prison on the Cliff" has met with unstinted approval. There's a reason, you can bet. Sensationality and picturesque beauty have never been so harmoniously or ideally combined. Watch the Trade Papers' next few issues for the story and criticism.

NOTICE--Buy This Advertising Novelty, Mr. Exhibitor:



The accompanying picture is that of the new Gaumont, WRITTEN IN BLOOD (July 4th)

PHOTO POSTER or PHOTO LAY-OUT

Size 16x20 inches

If you have ever seen the A. P. A. Photo News Service or that of the International News Service, you can get an exact idea of this novelty prepared to accompany our July 4th feature "WRITTEN IN BLOOD." We will sell any quantity at cost price just to see how you like them. That means that if you send us stamps or money to cover cost, we will send you photo posters at ***30c apiece.***

POST UP IN YOUR LOBBY OR ON THE WINDOW OF YOUR TICKET BOOTH

REASONS WHY

YOU SHOULD PURCHASE

THE LIFE OF BUFFALO BILL

IF YOU WANT

A REAL FEATURE

1--State right buyers fully protected by our $1,000 bond.

2--State right buyers now owning territory reporting record breaking business.

3--A production of merit acted by real Cowboys, Indians and Soldiers headed by ***Buffalo Bill.***

4--Excellent photography.

5--A name that has enjoyed over forty years of popularity in the amusement world.

6--A full line of advertising material to help you get the business.

7--It appeals to all classes of people.

8--Not a topical feature but will be good for years to come.

9--We have hundreds of letters from exhibitors asking for bookings which we can turn over with each purchase.

GOOD TERRITORY STILL OPEN.

SEND FOR NAME OF STATE-RIGHT BUYERS EITHER FOR BOOKING OR TO ENQUIRE INTO THE MERITS OF THE PICTURE.

BUFFALO BILL & PAWNEE BILL FILM CO.,

145 WEST 45th STREET, NEW YORK CITY

KLEINE

Cines and Urban-Eclipse

RELEASES FOR NEXT WEEK

CINES, TUESDAY, JULY 9, 1912

THE GAY DECEIVERS

Two clever old jokers get "caught with the goods"

Leah Learns to Dance

A screaming comedy

ECLIPSE, WEDNESDAY, JULY 10, 1912

A MYSTERIOUS CASE

A unique story, which holds the spectator breathless to the end

CINES, SATURDAY, JULY 13, 1912

For Her Father's Sake

A daughter's love and self-sacrifice meet with a just reward

Don't forget the feature

"The Inventor's Secret"

RELEASED JULY 30, 1912

Advance Synopses Free. Write to

GEORGE KLEINE

166 North State St. Chicago

Licensed by Motion Picture Patents Co.

LUBIN FILMS

Released Wednesday, July 3rd, 1912
Length about 1000 feet

The Prize Essay

A prize is offered at a fashionable seminary for a "best essay." Margaret Blake, a girl of moderate circumstances, is a contestant. An aristocratic rival purloins the script, but between the leaves finds a home letter from Margaret's parents telling of need of money. This touches the rich girl's heart and she confesses her fault.

Released Thursday, July 4th, 1912
Length about 1000 feet

A Child's Prayer

John Deveraux, a cattle king, and his motherless girl are at the grave of his dead wife. At the same time Burt King with his little boy far away are enacting the same scene. Each go their way, the rich ranchman to his home, and King to locate a homestead. The latter stakes out a piece of land and is soon informed that he has appropriated a part of Deveraux ranch. Deveraux with an armed posse goes to evict the Squatters. Before starting he hears his little girl repeating the Lord's Prayer. On reaching the Squatters' tent he also hears King's little son saying the same. The ranch owner is so moved at the coincidence that he gives King a clear title to the land he appropriated.

Released Monday, July 8th, 1912
Length about 1000 feet

The Half-Breed's Treachery

A dramatic story of the mining camp. Elsie, the daughter of an old miner, enters into partnership with a young prospector to work a rather hopeless claim. A drunken half-breed one day causes an explosion near the mine. The wreckage discloses gold and the partnership is made permanent.

Released Friday, July 5th, 1912
Length 724 feet

Just Pretending

Little Albert Mills and his sister Henrietta are playing at abduction. Albert hides his sister's dollies, writes a note demanding a ransom of $4,000 and places it in the mail box of the house. The two kiddies then induce the chauffeur of an auto to take them for a ride. The Mother missing the children and finding the note, with a number of neighbors gives chase. Finally they are caught in the park, a spanking is due, but Mother pleads for the Kiddies and all enjoy a laugh.

Released Friday, July 5th, 1912
Length 316 feet

A Pair of Boots

Two mischievous boys place a pair of the coachman's boots behind the portieres in Miss Annabelle's room, believing there is an intruder. The police are summoned, and with the folks of the house and neighbors, they proceed to capture the burglar, when they find only a pair of boots.

Released Saturday, July 6th, 1912
Length about 1000 feet

The Back Window

Visiting some friends, Harry and May McCloskey are bored to see so much caressing bestowed on the baby of the house. Later they discover that a baby has arrived at the home of an Italian couple, who live at the back of their house. Harry surreptitiously buys the new baby a rattle and May buys a baby dress. The gifts being discovered opens up a new understanding between the admirable couple.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY,

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England.

MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.
Berlin, 35 Friedrich Str.

VITAGRAPH

"AFTER MANY YEARS"

Monday, July 1st

Reaches home. Finds a true and trusting wife. Ashamed of his unfounded suspicions he pleads forgiveness and promises to redeem the past. A Western drama of lower California.

"THE CHURCH ACROSS THE WAY"

Tuesday, July 2nd

Its music strikes the right chord. Cheers a discouraged man. He takes heart and finds comfort and happiness through a little child and the Church Across the Way.

"LINCOLN'S GETTYSBURG ADDRESS"

Wednesday, July 3d

The Greatest Patriotic Inspirational ever uttered or delivered. It will fill your theatres with people and the people with enthusiasm. It will be a celebration and an ovation.

"ON THE PUPIL OF HIS EYE"

Friday, July 5th

It stands out in bold relief. It fascinates. A detective story that captivates.

"THE TROUBLESOME STEPDAUGHTERS"

Saturday, July 6th

Charming and pretty. Quite a handling for a step-mother. She proves equal to it when she introduces the five girls to eligible young men.

NEXT WEEK		NEXT WEEK
"HER OLD SWEETHEART" / "FATE'S AWFUL JEST"	Split Reel.	MONDAY, JULY 8th.
"THE CURSE OF THE LAKE."—Western legend.		TUESDAY, JULY 9th.
"A BUNCH OF VIOLETS."—Sweet and pretty.		WEDNESDAY, JULY 10th.
"THE FOSTER CHILD."—A credit.		FRIDAY, JULY 12th.
"AUNTY'S ROMANCE."—Happy reminder.		SATURDAY, JULY 13th.

SPECIAL VITAGRAPH FEATURE FILM

"The Money King; or, A Mission in Diplomacy"

RELEASED THROUGH THE GENERAL FILM CO.

Monday, July 15th, 1912

"MARTIN CHUZZLEWIT"

Is Making Big Money

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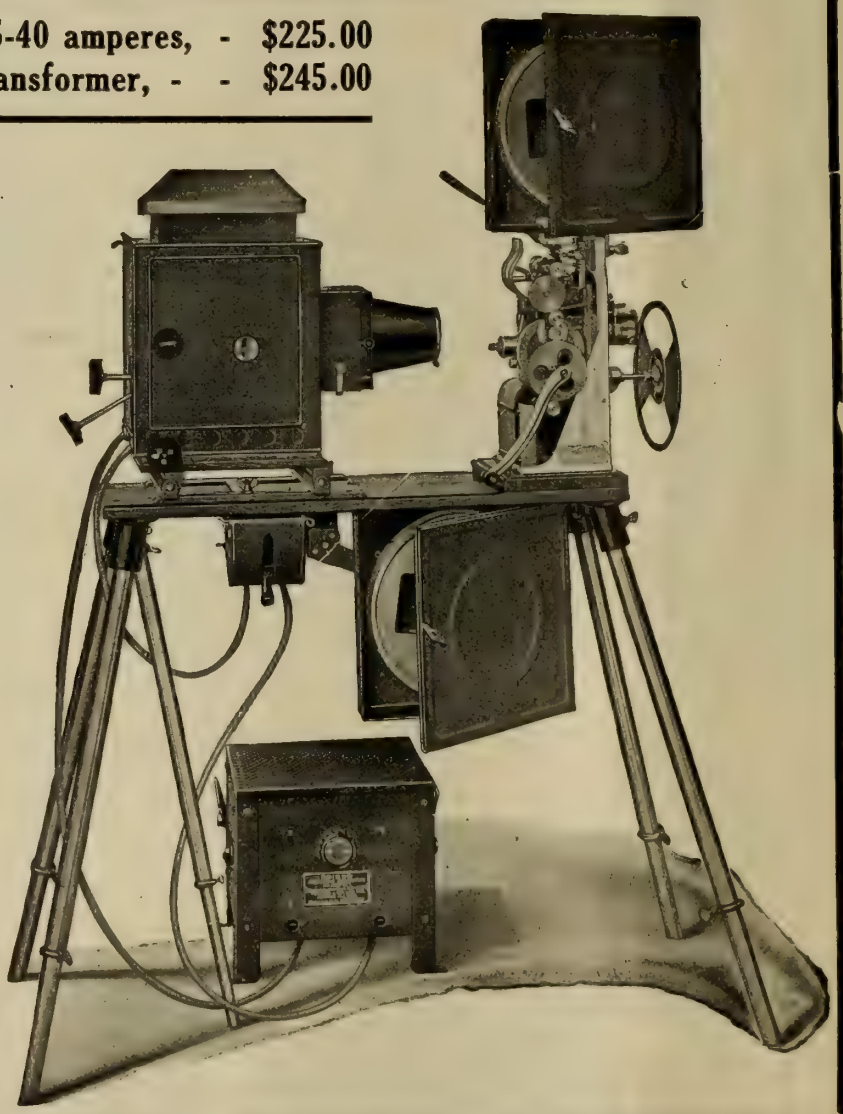

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Facts and Comments

WHAT is meant by the term "a piratical copy" of "an original film production"? What is the legal meaning and definition of this term? Upon the answer which courts will give to this question will depend, to some extent at least, the possibilities of the American market for the European producer. The copyright law, confused and complicated as its application to films has been so far, seems to afford the needed protection to the foreign manufacturer who wishes to market his product here. There are criminal statutes against film "pirates," but as far as we know there has not been any conviction under the law, although there have been arrests and indictments. It will all come back to the question, What is a "piratical copy?" If the courts take the view that any importation in violation of a prior copyright taken out by the original producer is "piratical," and therefore criminal, making the offender liable to imprisonment and authorizing the seizure of the unauthorized importation, all will be well and good. The Government has so far by its action in certain cases taken just that view. The prosecution, however, has not been carried to its logical end, namely, the trial of the offender.

*

The criminal prosecution will be the only efficient remedy against the depredations of the pirates, who care little about civil suits, being as a rule irresponsible financially and having therefore no fear of any judgments that may be recorded against them. Some of our most prominent manufacturers who have studios and markets both here and abroad have been much annoyed by the actions of pirates, who wait until the film has left the country of its birth and been exhibited in some other European state. Then these pirates secure a copy, exhibit it here and then rent the film out, calmly awaiting the results. In many cases the manufacturers resorted to legal seizures of the alleged infringing copies. This method helps some, but the pirates often manage to rebond the seized films. Of course, the best thing about these seizures is that they put the exhibitor who may be tempted to deal with these pirates, and often does deal with them in apparent good faith, on his guard, and act as a deterrent to other exhibitors. It is impossible to give a satisfactory show if the sheriff or a United States Marshal is liable to take a prominent part in the proceedings at any time and bring the amusement to an abrupt end.

*

Such remedies, however, are only palliative, while the situation calls for drastic and radical action. Every decent-minded person in the industry will earnestly hope and pray that the law as it now exists is plain and strong enough to secure the conviction of any man who, by infringing upon the copyright, seeks to rob another of the just reward of his labor and his right to dispose of his property as he sees fit. This is a question which will not down. Sooner or later the situation must be faced. Nor is any reasonable compromise possible in such a matter. If the present law is in a test case found insufficient, then it would seem to be to the interests of both domestic and foreign manufacturers to get together and frame laws which will accomplish the purpose. Under the "most favored nation clause" a failure of the American law to prosecute the infringer of the European product will most likely result in a failure of the European laws to protect the rights of the American producer. The only effective protection is the criminal prosecution of the pirates. As the American maker exports a great deal more than his European colleague it is not hard to tell which side would suffer most in case of a failure of prosecution here.

* * *

QUITE recently the large dailies gave much space, local and editorial, to the consideration of motion pictures in Turkey, Japan, Hindostan, Korea and other close neighbors. We hope that before long they will discover the motion pictures in such distant and far-away regions as New York, Brooklyn and Philadelphia. We read reams of consular reports about the countries first named and next to nothing about what the motion picture is doing right here. We suggest the advisability of establishing a school for reporters and editors, where they could see motion pictures and have a good man explain to them what American manufacturers have done while they were busy denouncing the spread and progress of the motion picture.

* * *

AN exhibitor freely proclaiming that he is going to show clean and educational pictures on Sunday and then going in search of some one to arrest him is a most entertaining and instructive sight. An old Jersey exhibitor is doing this very thing in the Borough of Pleasantville in the Mosquito State. When he first announced his intention of showing a suitable Sunday program, such as THE MOVING PICTURE WORLD suggested, the "conservatives" of the little community were up in arms and threats were freely made to arrest him and make him feel the heavy arm of the law. On asking the aid of the borough's attorney it was found that there was no authority to proceed against the exhibitor and that in fact Sunday exhibitions of moving pictures were not forbidden by the law of New Jersey. In fact, the legal adviser of the borough in a legal opinion went on record with the views just quoted. When last heard from this progressive exhibitor was still looking for a constable to arrest him, but though he offered to pay the costs in advance he failed to get himself arrested.

*

We expect to see a "cinematographic section" as part of the equipment of every good library. The room now occupied by numerous shelves with more or less antiquated tales of travel will be given over to modern collection of cinematographic views of the nations and countries of the world and in fifteen minutes with the aid of an operator and a machine the "reader" will learn more of foreign countries than books could teach him in as many months. The average motion picture patron of to-day knows more about France and Italy for instance than did the most learned professor of geography of ten years ago, if the latter had no other source of knowledge than books and stories of travelers.

New Functions of the Motion Picture

By W. Stephen Bush

THE great processes of Nature are carried on in secret and in silence. It is the same in the affairs of men; great things are done quietly, almost imperceptibly, while noise is always an indication of weakness. The motion picture of to-day, or rather the functions of the cinematographic art, have struck their roots deep into the soil of our civilization. This much is apparent to any intelligent observer who looks about him at any point of the inhabited globe. An attempt to trace this growth in all its minute detail, to analyze with chemical precision its wonderful processes, would lead us into a wilderness of words. Suffice it to note that the roots are there—strong, sturdy roots with infinite promise for the proportions of the tree itself. The telegraph and the telephone are not more indispensable in the scheme of modern civilization and the program of the coming centuries than the cinematograph.

This journal would do its work but poorly and fall very short indeed of the high ideals of its founder if it did not seek to anticipate and point out all the new functions and the responsibilities which these functions involve. The motion picture will forever remain a rich and unfailing source of amusement and entertainment; indeed, the latest developments in the theatrical field seem to assure new and important conquests here and abroad. Its limits, however, are not circumscribed by any single field of human endeavor and usefulness. We believe that one of its present and future missions is the counteracting of what is cheap and nasty in current literature and especially in yellow journalism. We perceive a very distinct manifestation of this new work in the growth of clean and classic features. The whole development of the feature film has been intense and rapid, following in the wake of the three great epics, which were filmed in Italy a little more than a year ago. The feature film is a plain and strong appeal to the finer taste, the healthier sentiment and the trained and educated mind. By devoting more time and the highest forms of artistic skill the producers of films have shown a much keener perception of what the public really want and a much higher standard of ethics than the magnates of journalism and current literature. If the present supply of good features can be kept up we can think of no better bulwark against the flood of literary garbage which is turned out in such amazing quantities both in the daily press and in the current literature.

There are two ways in which the clean and wholesome influence of the feature may be made to tell. We may borrow from the heritage of the past or we may try to originate. So far only the first way has been tried in practice. It is a most effective way and may always be followed with absolute safety. The treasure of fiction, secular and sacred history, the domain of classics have by no means been exhausted. The unqualified success in reproducing ancient and modern classics seems to augur well for the success of an attempt at originality. The subject of epic proportions is always with us; we only need the right man to discover it and give it cinematographic expression. The same applies to the novel. Neither epic nor novel depend primarily on action; their force and appeal are must stronger than a mere drama. The conventional stage cannot deal successfully with the epic or novel; except perhaps in the novel, when the dramatic element predominates in certain instances. As a medium of original expression the motion picture is far better adapted for the epic and the novel than the stage and in the proper cases the cinematograph surpasses the type as a means of epic or romantic utterance. Why should a great living author hesitate to choose the cinematograph for the expression of his message rather than the cold black type? If he wants to influence the largest possible audience, if he wishes his fame to transcend all national and geographical limits and avoid the dangers of inadequate translation where can he find a better instrument than the motion picture. Originality in cinematographic production, or in other words the creation of a purely pictorial literature, is most assuredly among the coming achievements of this present age. Whatever originality there may have been up to now has with but few exceptions been of the most frothy and superficial order, amateurish to the last degree. They have been about as interesting as a cheap mechanism or a new toy.

Nothing is more certain than that the motion picture and above all the feature must strike a new path, if it is to fulfill its highest destiny. It must labor not alone as an imitative, but also as a creative art. It must do the one and not neglect the other. The possibilities are unbounded in either field.

The producer who will demonstrate to the world that a great original work, whether novel, epic or pure drama, can be transferred directly from the author's brain to the screen, may be sure of his reward both in glory and in material gain. It will mean a revolutionizing of present ways. Author and producers and all the auxiliary forces must soar "with no middle flight," for only by the boldest flight will they be able to "rise to the height of this great argument" and justify to mankind the real worth and grandeur of the cinematographic art.

Such a production would be heralded from one end of the world to the other. It will need no press agent. As a new departure in the recording of and conveying of original dramas or novels or epics it will be sure of miles of newspaper space. The triumph of such a production would place the cinematograph above the movable type in importance as a literary and civilizing factor. Not the book alone, but the stage would be thrown into the shade. Nor must it be forgotten that such an original production would find a most powerful aid in proper music, which also would be an original composition. The harmonizing union of music and drama could then be realized much in the same sense in which Richard Wagner has given it to us in his greatest works.

This new and original function of the motion picture will, we firmly believe, help to shape the higher destiny of the great invention.

AMID the mass of misrepresentation anent the motion picture placed before the public by the daily press, it is most gratifying to find a tribute which is conspicuous both for its sincerity and its eloquence. We can well understand the feeling of a reader who sends The Moving Picture World a clipping from a Richmond, Va., paper, in which such a tribute is to be found. The article in question, printed on the editorial page of the paper, deals in a most intelligent and sympathetic way with the motion picture, and concludes with this striking paragraph:

> All art arose out of the desires and sentiments of the people. The people are still proving their true and instinctive recognition of art by their devotion to this, its last incarnation. The drama may be decadent, and poetry out of date, but while the picture shows are crowded, and shopgirls and clerks gain a brief vision of beauty, the heart of the people is being lighted by the ancient flame.

The Comparative Latitude of the Picture Play

By Robert A. Ward

Selig Press Club Contest Prize Winning Article. **Copyright, 1912, by the Selig Polyscope Co.**

THE inventions of science serve frequently to broaden the domains of art by offering the artist new media of expansion. The development of skeleton steel construction has given our architects an opportunity to imagine that new type of beauty in the art of building which has obtained consummate embodiment in the Metropolitan Tower. Photography, which began merely as a mechanical process, has developed into an art more subtle for handling elusive effects of light and shadow than even the major art of painting. The introduction of electrical illumination has revolutionized the art of stage-direction in our theaters. As new avenues of opportunity are opened to the artist by the range of scenes, the processes of the traditional arts are required to readjust themselves to meet the new conditions. The scientific invention of the kinematograph suggested the artistic invention of the moving-picture play—a novel type of narrative, wherein a fictitious story is represented in pantomime by actors and reproduced by the kinetoscope; and the new art sprang at once into competition with certain of the previously established types of drama.

The domain of criticism is co-extensive with the domain of art, and should naturally be broadened to include those new provinces which the inventions of science and the consequent inventions of art have recently discovered and annexed. It will not do for the critic to ignore a new art because it is new or because its basis is mechanical. All art arises from the application of mechanism; and the hoariest of the traditional arts was new at some time in the history of mankind. The critic of architecture must accept the skyscraper; the critic of painting must consider the new art of photography; and it is surely not logical that the moving-picture play should be ignored by our critics of the novel and the drama. A new type of narrative that has achieved such immediate and such widespread popularity as the moving-picture play must certainly be worthy of serious criticism. If we should learn nothing else from a study of its material and methods, we should at least succeed in clarifying our ideas concerning those pre-existent types of narrative from which it has derived its processes.

Even a casual study of the moving-picture play will convince us of the soundness of that principle of contemporary criticism that nearly every good play has for its basis a good pantomime, and that dialogue—the purely literary element—while not the least important is, at any rate, the least indispensable of the many elements which are compounded in that complete work of art, the acted drama. The kinematograph bereaves the drama of the spoken word; and it must be surprising to the literary theorist to learn how much is left—how vividly the essential elements of action, character and setting may convey themselves by visual means alone. Pantomime has been recognized for many centuries as a legitimate type of drama; but it is safe to say that the variety and the extent of its adaptability as a means of story-telling were never fully understood until the invention of the kinematograph demanded of it an unprecedented exertion.

The familiar French one-act pantomime entitled "La Main" has been reproduced by the flitting film, and is fully as effective on the screen as on the stage. Such a classic of the art of pantomime as that wordless drama in three acts, "L'Enfant Prodigue," devised by Michael Carre, which was recently revived at the Carnegie Lyceum by Mme. Pilar Morin, could be reproduced by the kinetoscope without any loss of dramatical effect, and would furnish an interesting evening's entertainment. But even the spoken drama might, in many of its classic manifestations, be kinematographed without irremediable loss. Several of the melodramas of Sardou have already been successfully submitted to the process; and it is not impossible to imagine a wordless reproduction of even more eminent types of drama. Such a farce, for example, as "Le Medecin Malgre Lui," of Moliere, could easily tell itself through the medium of the moving-picture and would still awaken laughter. Moliere's humor always expresses itself through the situation or the character, and never through the mere range of the dialogue; in all his plays there is not a single witty line; and humor which is thus visual instead of auditory in its appeal may be conveyed in pantomime. The second scene of "The School for Scandal"—to choose an instance from high comedy—would remain clearly intelligible in all its necessary complications if it were acted without words; and if we desire an example from poetic tragedy, we need only consider that the final scene of "Hamlet" would still be thrillingly appealing if it were projected on the silent but animated screen.

The only type of drama which is absolutely unavailable for the kinetoscope is that in which the element of action is entirely subordinated to the element of character, and in which incidents are imagined off the stage for the sake of their subsequent psychological effect on the people, presenting to the eye the type that is represented by the tragedies of Corneille and Racine, and some of the social dramas of Ibsen and his imitators. But since the preponderant proportion of the existing drama conveys its message more by visual than by auditorial means, it seems strange that more of our standard plays have not been reproduced in moving pictures.

For some time we have utilized the phonograph to record the voices of our greatest opera singers. Why should we not also utilize the kinematograph to record the visual aspects of the acting of our greatest histrionic artists? This available invention should surely be applied to make a permanent record of such bits of acting, for example, as Mr. Forbes-Robertson's death scene in Hamlet, that moment when his half-uplifted hands wave and flutter in the air, and his face is for the last time suffused with the ineffable smile that dawned over it in the first act of the phrase, "Methinks I see my father," and then the head sinks forward in sign that for all eternity the rest is silence—surely this, and many moments like it, should be recorded, like Caruso's voice, before the living artist is stolen from the world. But on the other hand, there is a sound critical reason why the moving-picture play should not confine itself to the reproduction of the ordinary spoken drama.

In several important respects the moving picture is a more serviceable medium for story telling than the regular drama; and it can achieve its most interesting effects by flinging emphasis upon such expedients of narrative as lie beyond the reach of the actual theater. The main advantage of the moving-picture play over the traditional types of drama is that the author is granted an immeasurably greater freedom in handling the categories of place and time. The modern play must confine itself to not more than three or four definite localizations; but a story told by moving pictures may change its place as frequently as the author may desire. He may arrange his tale in fifty

(*Continued on page* 51)

Studio Saunterings

By Louis Reeves Harrison

JUST for the novelty of the experience, and for no other reason, I would like to meet an American who goes to see the picture plays and does not think he could improve on them in every department of manufacture if he had a chance. It is racial with us to criticize what has been done and improve on it. The progressive spirit is a national characteristic. The average man watching these presentations from in front does not like to be imposed upon, whether he pays ten cents or a dollar for his entertainment, and he is justified in damning a large proportion of the photoplays shown, but the fruit of this tree is not ripe yet, in spite of occasional rotten specimens that drop from the branches. The entire new art is in process of cultivation.

I have had opportunity to study the methods of nearly every studio in this part of the country, not merely to give a half-curious, half-indifferent and wholly superficial glance at what is passing within the walls, but to note constant changes for the better and to learn by observation and communication from those now producing the best examples of the new art what its future is to be, and I am still learning. The production of moving pictures is largely in the hands of men who have been at it for twelve or fifteen years, who have reached the present stage after long periods of experiment, pluck to meet discouragment, persistency to overcome all sorts of obstacles, adaptive intelligence to meet new requirements and plain, ordinary hard work.

That each concern is affected by the personalities behind it is to be expected—that gives variety to the release program—but the production is so composite, depending upon an aggregate of photoplaywrights, actors, stage directors and others concerned in the net result that it is difficult to get any line on those who own the company from the general character of its output. I frequently met Mr. Marion of the Kalem Company in the course of writing stories of his releases for Mr. Brewster's artistic magazine, but I first made his acquaintance during one of my studio saunterings, and we were in harmony on the first subject discussed.

The ideals of womanhood set forth in the picture plays are nearly always good of intention, but the types are often chosen from those who may know how to act yet do not look the parts from lack of vigorous health or ingrown tendency to daub on the theatrical war paint. The cowboys of the Western dramas are pleasing because they are ruggedly natural, but many of the cowgirls in picturesque costume look as though they had not had time to remove their Lobster Square face enamel—they are cowladies.

The central figure in all plays of the eternal triangle is an attractive woman, and she should seem desirable to those in the audience, well worth the fuss two men are making over her; hence it is more essential that she should present that symbol of inner excellence which men universally and instinctively recognize, the quality that nature so cunningly compounds in the faces of sound women, wholesome beauty, than she should interpret her emotions by theatrical artifice. She can learn how to perform, but the man is yet unborn who can teach a woman how to acquire health by the vigorous and right use of natural functions rather than try to lay it on with a hare's foot or drink it out of a bottle.

Because some old married grouch once said that beauty is only skin deep, his neatly turned phrase became immortalized among the envious as a measure of compensation if not consolation. It is now generally admitted that ugliness seems deeper, but both are created by the forces

Kalem "Airdome" Studio at Glendale, Calif.

Site of Kalem Studio at Beaufort, Ireland, Near Lakes of Killarney.

of heredity and environment and affected in childhood by prenatal influence. It is on the last account that an expectant mother is asked to fix her mind upon images of purity and beauty that the impress of her thoughts may determine the features of her unborn child.

Among the maternal desires none is more powerful than that of starting children with the essential of beauty and success, and it follows that what would benefit the little one would help woman in all stages to preserve her own natural endowment, but no one can induce her to acquire the rich color of health by exercise and deep breathing as long as she thinks she can buy it at the drug store. I was therefore delighted to hear Mr. Marion announce his policy of securing normal young women for the leads in his photodramas in preference to those whose experience on the stage might prove corrupting quite as well as beneficial.

Such actresses as Miss Joyce, Miss Neilson and Miss Cooper never had a day's experience on the stage before appearing in the moving pictures, yet they enlist interest in their roles by quality of performance as well as by that harmony of form and feature which thrills the nerves of sight, just as fine music and sweet voices vibrate upon the sense of hearing. We get our impressions of the women in the pictures from such externals as natural beauty and the costumes which frame it, and these operate powerfully to stimulate the imagination all during the action. Personality counts heavily in every photoplay shown.

Miss Joyce is a home girl, a Southern Rose, who replied when asked how she spent her evenings, "By going to bed at nine o'clock." She makes her own dresses, using her own intelligence and taste in creating what becomes her rather than hiring others to do her thinking; she is unspoiled by the pseudo-popularity of moving picture idols; she has emerged from the shell of insular egotism which often narrows the home woman's view into a knowledge that she is only one thread in Nature's beautiful pattern, and her modesty is that of clear vision combined with high ideals.

When a woman becomes a stage favorite and hears the applause accorded her role or the sentiments she utters or her acting—usually the result of training by the stage director—and falls into the error of thinking that she has become an important factor in the affairs of our little planet, she is to be pitied, but when a man loses his head because some one injected him as an automaton into the interpretation of a play he becomes impossible. I saw one of these picture idols at a vaudeville theater not long ago perform in a way that revealed his true status. He had been drinking, had to be urged to go on and made a contemptible boast of the mash notes from foolish girls. No wonder such creatures are rank outsiders socially and belittle the business they should try to honor. There may be some vain actresses working among the studios—it would be remarkable if there were not occasional exceptions—but none among those I have met. Without exception they are clean-minded, wholesome and charmingly unaffected.

I have laid stress upon Mr. Marion's new-century policy

Scene from a Kalem Irish Subject, "Beggar Maid."

Studio Setting. Photographer's Platform.

TAKING A SCENE AT JACKSONVILLE STUDIO.

of selecting graceful and well-formed types of women because they help to enforce the necessity of health promotion and all-around culture of the perfect human being. They also contribute to the pleasure of those who go to the little theaters for relief from dispiriting drudgery, in gratifying universal appreciation of beauty.

Besides the New York studio under Edmund Lawrence and carrying a stock company of eighteen, there are five others. That at Jacksonville under Kenean Buel serves for most of the stories of war times and employs twenty-two in the company. It was probably at Jacksonville that "Tide of Battle" was produced, with its unusual presentation of a ballroom scene. Although apparently an interior, it was, like most of the Kalem interiors, taken outdoors in the sunshine and constructed by an architect —Kalem people employ no scene painters. It was a vast platform with genuine balconies and stairs that could stand human tread without an attack of delirium tremens.

While I refer to this scene because of its viewpoint, with upper balconies in the foreground and the ball below in the background, I can not help remarking the intense relief a director must feel to be well rid of that unknown quantity, the dauber of canvas—we have had enough of him on the stage and in early motion-picture settings of the wall-paper variety. Oh, you wall-paper photoplays! I asked Mr. Marion if he remembered them. He said that they had the same effect on him as the wire screen of a baseball grandstand, they not only distracted attention from the game but became painful at intense moments. The truth is that pronounced figures of any kind on the walls of an interior are as ugly as warts. Burlap is more endurable and in better taste for picture purposes than even tapestry.

Think of having architects replace scene painters! The

Constructing a Kalem "Airdome" Studio in Jerusalem.

director can locate his studio near a saw mill and make his props on the spot. He can set up an interior against the side of a house, as was actually done in Ireland, when a room was built outside of a cottage, against the wall, and furnished from what was found within. I could never understand why Kalem sent a company to Ireland. Of course the Irish are interested in Irish plays, and the Scotch in the Scotch plays, and the Poles in the dramatic career of their unfortunate land, but the great mass of people in this country are getting very weary of what has been done to death in this respect. The outcry made by the vanquished races—those who are licked always make the most noise—should not be mistaken for popularity.

The Kalem Company did better in sending a company of twenty-seven under Sidney Olcott to Egypt and Palestine. Egypt is a land of noble monuments to the earliest civilization of man, a land of romance and mystery, and the best any director can do is to give us a mere glimpse of this nest egg of human intelligence. I have seen none of the photoplays laid in this magnificent setting, but between Olcott and the talented Gene Gauntier, otherwise known as Miss Genevive Liggett of Kansas City, Missouri, a fine start should be made in the lore of the oldest race of civilization in the world.

Still greater achievements are expected of this same company in their present headquarters at Jerusalem, though they may meet with serious mechanical difficulties such as lack of timber. The country is desolate and unattractive, but pictured stories of the region which gave birth to the Christian religion can now be given with the actual backgrounds.

Los Angeles has become the Mecca of companies seeking ideal conditions for motion-picture making, and Kalem has planted two studios in that neighborhood, one twelve miles to the west of the city at Verdugo Canyon. As may be seen this is for those who use the sunlight exclusively, but there is a serious question of dust to be considered. On this account a location has been chosen amid trees and flowering plantations where nature carpets the scene. An auto bus is run to Los Angeles for actors and props. An accompanying picture shows that this studio consists principally of an adobe floor and upright beams and sun screens. It is called the Glendale studio, and it is in charge of George Melford with a company of eighteen.

The Kalem Company has another studio at Santa Monica, about twelve miles from Los Angeles on the coast, and still another at New Orleans, with companies of twelve and ten respectively, thus making six in all with a summing-up of over a hundred performers. In practically discarding artificial lighting and scene painting, Mr. Marion is really able to plant a company at almost any reachable point on the face of the earth, have the negatives sent to New York and concentrate all factory work at the home station.

This is one way of making the production of moving pictures a distinct art in itself, distinguished in many important particulars from the older art of the drama. First of these is to supplant artificial effects with natural ones, thus opening up a wondrous field, both instructive and beautiful; but most important is to center the direction of affairs where the responsibility is located. That responsibility will not be a light one when the American people fully realize what an important part moving pictures are playing in forming the minds of the new generation. Of all problems engaging the interest of home lovers in our country the question of the child's success and happiness is nearest and dearest.

While our social organization permits its members latitude in individual effort, it will not allow such efforts to be directed *against* our progress and enlightenment. A great deal has been tolerated in moving pictures because it has been visible to all of us that their production is in process of evolution, but it will soon be up to those in control to eliminate whatever is offensive or destructive to cleanliness of mind regardless of the clamoring of short-sighted exhibitors or rental agencies. Censorship must begin at home.

I am glad to discover men of Mr. Marion's type at the head of any branch of this industry, men who are under the refining influences of wife, children and home, for the good they can do is a national need. Instead of women who must be nursed and coddled and dolled into a state of feeble inactivity that leads straight to Oriental slavery, we need those of well-balanced mental and physical strength, who have the charms of spirited intelligence combined with the grace of muscular freedom and the beauty of superb vitality.

Instead of children headed for crime and degradation by evil influences such as those suggested in decadent photoplays, we need the kind every noble and true-hearted mother in the land is trying to raise by unselfish devotion in the course of her own self-betterment. The opportunity of the photodrama is that of rising above stage presentations to the rank they should have taken long ago among the fine arts.

EDUCATOR FAVORS PICTURES.

California's State Superintendent of Schools Anxious to Obtain Educational Subjects.

THE motion pictures have found another new and powerful friend and champion in the West. He is Edward Hyatt, State Superintendent of Public Instruction for California, and head of all the public schools of that State. Other educators have recognized and commented on the educational possibilities of this new instrument for the expression of ideas, but Superintendent Hyatt has gone a step further and is planning to put the motion pictures to practical use in his work.

"I think the time is at hand when moving pictures will be as much an adjunct of any properly equipped school as text books," he says. "They seem to offer us an entirely new means of presenting facts to the mind, and I believe we will neglect an important advantage if we do not study this new means of expression and make the most of it. I know that in the popular mind moving pictures are regarded merely as a new form of entertainment, but if the educational possibilities have not been realized, it is because that phase of it has hardly been developed at all. The thing that appeals to me is that through the medium of the motion picture film, it is possible to present facts and ideas so impressively and so graphically that the mind grasps them with the minimum of effort. Anything that offers so much promise as the moving pictures do of increasing the efficiency of the schools—of making, not only teaching, but learning, easier, is not to be despised."

The chief drawback to the general adoption of motion picture equipment as a fixture in the school room, Superintendent Hyatt thinks, is the impossibility of getting the necessary reels at the present time. It is true that many of the manufacturers have turned out subjects which have a tendency toward education, but no intelligent scientific attempt has yet been made to produce reels which attack the concrete problems of the school room. He suggests that the manufacturer who will devote some attention to the development of this phase of the industry will find it profitable in every way.

Furthermore, he has authorized the Moving Picture World to say that he will gladly co-operate with other friends of the motion picture industry in any way that will tend to realize the educational possibilities of the pictures, and will be grateful for any suggestions for the employment of the pictures in school work in California. Letters will reach him if addressed to Edward Hyatt, Superintendent of Public Instruction, State Capitol Building, Sacramento, Cal.

P. M. POWELL.

SMITH-PARKER.

On Friday evening, June 13th, Mr. J. Clifford Smith and Miss Ruth Parker, both of Albion, Mich., were united in marriage by Dr. Samuel Dickie, president of Albion College, from which both were graduated. Mr. Smith is manager and proprietor of the Globe Slide and Film Co., of Albion, Mich.

CHICAGO LETTER.

By Jas. S. McQuade.

WM. J. SWEENEY, Chairman of the Chicago Convention Committee, was seen after his return from Cleveland, where a special meeting was held, June 13, to consider a fire and liability insurance for motion picture theaters. About 40 members of the Cleveland local were present.

It will be remembered by members of the League who attended the first national convention at Cleveland that Mr. Sweeney was appointed chairman of the committee on insurance. This committee was instructed to secure all the data and information possible on the subject and report at the second national convention in Chicago, the coming August.

The chief difficulty in securing insurance for picture theaters lies in the fact that machines and other valuable apparatus, in addition to films on hand, are not included in most of the policies issued by old line companies. Guided by Mr. Sweeney the insurance committee has devoted considerable time to investigation and it is believed that relief is now in sight.

J. W. Daugherty, of St. Louis, who represents certain inter-insurance interests, addressed the meeting. The system advocated by him recommends itself specially to picture theater owners because it provides for the loss of machines, films, etc., by fire. Mr. Daugherty's organization also offers further benefits, such as a pro rata division among policy holders of the amount left over from premiums paid, after losses, expenses and the organization's dividends have been satisfied. Another meeting will be held in St. Louis, June 30, to consider the subject more fully, and Mr. Sweeney will attend.

Mr. Sweeney left for Pittsburg Saturday, June 22, to attend the convention in that city, on June 24 and 25. He attended in his capacity as chairman of the National Convention Committee of Chicago and will forward the interests of the approaching national meeting of exhibitors in this city in August.

Matters are progressing favorably here for the big meeting, and the various committees are as busy as nailers. The program will be out about July 20 or 25, and copies will be mailed broadcast to League members and other exhibitors throughout this country and Canada.

Ordinance Regulates Chicago M. P. Houses.

The City Council of Chicago passed an ordinance, June 21, regulating the construction of motion picture theaters seating more than 300 persons. Heretofore the code lacked regulations covering theaters of this class. The new sections provide that such theaters shall be located on two thoroughfares, or shall have open spaces on two sides, the width and length depending upon the seating capacity.

Several aldermen contested the provision requiring 34 inches space between the seats of such theaters, back to back, maintaining that 27 inches gives enough.

"The space should be sufficient to permit the audience to get out in case of panic or fire," replied Ald. Thomson. "For moral reasons the space should be wide enough to permit persons to pass in front of others seated."

Ald. McInerney wanted the new provisions to apply to theaters having less than 300 seats and those already in existence. That was defeated, and the ordinance was passed with McInerney and McDonald voting in the negative.

Ald. Thomson caused some excitement by presenting an amendment to the code intended to prevent the "slipping over" of violations of the building code. He would have all orders for deviations referred to the building committee, when the report of the building and health commissioners will be asked with their recommendations in writing. Then the order must be passed by a two-thirds vote of all of the aldermen at the committee meeting in order to get the proposition back in the council for a ballot.

Thomson asked that the matter be referred to the building committee. Others insisted that it should go to the judiciary committee. By acclamation the latter course was adopted.

Motion Pictures Record Prominent Nuptial Ceremony.

A press dispatch from San Francisco announces that for the first time in the history of American society, moving pictures will be taken of a fashionable wedding, the marriage of Miss Jennie Crocker with Malcolm Whitman, in the Church of St. Matthew at San Mateo, on July 16, being the occasion on which the innovation will be attempted. The announcement that the pictures would be made was given out by Miss Crocker with the explanation that the reels will not be made by a motion picture company for public use but only for the benefit of the Crocker family, in the hope that they may make interesting records of the history of the family.

A Realistic Make-Up.

Francis X. Bushman, the popular leading man of the Essanay Eastern stock company, had an amusing, though somewhat disagreeable, experience recently during the filming of "White Roses." Mr. Bushman was playing the role of a convict and was standing manacled between two guards on a railroad platform, while the camera man was preparing to take the scene.

Mr. Bushman is an artist at "make-up" and his disguise as the convict was perfect. Suddenly an elderly lady, evidently from the country, chanced to pass with her son, about fifteen years of age. At the sight of Bushman she stopped and surveyed him for a moment. Then, turning to her boy, she said: "There, John, let that awful creature be a lesson to you and don't never touch strong liquor. It always leads to a prison cell!" As she swept on down the platform, dragging the gaping boy by the hand, peals of laughter followed her, adding additional haste to her movements and shock to her morals. Bushman declares he has had many varied experiences in his life, but that this one "takes the cake."

Chicago Film Brevities.

Miss Kate Davis, of Wilkesbarre, Pa., spent last week in the city. Miss Davis is much interested in the censorship of motion pictures and spent a great deal of her time while here visiting Chicago picture theaters. She expressed herself as being highly pleased with Chicago's censorship of films, and complimented Sergeant O'Connor, of the Censorship Board, on the good judgment and care displayed by his department.

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Dr. William J. Cheny, proprietor of the Crown Theater, Petersburg, Ill., was a visitor at the World office last week. He stated that business was excellent and that he had had a very prosperous year thus far.

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K. J. McRae, one of the owners of the Empress Theater Circuit, in MacLeod and Medicine Hat, Alberta, and Vernon and Kamloops, B. C., was a visitor at the World office last week. He stated that his company will open up new houses in Nelson and Revelstoke, B. C., in August. Straight picture programs are run in nearly all these new houses, which have an average capacity of 550 people, some of them seating as many as 750. Good traveling dramatic attractions are shown in these theaters when they chance that way. Three reels of pictures constitute a program in any of the houses, and the admission is from 15 to 25 cents. A four-piece orchestra, with good spotlight singers, are also used. Two presentations in the afternoon and two at night are given. The best people are catered to and well-selected Licensed or Independent programs are used, according to the location of the town. The Western houses are booked from Vancouver, B. C., and the Eastern from Winnipeg. Mr. McRae stated that all the picture theaters in the Dominion of Canada, west of Winnipeg, are high-class structures. Mr. McRae spoke highly of the World and stated that every house on the circuit was a subscriber.

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W. W. Watts, of the Vaudette Theater, Springfield, Ill., was a visitor last week. He reported business very fair for this season of the year.

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W. D. Emerson has been added to the producing staff of the American's Eastern company. He will devote himself to the production of one Western subject weekly. Joseph Sullivan will specialize in the production of two reels every alternate week. William Lee, at present, is assisting in scenario work, but will produce a film subject from time to time.

* * *

It is understood that S. L. Rothapfel has severed his connection as producer of the Lyric Theater, this city. He has been in Omaha for over a week, where, it is said, he intends opening the Boyd Opera House with pictures de luxe. The Lyric is now running pictures continuously from 11 a. m. to 11 p. m. at 10 cents admission. The program consists of three reels, which are changed daily. Mr. Gerson is in charge.

* * *

The Essanay Company announces seventeen releases for

the month of July. Seven of these are Western dramas, featuring Mr. G. M. Anderson; six are comedies and four are dramas from the Chicago studio. The great popularity of the Broncho Billy Western Series has induced Mr. Anderson almost to double his output. Three-sheet posters of the Saturday Western releases, featuring Mr. Anderson, are being issued. These posters are lithographed in four colors and may be ordered direct from exchanges or from the Morgan Lithograph Co., Cleveland. These, in addition to the regular one-sheet posters issued with releases, make fine lobby displays for the "Essanay nights" now featured by exhibitors throughout the country.

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Messrs. Davis & Lorentz will open the Airdome, in Coloma, Mich., about June 29th. The Airdome will seat 700 people. A high class Independent service will be used. A three-piece orchestra will play the accompaniment for the pictures. The Chicago Moving Picture Supply Company furnished the necessary equipment.

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The offices of the Inventors Specialty Mfg. Company have been removed from 401 Ashland Block to a three-room suite in 620, in the same building. The enlarged space will better accommodate their rapidly increasing business.

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The Chicago Song Slide Exchange has on display a complete set of 48 new announcement slides made by Scott & Van Altena. These slides are up to the usual high standard of Scott & Van Altena's work. The sale has been very satisfactory.

NERVOUS PROSPERITY.

The General Film Publicity and Sales Co. came near being exterminated recently. H. A. Spanuth bought a new automobile and took Joe Strouse and Dore Hoffman, of the business staff, for a spin to Coney Island. On the way home Spanuth took the wheel from the chauffeur and promptly ran the car into an elevated railway pillar; much to the profit of a Brooklyn garage and the clothes-cleaning business in Greater N. Y.

VITAGRAPH STUDIO NOTES.

The big picture plant out at Locust and Slippery Elm avenues is like a large orphan asylum. The three heads of the firm at this time of writing are scattered to three of the four winds. Pop Rock has gone to Paris to see if all the things he has heard about it are true. Albert E. Smith has gone to California on a sort of vacation, but will be most of the time with the Vitagraph's California company. J. Stuart Blackton has gone to Detroit to get another boat; one just like the one he was in that hit a log at full speed and went to the bottom of Gravesend Bay. They are all three very much missed.

Maurice Costello is getting fat enough to kill. He has increased the size of his collar twice in the last six weeks.

No first-hand news of John Bunny & Co. as yet, although postcards from Larry Trimble announce that the party has arrived in London and can already find their way from Piccadilly to the Strand, provided they can first locate Piccadilly.

All hands are glad the elephants are gone. For four weeks the actors have been eating, sleeping, riding and playing with the docile monsters. That well-advertised smile came off of many a face, but there is an aroma that lingers still.

Charley Eldridge says it's no fun to have an elephant wipe his moist proboscis across one's face, but then, what does Charley know about elephants? Charles looks fine in a picture as a high financier, but Bill Shay says that to sit in a poker game with him is like robbing the blind.

Every month the Vitagraph Co. deposits in the bank one thousand dollars, to be divided among all its employees at Christmas time. The $12,000 melon will be divided among those who began the year with the firm.

All employees of the Vitagraph Co. are wearing handsome membership buttons. They are presented by the management and resemble a college class or fraternity pin. The design consists of a gold eagle rampant over a large "V" couchant in the paddock of a blue racetrack with white grass.

PRINCIPALS OF THE VITAGRAPH COMPANY OF AMERICA:

Col. W. T. "Pop" Rock Capt. A. E. Smith Commodore J. Stuart Blackton

Motion Picture Exhibitors' League

OF AMERICA

PENNSYLVANIA CONVENTION.

Exhibitors of the Keystone State Hold Harmonious Meeting in Pittsburgh—Next Gathering in Philadelphia.

There was an enthusiastic meeting of Pennsylvania exhibitors at the Monongahela House, Pittsburgh, Pa., on Monday and Tuesday, June 24 and 25. President F. J. Herrington, of the Pittsburgh Local, called the meeting to order Monday morning and introduced President Neff, of the National League, who gave the assembled exhibitors an interesting talk upon the benefits of organization and urged them to get together for a strong organization in Pennsylvania.

H. E. Reiff, of Pittsburgh, and Norman Jeffries, of Philadelphia, were appointed a committee on credentials. As a committee on permanent organization, F. J. Herrington, Pittsburgh; G. C. Miller, of Plymouth; G. H. Roth, of Philadelphia, and Mr. Rech, of Sharpsburg, were appointed. At this point an adjournment was taken for lunch and to give the committees time to make a canvass of the exhibitors present.

Convening again at 3 o'clock every exhibitor present was enrolled on the list of members. The Pittsburgh and Philadelphia Locals came in a body. It was decided to form a permanent State organization, after which the meeting adjourned until 10 o'clock Tuesday morning.

The Tuesday meeting opened with addresss by Secretary Christensen, of the National League, and Mr. Morris, after which an election of officers was held with the following result:

President, Walter Stuempfig, of Philadelphia.
First Vice-Pres., C. E. Smith.
Second Vice-Pres., G. C. Miller, of Plymouth.
Secretary, George H. Roth, Philadelphia.
Treasurer, T. J. Barbin, Millvale.
National Vice-President, F. J. Herrington, Pittsburgh.

Delegates to the National Convention: R. E. Reiff, Harry McGowan and G. C. Miller. Alternates: John Hayes, Mr. Silverman and Mr. Mercer.

Philadelphia was selected for the next convention, which will be held on the first Monday and Tuesday in June, 1913.

After adjournment the members of the association visited the works of the Heinz Pickle Company, where lunch was served. In the evening a steamboat trip down the Ohio to Homestead was enjoyed.

The Reliance Film Company was the only picture concern represented at the meeting. C. Lang Cobb, Jr., that firm's energetic booster, was on the job and induced the exhibitors to sing "Reliance" before they left for home.

Other manufacturers and supply men represented were the Enterprise Optical Co., of Chicago; Nicholas Power Company, and American Moving Picture Machine Company of New York; Photoplay Advertising & Specialty Company, Pittsburgh, Pa., and Exhibitors Advertising Company, Chicago. All these firms made elaborate displays.

WASHINGTON, D. C., EXHIBITORS ORGANIZE.

At a meeting of motion picture theater managers of Washington, D. C., held at the New Willard Hotel, Washington, President M. A. Neff, of the National League, formed a temporary organization of the exhibitors of the Capital City. The meeting was called to order by Mr. Neff, and Mr. Fulton Brylawski was chosen temporary chairman. After a few remarks by Mr. Neff and Mr. Brylawski upon the needs of organization, the following provisional officers were elected to serve until the next meeting, when a larger attendance could be obtained: A. Brylawski, president; E. S. Wertz, vice-president; Fulton Brylawski, secretary-treasurer.

Application for a charter from the National League was made.

Among those present at the meeting were C. Lang Cobb, jr., of the Reliance Company, and A. K. Greenland, of the Gaumont Company. After the convention adjourned, Messrs. Neff, Cobb and Greenland made a tour of the Washington theaters and visited the Mutual Film Exchange.

CLEVELAND EXHIBITORS HOLD PICNIC.

Cleveland Motion Picture Exhibitors, Local No. 1, held a big picnic at Forest City Park, Cleveland, Ohio, on Wednesday, June 19th. Tickets were distributed to patrons of the Cleveland theaters, and slides announcing the event were used in all houses. A big turnout and a fine time resulted. The committee in charge of the event was composed of Ed. Kohl, S. E. Morris, C. F. Schroeder, F. M. Kinney, A. P. Anthony, Sam Lustig, C. F. Christensen, F. E. Simmons, George Heinbuch, and Mrs. Louisa Schnidt.

NEW ELECTRICAL RULES.

Picture Theater Managers Affected by Latest Department Ruling.

Changes in the electrical rules and regulations governing the five boroughs of Greater New York were announced on June 24th by Commissioner Thompson, of the Department of Water Supply, Gas and Electricity, to go into effect on July 1st. The rules apply particularly to the installation of fixture wire and, of course, they are particularly interesting in the fitting up of all moving picture houses. He also announces a working agreement with the Suburban Fire Exchange similar to that in effect with the New York Board of Fire Underwriters.

The full text of the new regulations is as follows:

On and after July 1, 1912, new code fixture wire will be required on all installations for which application for inspection is not on record prior to that date.

On and after October 1, 1912, new code rubber insulation will be required on all installations of flexible cord, armored flexible cord, reinforced flexible cord, canvasite and Crefield flexible cord, special stage cables, battery charging cables. etc., for which applications for inspection are not on record prior to that date.

Rule No. 12-g, 4th paragraph, of the electrical code, is hereby amended to permit twin conductor lamp leads to be carried down combination poles on insulators by the addition of the following two sentences at the end of the paragraph:

> In lieu of the above, twin conductor wire, with insulation specially approved for the location, may be run vertically on pins or brackets down the pole and drawn taut and fastened upon standard insulators. This wire shall be firmly held at a distance of not less than five inches from the surface of the pole.
>
> This change takes effect immediately.

On August 1, 1912, a working agreement with the Suburban Fire Insurance Exchange, similar to the working agreement now in existence between this Department and the New York Board of Fire Underwriters, will be placed in effect. Mr. George E. Bruen, Superintendent of the Electrical Department of the Exchange, will become a member of the Advisory Board of Engineers. The present method of endorsing Underwriters' certificates will be applied to the entire city, the portion covered by the Suburban Fire Insurance Exchange being that portion of The Bronx east of the Bronx River, all of Richmond and all of Queens except Long Island City.

On and after June 1, 1913, the introduction of wooden moulding for electrical purposes in this city will be prohibited.

HENRY S. THOMPSON, Commissioner.

MOTIOGRAPH HANDBOOK OUT.

The Enterprise Optical Company points with pride to the new edition of the Motiograph Instruction Book, which is now ready for distribution, and which is said to be the finest book of the kind yet published. On account of the expense attending the issuing of the new book, a charge of 10c will be made to cover the cost of mailing. All applicants who have written for it within the past two months will have received copies by the time this notice reaches them.

NEW PHOTOPLAYWRIGHT BORN.

To Mr. and Mrs. Epes Winthrop Sargent, at 1 o'clock a. m. Thursday morning, June 27, a nine-pound boy. The young photoplaywright is fine and dandy and distinctly in the picture. He has a bid in for a seat at that Photoplaywrights' Dinner.

BELATED RECOGNITION.

The proposal of theater managers to eliminate orchestras and substitute pianos carries with it a portent of the coming of a time when the whole shooting match will be eliminated by the substitution of the moving picture and the gramophone.—New York World.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

ONE of the best-known booksellers in the metropolis for several years has been R. F. Sherwood. He attained a wide reputation as a cut-rate dealer and has attracted attention through the many novel methods he adopted in attracting trade. At one time, when located on Maiden Lane, he secured considerable free newspaper advertising by setting aside the noon hour for dancing sessions. This he established in connection with his sheet music department and the dancing went on while the singer was entertaining the patrons with renditions of the latest selections. Young women and men flocked there daily to enjoy the dancing, and the sales of music were big, not mentioning book sales. Later, Sherwood moved back to his old stand on Fulton Street, near Broadway. He had been forced out of the place by promoters of a cafe and restaurant, who struggled along a couple of years and then gave up on account of poor business. In going back to the place Sherwood again attracted much attention by his novel announcements, in which he stated that Demon Rum was forced to give way to Lord Literary and how much more benefit the stock of the latter would give the public than that served by the Demon. All this may appear quite foreign to matters pertaining to the motion picture business, but it is a suitable introductory to what follows. Sherwood, after a trial of a few months, finds that Lord Literary has failed to cut any more ice at this particular stand than his predecessor, so here is his latest bulletin:

> THE HANDWRITING ON THE WALL
> Seems to indicate that every library built by Mr. Carnegie is a monument to his memory; also a headstone to the commercial grave of the retail bookseller. 'Tis sad, but true. Consequently this store will be closed for a few days preparing the stock for distribution at auction. As soon as alterations are made a modern motion picture theater will be operated here under my personal management. You can't keep a squirrel on the ground.

* * *

For a week or more crowds gathered in front of the place to read the announcement above quoted. In passing on, people have given expression to varied opinions as to the proposed change. Some have declared it is a pity that books must give way to motion pictures; others have been heard to say that the pictures frequently convey more to the mind in a few minutes than the reading of an entire volume, and at far less cost. But, by a large majority, the people are congratulating Sherwood on his grit and enterprise. He has a long lease at big rental on his hands which no one else seems disposed to take, so he is pinning his faith on the "movies" to pull him through. The building is an exceedingly attractive one for the business and has the advantage of a commodious balcony, which was installed when concerts were provided when the people wined and dined in the place. This house and one other will be the only two picture houses in the city south of the City Hall park. True, that part of the city consists almost wholly of office and other business buildings, but the place on Park Row, opposite the Post Office building, has been doing big business for several years on a rental alone of $15,000 per year.

* * *

The passing bookseller is to be commended for the policy he has mapped out for his new venture. He is going into it with a spirit that everyone interested in the welfare of motion pictures will appreciate. When asked if his announcement was a bona fide one, or only a trade trick to draw attention to his auction sale, he said: "I'll put the pictures in here and have already opened negotiations. Everything will be the best money can provide. I will take time in selecting the best outfit, operator, pictures and everything else that goes to make a first-class house. In addition to that I will provide lectures when suitable to the pictures, and so that the discourses will be in keeping with the subject and the public will have no difficulty in reconciling what they hear with what they see I will do the lecturing myself." This may sound a little egotistical to some, but when it is stated that the speaker is one of the best read men in the country, on account of his years of experience in the bookselling business, we will be pardoned for the inference that he intends to be a big hit as a lecturer. Men of his calibre should meet with success, and there is ample room in the motion picture business for people like him.

* * *

So the old Keith theater on Union Square has gone back to the straight vaudeville line with prices ranging from a quarter to a dollar! For the first time since motion pictures clinched popular favor in Greater New York they have been displaced. No reflection is cast upon them by the change, however. The new policy is simply a natural drift due to the recent merger of vaudeville enterprises in the city. The old Keith house is actually surrounded by picture places and there is no straight vaudeville house nearer to it than Proctor's, on 28th Street, a distance of almost a mile. The latter house has been doing good business, and the change of policy was brought about by the belief that there was room lower down for a house conducted on similar lines. Many express the opinion that the belief is a mistaken one and it will not be long before some film exchange will get the C. Q. D. signal from Union Square.

* * *

But the pictures have covered the one loss at Union Square. Marcus Loew will build another theater in Yorkville. A large site has been purchased at Third Avenue and Eighty-Seventh Street, and work is now well under way. That is a great moving picture locality—that old Yorkville. There are four places on Eighty-Sixth Street, just off Third Avenue. All nice, big houses, doing good business. Mr. Loew's will make the fifth big house located within two blocks of each other. The new house will have a frontage of 155 feet on Eighty-Seventh Street and 21 feet on Third Avenue. Going some, eh?

* * *

Poor "Tim" Hurst is reported being near to death. He is well known from coast to coast and from Maine to Texas; but most people only know of him as being prominently identified with the sporting world—as an umpire in the National and Eastern baseball leagues and a referee of boxing and wrestling matches. In the earlier days, say ten years ago, he was also quite active in the moving picture field, as a promoter. About that time foreign film manufacturers were putting out reels showing tours of their different countries and leading cities. "Tim" wondered why somebody didn't get up a series showing points of interest in the United States. At that time the home manufacturers were few in number and they did not seem inclined to give time or money to such projects. They had little faith in them. The subjects were "a little dry," they said. The people were interested in funny and mysterious pictures, and they were just getting a taste of stories. That was the direction in which the manufacturers looked for returns. So "Tim" started the ball rolling. He made a contract with the Vitagraph Company to produce a "Tour of New York" and "Tour of Washington," individual subjects. He then invented a facsimile of a touring automobile, which he installed at Steeplechase Park, Rockaway Beach, L. I. A few feet distant from the front of the auto was a screen upon which moving pictures were projected from a machine located at the rear of the vehicle. With this contrivance he utilized the tours of New York and Washington. "Tim's" real patent was a mechanism that gave the auto a swaying motion, so that the audience experienced the sensation of a real automobile in operation while the pictures were projected. These were probably the first ten-cent motion picture shows given in the vicinity of Greater New York. It was a novelty but not a financial success, and it was less successful when installed at Dreamland Park at Coney Island. But Hurst sold several prints of the subject both here and abroad and I understand that he disposed of his European rights to the auto contrivance at a good profit. He did not remain a moving picture promoter a great while, but while he was in harness he displayed the same activity and enterprise that characterized his work in the sporting circles. His last appearance as an active "movey" promoter was during the Irish industrial exhibitions at Madison Square Garden, when he exhibited "A Tour of Ireland" in one of the small halls in the main building. He then left the field and did not enter it again until quite recently, when he took an interest in arranging to have pictures taken of the McFarland-Wells boxing exhibition.

* * *

In correcting a false impression, I do not wish to be understood as trying to take credit from the film company that burned up a Darracq automobile to add realism to a photodrama recently produced. From a standpoint of enterprise and loyalty to faithful representation regardless of expense, the producers deserve all commendations accorded them. From the standpoint of originality, however, let me say that the "stunt" was antedated by almost six years. A local company burned up an automobile in producing "The Automobile Thieves," issued in October, 1906.

"The Fall of Black Hawk"

Exceptional Historic Picture Produced in Two Reels by the American Film Co.

Reviewed by Jas. S. McQuade.

IT would have been difficult for the management of the American Film Manufacturing Co. to have chosen a more attractive subject for their first effort in feature films than that picturesque figure, the Black Hawk.

When Chicago had a population estimated at 60 people, Black Hawk first became known to the pioneers of Illinois. That was in 1831, and it was not until the following year that his leadership of the Sac and Fox nations against the settlers, on the Illinois border of the Mississippi River, made his name known in every home of the sparsely populated state.

Black Hawk was born in the Sac, or Sauk, village, on the north bank of the Rock River, in Illinois, about three miles north of its confluence with the Mississippi. He was a full blood Sac, about five feet eleven inches in his moccasins, of light build, but of great endurance. His features were rather pinched and drawn, bringing into prominence his cheek bones and a pronounced Roman nose. He had glowing, black, restless eyes that wandered during conversation, with almost a total lack of eyebrows above them. Like all the chiefs and braves of the Sac nation, he had the hair plucked from the scalp with the single exception of a scalp lock, to which, on state occasions, was fastened a bunch of eagle's feathers. This scalp lock, Black Hawk boasted, was worn by him with great prominence, so as to tempt an enemy to fight for it and to make its removal easy in case he should be slain in the encounter.

Black Hawk considered everything of little importance except war, and his ventures were made primarily for personal aggrandizement or popularity. It has been said of him that he never made a sacrifice for his race. Here was a strong contrast between him and Keokük, the principal chief of the Sac nation and a powerful orator. The latter was always planning and working for the good of his people, for whom he tried to secure good homes and large annuities from the United States government. Black Hawk was not a chief of the Sacs, simply a brave; but his martial spirit and skillful leadership established him firmly in the minds of a wide following of his race. His many expeditions against neighboring tribes, most of them successful, afforded him training in warfare, so that when he took up arms against Americans he was a more dangerous foe than they suspected.

The Sacs were originally British Indians, living near Montreal, but their constant outbreaks against neighboring tribes led to their expulsion—what was left of them—from that territory. They were a brave and fierce people, and in their American home they were feared even by the hard fighting Sioux. Black Hawk hated Americans, and he and the Sacs fought with the British in the War of 1812, and continued the fight long after the treaty of Ghent had been signed. He attacked Fort Howard in the Middle West, in what was known as the "sink hole affair," as late as May, 1815, although the treaty had been signed in the preceding year.

Treaties had been signed by the Sac and Fox nations and the United States government, concerning the removal of the Indians from the lands East of the Mississippi, in 1804, 1816 and 1825. Violations of these treaties by the Indians had been made from time to time. In the summer of 1830 the settlers in this territory suffered great hardships by the loss of their crops, which were either appropriated by the Indians without a consideration, or destroyed by fire or by incursions of their live stock. The settlers appealed to Governor Reynolds for protection, and on June 30, 1831, a treaty was signed, in full council, by Black Hawk and twenty-seven chiefs for the Indians, and by General Gaines and Governor Reynolds for the Americans. This treaty again stipulated that the Indians should remove west of the Mississippi, and not come east of the river without a signed permit from the officer in command of the American forces in the district.

Scene from "The Fall of Black Hawk," Produced by the American Film Mfg. Co.

In April, 1832, General Atkinson, in command of United States troops at Jefferson barracks, St. Louis, received the order from Washington to proceed to the Sac and Fox territory, and demand from them eight or ten of the principals who had participated in the murder of Menominee Indians, an adjoining tribe. He immediately left for the upper Mississippi with six companies of 220 men. Arriving at Fort Armstrong, near the mouth of the Rock River, he held a council with Chief Keokuk on April 13. At the time, Black Hawk was east of the river "to make corn," as he explained. After the council, at which Keokuk promised to deliver up the chief murderers of the Menominees, General Atkinson wrote Governor Reynolds, of Illinois, for the assistance of the militia to drive Black Hawk and his band from the state. Including braves, warriors, women and children, Black Hawk had with him about 2,000 people.

A serious setback was given the American forces by the defeat of Major Stillman, at Dixon's Ferry, and the news spread like wildfire among other Indians within the state, creating great danger for white settlers. The battle of Wisconsin Heights and Bad Axe soon followed, resulting in the complete destruction of Black Hawk's forces and his flight. The defeated chief was caught by two Indians and brought into Fort Crawford, at Prairie du Chien, where he was delivered to General Street, August 27, 1832. Major General Winfield Scott was ranking commander of the United States forces on the spot at the time, having reached Prairie du Chien from Fortress Monroe, on August 7.

A treaty was signed September 21, 1832, by General Scott and Governor Reynolds and the Sac and Fox nations, consenting to the removal forever, from east of the Misssissippi, all members of those tribes.

Black Hawk was conducted from Prairie du Chien to Jefferson Barracks, St. Louis, by Lieut. Jefferson Davis, who afterward became President of the Southern Confederacy. Thence he was taken to Washington, the latter part of April, 1833, where he was presented to President Jackson. He was thence placed in Fortress Monroe, where he was held prisoner until June 4. To impress him with the greatness of the American nation, he was next conducted through all the large eastern cities. When in New York he created greater interest than did President Jackson, who happened to be there at the same time, and ladies made a great ado over him, some of them even kissing him. He was then brought to Fort Armstrong, near the mouth of the Rock River, where he was liberated on August 1, 1833.

He settled quietly down near Keokuk's village. In 1837, accompanied by Chief Keokuk, he paid another visit to the East. Returning, he lived amid his early surroundings until October, 1838, when he died. In July, the following year, it was discovered that his grave had been opened and his bones and everything in it stolen. His bones were afterward recovered and deposited in the collection of the Burlington (Iowa) Historical Society, which was destroyed by fire in 1855.

Five men, who afterwards figured prominently in American history, participated in the events of the Black Hawk war. Reference has already been made to Lieutenant Jefferson Davis. Besides him, Abraham Lincoln, Zachary Taylor, General Winfield Scott and Albert Sidney Johnstone were also engaged. As one chronicler of the events of the Black Hawk War puts it: "Out of a job in the spring of 1832, Abraham Lincoln found employment in the Black Hawk War. At Richland, Sangamon County, on April 21st, 68 men volunteered to serve the state. Lincoln was very popular among the men and was chosen by three-fourths of the number to be their captain. He enrolled his company for sixty days' service and marched to Beardstown to be mustered in. He owned no horse and was forced to borrow one, and the march for Beardstown, 40 miles distant, was begun. The company was mustered into the service of the state of Illinois, by Colonel John J. Hardin, Inspector General of the State and Mustering Officer. Two muster rolls of this company are still in existence, one by Lincoln and the other by Colonel Hardin. His company was assigned to the Fourth Regiment and the march to Yellow Banks, and thence to Ft. Armstrong, at the mouth of the Rock River, was started."

Lincoln related afterwards his first experience in drilling his company. He was marching in front of about 20 men across a field, when he desired to pass through a gateway into the next enclosure. "I could not for the life of me," said he, "remember the proper word of command for getting my company endwise, so that it could get through the gate; so as we came near the gate I shouted: "This company is dismissed for two minutes, when it will fall in again on the other side of the gate." This story he told to illustrate the position of a man in debate, who could find no tactful way out of a dilemma into which he had worked himself.

Lincoln was mustered out after his sixty days' service and re-enlisted as a private in the company of Elijah Iles, one of the six companies to enter for twenty days' service, pending the organization of new levies at Fort Wilburn. On July 10th, 1832, his company was mustered out of service and he made his way homeward.

Zachary Taylor, who held the rank of Major of the U. S. Army, was commander for some time at Ft. Crawford, Prairie du Chien. As is known, he was afterwards president of the United States, an honor also sought by General Winfield Scott. Albert Sidney Johnstone figured prominently in the Civil War.

The Filmed Story.

The opening scenes disclose the signing of a treaty between the Fox and Sac tribes and the whites. We can see that Black Hawk hesitates long and then reluctantly makes his mark. The white settlers came into the territory vacated by the Indians with such rapidity and in such great numbers that the Indians feared and resented their intrusion. The following scene, therefore, shows a state of unrest, and hand-to-hand conflicts between the incoming settlers and the Indians. The latter hold a council of war and determine to stem the tide of immigration. At first the Indians do not use weapons and retire before the whites, who bear firearms. Following, we see an exciting chase in which a girl and her escort are pursued by mounted Indians. A fine scene shows the ambuscade of the girl and the settler.

We next see Abraham Lincoln reading of the Indian attack on the settlers and, possibly, also the call of the governor for volunteers. Abe is shown with his company, a comically awkward squad. Great sympathy is expressed on his face for the settlers as he marches off. He is next seen amid forest glades marching to Winfield Scott's camp. The military evolutions and discipline of Lincoln's troop creates great mirth among the subordinate officers. Winfield Scott, himself, shows disgust on his face and he asks for Lincoln's sword. This is given him with great respect, and we watch the deposed captain as he marches to the enrollment sheet and signs his name as a private.

The next scene shows a hospital camp, where the men lie suffering from cholera. Here we witness the first meeting of Lincoln and Davis. After this we are treated to a wrestling match in which Abe easily disposes of his opponent.

We next see a scout riding swiftly towards Black Hawk's camp, advising him of the approach of Scott's large army. With native cunning he decides not to make an attack and sends three of his men with a flag of truce to Scott.

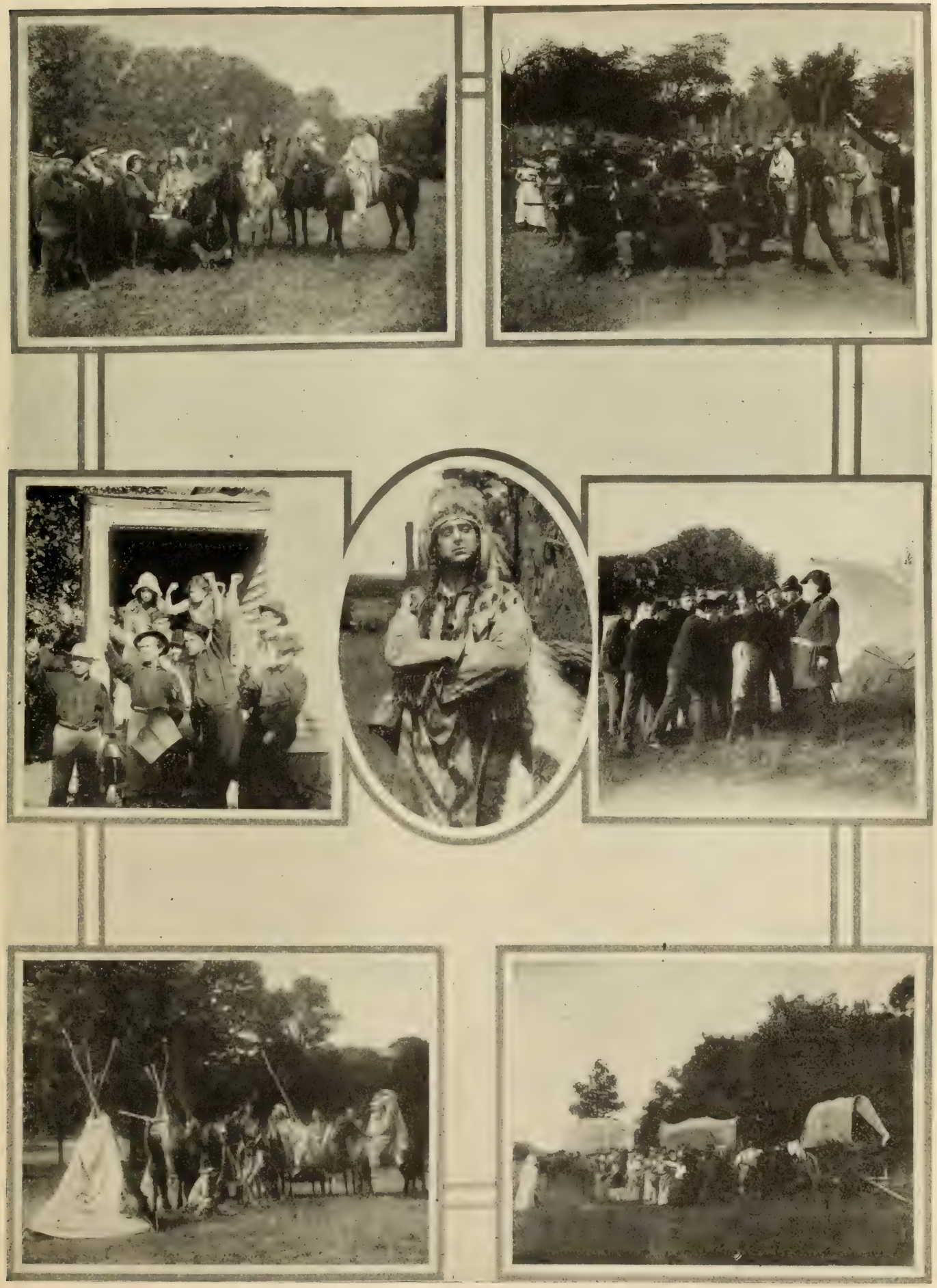
The next scene presents Zachary Taylor at the gateway of Fort Crawford, a large wooden block house. He is deep in thought as he thinks of his wife and children and home in St. Louis. A scene is immediately introduced giving us the subject of his thoughts.

The next scene shows us the capture of the mail bags by a party of Indians. The latter form an ambuscade and as the troopers ride past they open fire. As the smoke clears away, we see several bodies on the trail. This is a fine scene and full of action. The Indians carry the mail to the camp, where an interpreter reads a letter from Mrs. Taylor to her husband, advising him that she and her daughters are on the way to Ft. Crawford. Black Hawk immediately plans the abduction of one of the daughters, returns the mail to the bag and dispatches several of his men to place them again on the trail where they had been secured. One of the men who had escaped from the Indian attack had reported to Major Taylor, who had sent out another troop to find the Indians. They discover the mail and carry it back to Ft. Madison.

Major Taylor reads his wife's letter and fully aware of the cunning of the Indians, knowing that they have read the mail, he dispatches Lieutenant Davis and an escort to meet his wife and children and convoy them to the block house.

The next scene shows us Black Hawk and his companions in a forest recess, near the trail, awaiting the wagon with Mrs. Taylor and her family. Scouts approach the wagon and immediately retreat again, having planned how to make the abduction. Davis and his troop are next seen arriving at the Taylor camp where he meets Mrs. Taylor and Misses Sarah and Elizabeth. It is a case of love at first sight with Davis and Sarah, and they engage in close conversation. Finally good-night is said and Sarah retires to the rear of the wagon, where she stands for a while, with bowed head, in thought. At this juncture an Indian, dressed in a bear skin, and approaching on all fours, springs up and placing his hand on her mouth forces her away towards the Indian camp.

The opening scene of the second reel shows us Davis in despair and bewilderment after discovering the loss of Sarah. Accompanied by Lincoln he sets out to find her. They come upon a party of Indians in the forest, one of whom is



Scenes from the American Film Co.'s Historic Two-Reel Production, "The Fall of Black Hawk."

Sioux Chief Ogalalla Fire.

First Meeting of Lincoln and Davis.

SCENES FROM "THE FALL OF BLACK HAWK" (American).

forcibly placing Sarah on a horse. In the attack which follows, he is knocked unconscious, but not seriously injured. He is rescued by Lincoln, who had defeated his enemy as the Indians disappear on a gallop with Sarah.

We next view her in the camp of Black Hawk. She is pleading to be returned to her family, but Black Hawk gives her into the hands of a guard and she is placed in a tepee. She escapes that night, after cutting her bonds on a tomahawk. The Indians follow in close pursuit and, hard pressed, she jumps into the river. Just before entering the water, she picks up a reed for future use. Davis and Abe are seen following the two Indians closely, and several shots are exchanged, but no damage is done. Sarah swims well, and seeing that the Indians are following her in a canoe, she sinks beneath the water, under the shade of a great tree, and putting the reed in her mouth, gets air from the surface. We see the Indians paddling around vainly in the endeavor to find her. Just then Davis and Jefferson, accompanied by Elizabeth, rush to the rescue. The two men fire at the Indians and succeed in rescuing Sarah from the river.

The next scene depicts Taylor's arrival at his wife's camp, and immediately afterwards we see a large body of Indians, horseback and afoot, on the warpath. Next we see a large caravan composed of many settlers and the Taylor family slowly filing towards Ft. Crawford, while the Indians follow closely. The settlers arrive at the block house and close the gates, with the Indians close behind.

Three attacks on Ft. Madison are then revealed. First the Indians use a battering ram and try to beat down the gate, but are repulsed. Then they endeavor to fire the blockhouse with burning fagots, but this also fails. The third attempt is made by shooting burning arrows into the blockhouse, which is soon afire. In the midst of the exciting scene we notice that Lieutenant Davis and Sarah Taylor are united in the very face of death.

The settlers are driven from the fort by the flames and the men make a furious charge, dispersing the Indians in all directions.

The final scene shows the capture of Black Hawk, and his convoy fording a river. He is brought before General Scott and insolently refuses to sign the treaty placed before him. Later on, seeing the hopelessness of his cause, we witness his signature to the document.

The photography and technique of these films deserve praise. The acting and the action throughout are very appropriate. It must be remembered that the Indian style of warfare meant ambuscade rather than a fight in the open, so that if the action at times seems slow, the facts must be borne in mind. The scenario of "The Fall of Black Hawk" was written by Omer F. Dowd, and if there be departures at times from the actual historical accounts, these will be pardoned for the sake of dramatic effect. The films were produced by Joseph Sullivan and William Lee. The part of Abraham Lincoln has been well sustained by H. G. Lonsdale. Miss Zelma Barber gives a clever impersonation of Sarah Taylor, while the roles of Winfield Scott, Jefferson Davis and Zachary Taylor are well presented by Charles E. Gould, David Fischer and George E. Cole. Seymour Rose makes a picturesque Black Hawk. Among the Indians in the cast are Ogalalla Fire, a full-blooded Sioux Indian, and Little Bear. Ogalalla is 87 years of age and in feathers and war paint makes a magnificent appearance.

"The Fall of Black Hawk" will be handled on the state rights plan, and release will be made July 10th.

"MATES AND MISMATES" (Powers).

In "Mates and Mismates" the stars of the Powers Picture Players appear at their best in a society drama in which is depicted the inevitable results of parents mating their children for gain or convenience.

Mabel Wentworth and Jack Allison are lovers. Theirs is the sweet, untainted love that is satisfying and they are happy. The aristocratic mother of Jack has other plans for her son and she chooses a woman who is already a shining light in society at early age. The father of Mabel selects for her a husband who is possessed of wealth and position and the sweethearts find their dream of love rudely shattered and grieve in consequence. The wife of Jack proves to be a woman without a sense of honor or duty and she carries on a clandestine affair with another man with the inevitable result—a flight and a note of explanation. Jack reproaches his mother and his life is wrecked as well as his little fortune and he meditates and resolves on self-destruction. He is strong in his trouble and thinks differently.

The husband of Mabel soon tires of the simple ways of his wife and seeks other diversion, with the result that he is attracted by a woman and he deserts his wife. She returns home and relates all of the harrowing details to her father, upbraiding him for mating her with one so unworthy in every way. He is stricken with remorse and dies.

One of the guilty parties meet death on pleasure bent on the water, and the other quarrels on a cliff and both fall to their death below. Mabel, her cup of bitterness filled to overflowing, goes out in a small boat to drown herself just as Jack has visited the pond on similar intent. He throws himself in the water and is rescued by Mabel, and they are once more reunited and free to marry, every obstacle to their union having been removed, a fitting close to an interesting story with a moral.

A QUAINT ANIMAL PICTURE.

One of the quaintest domestic animal pictures yet produced will be released by the Selig Polyscope Company on July 2nd. It is called "The Cat and the Canary" and in its production were used two dogs, a cat, four kittens, a canary, and two players. It is called a pastoral comedy drama of old New England and more than holds the auditor's interest while one thousand feet of the quaint "Pomander Walk"-like story unfolds itself.

NEW ARKANSAS PICTURE COMPANY.

George Ketcham, of Little Rock, Ark., is one of the incorporators of the Ketcham Moving Picture Company. It is intended to pay special attention to local scenery and interests. Later it is intended to send a staff to Mexico. The headquarters of the company will be in Little Rock.

Doings In Los Angeles.

A Quiet Week Reported, But Everybody Seems Busy—Bison to Make Big War Pictures.

THIS has been an unusually quiet week in Los Angeles, so far as the motion picture industry is concerned. At all the studios the usual routine work is being done. The Pathe Western company got away to Orange County under the leadership of James Young Deer, the director, and are now located on the great "S and M" ranch. They took with them a carload of horses and another carload of performers, costumes and properties, and for the next six weeks will be engaged in the production of big Indian and Western pictures.

The Selig Company has finally finished the big Monte Cristo picture on which it has been engaged for several weeks, and there has been a natural tendency to slacken up all around for a few days. Another big picture is being planned it is said for the near future. Possibly this will be a jungle story, for new animals have been arriving weekly and added to the menagerie at the Wild Animal Farm.

Director Sturgeon, of the Vitagraph Company at Santa Monica, is expecting a visit within the next few days from A. E. Smith, treasurer of that company, who is on his way from New York. It is reported that there are to be extensive and important improvements at the studio as soon as he arrives and that the company is to be substantially enlarged.

The Kalem branch company at Glendale, under George Melford's management, continues to make high class Western pictures, and lately has been spending much time in the foothills back of Glendale.

The Universal companies in this field—the Bison, the Imp and the Nestor—seem to be the busiest just now. The Imp forces now consist of four companies, all playing split-reel comedies, two under Fred Mace and two under Edward L. LeSaint. Eddie Lyons and Virginia Kirtley are playing leads with one of LeSaint's companies and Harry Pollard and Margarita Fischer with the other. LeSaint also has a new camera man, William Foster, formerly with Selig.

Three releases a week are being turned out at the Nestor studios, notwithstanding the disorder and confusion caused by the numerous improvements and alterations which are being made around the plant. A new member of the company is Baby Brierley, the five-year-old daughter of Tom Brierley, chief stage carpenter at the studio. The baby is utterly without self-consciousness and is one of the most charming actresses in the business as everyone will be saying when some of the early releases appear.

W. H. Clifford, head of the Pacific Motion Picture Co., is still in the neighborhood of Santa Barbara with his players. They went north to take pictures among the Channel Islands, but on their return to the mainland discovered some backgrounds that could not be "passed up" and decided to wait a week longer to make use of them.

Busy at Nestor Studio.

With three directors constantly at work things are humming at the Nestor Studio in Hollywood. Thomas Ricketts, principal director for the company, tried his hand this week at a Civil War story and found that it went so well that he will make several others in the near future. The film will be an early regular one-reel release under the title of "The Fortunes of War."

The really big picture of the week was produced by Milton H. Sahrney. The story required a Western saloon to be burned down, so Sahrney sent carpenters out into the outskirts of town the day before to erect a building. Next day he took his company and about 100 extra people out, rehearsed the scene once or twice and then burned down the building in order to get what he wanted.

Alfred E. Christie, the other director, seems to have a life job turning out his Wild West series to which he is now devoting all his time. He turns out one each week with the regularity of clockwork.

Hereafter when all three directors insist that they have to work in the studio on the same day it won't be necessary to fight it out. The stage has been enlarged until it is more than half a block long and will accommodate five scenes at a time in a pinch.

Sunset Weekly in "Q" Theaters.

Scenes taken in the courtroom where the trial of Clarence Darrow, charged with bribery in connection with the McNamara cases, is being held, are to be one of the features of the new Los Angeles Weekly which will be issued for the first time June 17, and will appear every Monday thereafter.

Hugh C. McClung, director of the Sunset Motion Picture Co., which is responsible for the novel experiment, was given permission by the presiding judge, the district attorney and the defendant this week and devoted the greater portion of an afternoon to filming bits here and there, showing the trial in progress. The Darrow trial is attracting attention all over the world and the interest is especially keen in Los Angeles.

The weekly, for the time being, will not circulate outside of Los Angeles, and in this city will appear exclusively at the several "Q" theaters under the management of the Quinn Bros.

A few days before the first picture appeared Quinn Brothers, who operate three of the principal downtown theaters, received a wire from the Motion Pictures Patents Co. warning them that the exhibition of the weekly would result in the cancellation of their license. The three brothers held a consultation with their attorneys and thereafter announced that not only would they exhibit the weekly according to program but that they would in all probability continue to show licensed pictures in their theaters.

No explanation of the mysterious means by which they are planning to perform the seemingly impossible was volunteered. Apparently the Quinn Brothers intend to fight. There have been vague references to the Sherman law, which may throw some light on the situation. Two of their theaters are located on Broadway in the very heart of the shopping district. The other is a downtown house centrally located. All three are doing big business and are among the most profitable in town.

That the boys have ample financial backing is shown by the fact that within the last two weeks they took a fifty-year lease on one of the most valuable sites on Broadway and are having plans drawn for a ten-story hotel and theater which will be erected at once.

Bison to Make "War Pictures."

The announcement made at the Bison offices this week that that company will soon begin the production of a series of two and three-reel Civil War subjects will be of interest to exhibitors as well as motion picture fans. Everybody knows the quality of the Bison Company's Indian and Western military pictures, and so the announcement that the Civil War is to be exploited in the same careful manner is a guarantee of a series of productions that will do the motion picture industry a great deal of good. Arrangements for the new departure are now being made; in fact, a great many of the costumes have already arrived and properties are arriving every day. "This is going to be the real thing," says Richard V. Spencer, of the Bison Company. "Just wait until the equipment is all here and Director Ince will show the moving picture world something that will make it sit up and open its eyes."

Brevities.

Miss Gussie Quin, who has been office manager and secretary of the Pathe Western Company, has resigned in order to go to Seattle where she will make her home. Miss Virginia Skelly will succeed her.

Miss Gertrude Clair, formerly a leading woman for the Nestor Company, has returned to that company after an absence of more than a year and will soon reappear in the pictures.

Three new names were added to the Bison Company's roster this week. Miss Jane Keckley, characters, went over from the Selig Company where she had been for two years. Edgar M. Keller, another experienced motion picture actor, has also been taken on for characters. Miss Helen Case, former leading woman for the Vitagraph Company, is the third addition. She will play leads with one of the Bison companies.

Miss Hazelle Baker, photoplay editor for the Western Pathe Company, was seriously injured this week when she fainted and fell through a glass skylight at the Edendale Studio. The company was putting on a picture and just for a lark she donned a costume and joined the ranks of the supernumeraries. The exertion and excitement brought on the fainting spell which resulted in the accident. Both arms were deeply gashed by broken glass and she has been confined to her bed ever snice under the care of a physician.

The following information is for the enlightenment of ambitious young women who want to become motion picture actresses because "the woman don't have anything to do in the moving pictures": Josephine Ricketts, leading woman of the Nestor Company, in a production which was finished this week, changed her costume fourteen times in one day and a change of make-up was called for eight times.

Coincidence, rather than any noticeable slump in business, is believed to be responsible for the simultaneous closing of three downtown picture theaters. The Nestor Theater, 247 South Main Street, will probably be abandoned permanently, for the chairs have been taken out and it is being remodeled into a billiard hall. The Gem Theater, Seventh and Main streets, is temporarily closed. The California, 238 South Spring Street, has been dark for several days, but it may reopen under new management in the near future.

"Written in Blood" (Gaumont)

By Louis Reeves Harrison.

LIEUTENANTS LESPARRE and Gerard are shot down and nearly buried by falling walls while fighting in the same regiment under Napoleon at Vauchamps against the British under Wellington's command. Both are abandoned for dead during the active movement of troops, but Lesparre gradually regains consciousness and manages to extricate himself from the debris. Not far away he finds the body of Gerard, examines it to see if life remains and finally breaks down in a fit of nervous weeping over the death of his comrade.

Lesparre binds up his own wounds—they are slight—and looks about him. There is no one within call, none within reach of vision save those stiffened with death. His squadron has swept on to other fields of action, and he is alone. He is about to rise and find his way to some place of greater safety than the path of conflict when it occurs to him that Gerard may have friends deeply interested in his fate and he searches the pockets of his fellow-lieutenant.

Lesparre has thus far been actuated by the best of motives. He has shown bravery, devotion and sympathetic feeling, but he becomes transformed by what has turned many a man from the natural course of his life into the alluring path of sudden gain. He finds among Gerard's papers a recent letter from attorneys announcing that an enormous inheritance in cash and securities awaits the appearance and identification of the man who lies dead before him. The necessity of identification, other documents indicating that Gerard is not personally known to the attorneys of the estate and the fact Lesparre strongly resembles the heir leads him to consider the idea of impersonating Gerard long enough to secure possession of the property.

Here is opportunity for fine emotional work in small scope, depicting the inner struggle between powers for good and evil in every man's character. His first thought has been for the dead man; there is manliness in the make-up of Lesparre, but he yields all too promptly to the temptation, pockets Gerard's papers and transfers his own to the clothes of his comrade. He rises in his new identity to follow an entirely new line of life with small regard for the honor of his own.

After his first false step Lesparre carries out his plan with the skill and daring of a veteran criminal, though it transpires that he is merely one of those primitive individuals who imagine that the possession of wealth has not counterbalancing cares. He goes to the inn of a man named Bersac, a gentleman addicted to pulling the ends of his heavy mustache and a former canteen keeper of the regiment, and enters into a plot to obtain the great fortune.

In order to secure the essential identification or as support to the evidences of it he has stolen from Gerard, Lesparre offers an enormous bribe to Bersac and his wife. They are at first reluctant but, a view of documents describing the inherited estate, they yield to temptation and become criminal participants in Lesparre's scheme. They go with him to the offices of the attorney and there is enacted one of those purely theatrical scenes so rare if not impossible in real life.

It is not in the nature of lawyers to give up any property on which they have once laid their hands, but in all plays where the inevitable uncle leaves a vast and timely estate, the legal sharks hand it over cheerfully and in such compact form that it can be carried away in a valise. Bersac and his wife formally attest that the claimant is none other than gallant Lieutenant Gerard, the fortune is removed from a safe and it is carried away by the band to Bersac's inn.

Honest Lesparre keeps his word. He hands Bersac a trifle of twenty thousand dollars, his wife another memento of the same nature, and retires to a real castle—it is shown in the pictures—to amuse himself in his own way. He need worry no longer. He has enough to satisfy his heart's desire, and that consists of carrying out in a lordly manner the role he has assumed.

Now it transpires that the real Gerard did not die. He was carried from the field in a state of coma and taken to a hospital when an army surgeon discovered that life was not extinct. There he rapidly improved and we meet him again at the moment he is about to leave. Upon examining the papers found in the pockets of his uniform he finds those of Lesparre. He hurries at once to the office of the easy mark who had charge of his inheritance and is at first denounced as an imposter.

The real claimant insistently demands his rights and is shown the attestations of Bersac and his wife as to the first claimant's identity. He happens to know Bersac and seeks him out at his café. The inn-keeper attempts to put up a front, but breaks down under pressure and lays bare the plot devised by Lesparre. His wife goes further in making good by restoring intact the portions received by herself and husband. For this they are granted immunity from prosecution and the real Gerard proceeds to call on the false one.

Lieutenant Gerard finds the gentleman impersonating him at an old castle converted to modern uses. As the rightful owner of

Gerard Confronts the Bersacs—Scene from Gaumont's "Written in Blood."

the property he dispenses with formality and forces an entrance to the study in spite of the protests of attendants. Once face to face with the gentleman who has calmly appropriated the wealth intended for him to enjoy he does not put him under arrest nor even slap him on the wrist—he demands an explanation.

The resourceful Lesparre is at first taken off his guard and "recoils in horror" at the apparition of one he never expected to see again, but he recovers his nerve and treats the matter as one of excusable error under the circumstances. He merely expected to enjoy in an honorable manner what Gerard could not possibly need. He points out that he has conducted himself like a gentleman and a soldier since his accession to wealth, and gives assurance that he will make full amends by turning the property over, castle and all, without vexatious litigation.

In evidence of his good faith he shows the real Gerard over the magnificent estate he will enjoy. He escorts him along the ancient ramparts to the great dungeon tower and leads him by

Scene from "Written in Blood" (Gaumont).

degrees to the dungeon formerly used for political prisoners. After pointing out the impossibility of escape from a chamber, lighted only by a narrow slit heavily barred with iron, the clever Lesparre slips out and locks the door behind him, entombing the unfortunate Gerard.

All goes well—Gerard dieting on bread and water—until one day the prisoner is visited by a pair of pigeons, former tenants of the dungeon, and at the same time by an idea that may lead to his escape. He tears a strip from his kerchief, pricks a vein in his arm and lets out enough of his precious life fluid to serve as ink while he indites an epistle to the world at large. He scrawls on the bit of linen, "Imprisoned in tower. Help!"

Scene from "Written in Blood" (Gaumont).

This message of uncertain destination he affixes to the pigeon's left leg and sends the declaration forth to whom it may concern. Who else should it concern but the daughter of the Imperial Prosecutor, a nice *jeunne fille Francaise,* wholly unaccustomed to receiving anonymous letters, though ready to say *"Oui, Monsieur,"* to almost any proposition that will enable her to escape from the dungeon of parental authority?

Of course, she gets it. Destiny arranged that in advance by leading her to prepare a little nest for the same pigeons on her tiny balcony. There she communes with them every day in process of learning how to bill and coo. They fly from the dungeon tower—we see them do this in the picture—and alight on the balcony puffed up with importance. She investigates and finds the message poor Gerard has written in blood.

Meanwhile how is the imposter getting along? He, also, is visited by a couple of birds, his accomplices, M. and Mme. Bersac. These honest people have grown suspicious because they have heard nothing from the rightful heir since he left them to claim his property. Lesparre is as plausible as ever, but not convincing. They conclude to stay where they are and investigate.

The Imperial Prosecutor only smiles indulgently when his romantic daughter brings him the message written in blood, but her merciful instincts prevail over his merciless skepticism and he decides to visit the castle. His daughter fastens a reply to the carrier pigeon's leg, a modest little word, "hope," dabs some *poudre de ris* on her spunky nose and sallies forth to assist at the rescue. Thus it happens that the Imperial Prosecutor arrives at a critical moment.

Lesparre is nothing if not courteous. He repeats to Monsieur le Prosecutor what he has already told to the Bersacs. His dear friend Gerard, whom he once supposed to be dead has returned alive, but enfeebled and has had to go back to his hospital for an operation. The prosecutor's daughter does not believe the story. She boldly declares that Lesparre has imprisoned Gerard in the tower that he may dispose of the estate and leave the country. Her papa now approves. His daughter's idea has at last reached him. He insists upon making a search. Righteous Bersac suddenly becomes inflamed and draws a pistol. He points the gun at the man who dared corrupt him and tells the villain to lead the way. Being a soldier Lesparre does as he is ordered and marches in advance of a flying column across the same ramparts where he guided the unsuspicious Gerard.

Gerard is found in the dungeon—the Imperial Prosecutor's daughter just knew he was there all the time—and he is taken to the bosom of his property as a preparatory measure. Lesparre is left in his place—the villain—to repent at leisure, but who cares what becomes of him. He has been a fool from the outset, when he might have made a quick getaway with an enormous fortune in a valise instead of buying real estate and settling down where he was sure to be recognized sooner or later. Nobody cares *what* becomes of *him.*

As for the right Gerard and the Imperial Prosecutor's daughter, the last seen of them is in her papa's salon seated at a table with the young officer she has been largely instrumental in rescuing from the oblivion of the tower dungeon. He is exhibiting his appreciation in the warmest way that the watchful eyes of her papa will permit, when suddenly one after another of the billing and cooing birds fly to the table and, in a delightful final scene, indicate what is soon to happen between the two they have helped bring into the sweetest relation known on earth.

EVERYBODY DOES IT.

A film man was looking at the pictures and, in a running conversation with a World man, was commenting, at times adversely, on the work of his competitors. "You know in the trade we often roast each other's work, and perhaps we do enjoy pointing out the other fellow's shortcomings—picking flaws, noting errors of judgment, or lack of knowledge of some particular factor, and oftentimes calling attention to palpable carelessness. Now carelessness, of course, is the least excusable of the many varieties of blunders."

Just as the speaker ceased talking—he was interested in watching one of his own productions—the World man, who also was closely following the work on the screen, said: "I notice your ambitious young moneymaker up there on the canvas has been able to buy shares of a prominent railroad on a ten-cent margin. Stock exchange houses require a margin of $10 a share. You know that. Come, now, how about you?"

The picture maker's jaw dropped slightly. "Yes," he confessed, "I'm guilty. You're the second one who has called my attention to the blunder—of carelessness. Let's go. I'll buy."

SUNDAY PICTURES NO VIOLATION.

The Mayor of Fulton, N. Y., in a letter to the members of the Ministerial Association which he requested be read to their congregations in the event of any pulpit reference to the subject, notifies them that he has referred to the city attorney the request of the ministers that the picture theaters be closed on Sunday; that he is informed by that legally constituted adviser of the city government that neither under the statutes of New York nor the ordinances of Fulton is it a violation of the law to exhibit moving pictures on Sunday; and that consequently he does not think he is justified in ordering arrests. The Mayor of Fulton is evidently a believer in the Gaynorian policy—that we live under a government of laws and not of men—and has the backbone to say so.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

If We Only Could.

HERE is a letter from a manager who wants to know how to make his Thursday business as good as that done Saturday night. Could we get a patent on any scheme like that we would be able to buy the Capitol building at Washington for a residence and use the Library of Congress for a kennel for our dog. But the inquirer presents some interesting problems; problems that puzzle a great many of our readers and he raises the question of vaudeville or no vaudeville. For a proper understanding of the situation we give his letter:

"Have been a reader of your valuable work on 'Advertising for Exhibitors' since my first week in the moving picture game, about two years ago (and we only started last fall!—E. W. S.), but have never written your department before; having nothing to contribute that in my estimation was worthy of being copied by other exhibitors, I was content to remain quiet and read your hints to advertisers and tried some suggestions which worked fairly well for a time.

"We are located in a small town of 1,200, run 3 nights a week, Tuesday, Thursday and Saturday, seat 585, in the Opera House, use Independent service over 30 days old, run pictures only (3 reels), on Tuesday and Thursday at 5 cents, and on Saturday put on one act of vaudeville with 3 reels at 5 and 10 cents.

"Our Tuesday and Thursday night business is not nearly so good as it was a year ago at this time, while Saturday night is holding its own; we were giving away prizes at that time which of course boosted business somewhat above normal, and after the novelty began to wear off and people began to realize that they could not all win prizes the prize nights began to go bad; later we adopted the plan of giving a spoon with a Tuesday, a Thursday and a Saturday coupon (had special tickets printed), and that did not prove satisfactory; our conditions required them to have a coupon of each of the three nights, and they would have, maybe two Tuesdays and one Saturday coupon, and would insist on getting a spoon, putting up the argument that the two Tuesday tickets cost as much as one Tuesday and one Thursday ticket, which was true; but our aim was to get the attendance on all three nights as good as it was on Saturday night; we tried running vaudeville on Tuesday and Thursday night, but they don't relish putting up a thin dime save on Saturday night, when they certainly do turn out in good shape and we pack the house. Have good piano player, but am unable to get her to play the pictures as she should; she also sings the illustrated song and has fairly good voice. We keep the house in good, clean condition and do everything possible to get good Tuesday and Thursday night houses. Can you offer any suggestions through your columns that might help a condition 'wot's got my goat'? We tried featuring an educational or scenic every Tuesday night, but they did not draw worth a cent. We produce a good, clear light and no fault can be found with the pictures as I am always very careful to select a program that could not possibly offend anyone and give them as much of a variety as the film exchange will allow us, but that does not seem to be the trouble; the patrons seem to be satisfied with what we offer them in a way, but we are unable to work up the proper enthusiasm over the Tuesday and Thursday night shows. We ran a couple of Gaumont Weeklies with a great deal of advertising, but they did not pull the crowd and those that were there did not think it anything so extraordinary.

"Now here is the whole situation in a nutshell: the people turn out good on Saturday night at 10 cents to see pictures and vaudeville. Up to a few weeks ago they turned out nearly as strong on Tuesday and Thursday at 5 cents to see pictures, but now the 5 cent nights have gone back almost half of what they were a year ago, with no apparent reason other than we are not giving prizes, and even that does not draw them now. They seem to want vaudeville only on Saturday night; now if you can suggest anything that looks like a 'first aid to the injured' let's have it, anything from an oratorical contest to a greased pole expedition.

"Except I have already taken up too much of your valuable time with my troubles, and trusting you might be able to offer some suggestions through the columns of 'Advertising Department' that will be of some benefit not only to me but to perhaps some other brother exhibitor who may be up against the same conditions."

Scattered Shots.

We think the keynote of this letter is found in the statement that a "couple" of Gaumont Weeklies were tried with small effect. From general reports all over the country the Pathe, Animated, and Gaumont Weeklies have made for better business when shown on a regular night each week, but only where the reel is less than ten days old. In these days of the illustrated press, month-old news in picture form is stale news indeed and if the Weekly was of the same age as the rest (above 30 days) the answer is plain. If it was of recent issue the scheme might have worked had the showing of the feature been persisted in. Two weeks is too short a time, even in a small town, to try out the full effect of a move. The people who see it the first week may bring others and so on, but here it does not seem that the Weekly is going to be the solution of the problem even though it should be possible to get the issue more promptly.

It is a self-evident certainty that an audience of the sort that will hustle an extra five cents to see one act of cheap vaudeville is not going to be attracted on the off nights by educationals and scenics, as has been tried. The gross takings of the house will not be much in excess of $60. You can't get a fair vaudeville act for one night for less than $25 single and $40 double. You can get them for less than that, but they will not be the sort ranking as even fair. Even the $25 act will not be very good and if this is the sort of thing the audience wants—and we are not wholly content that the crowd comes to see the vaudeville alone—scenics will not appeal and the educational features will not appeal. But most of the crowd will come Saturday night anyhow, and we would suggest that the experiment be tried of using an additional reel; a semi-feature, on Saturday in place of the vaudeville. Then try the same grade vaudeville act on Tuesday night with the ten cent admission. If the business shifts from Saturday to Tuesday it is fair to assume that it is the vaudeville that draws. If the business holds to Saturday drop vaudeville and stick to film.

Film Will Work.

We do not like a combination of pictures and vaudeville, and it is not because we do not like vaudeville, either. We think we know vaudeville as well as any writer in the country and we know it from the "dumps" of San Francisco to the Palace Theater of Varieties in London. Our objection is not based on ignorance but on positive knowledge of facts and conditions and it is because of that knowledge that we argue against vaudeville as a booster to the picture game.

Vaudeville in photoplay houses was introduced before the time of the feature reel. The pressure of competition grew strong and some managers turned to vaudeville in their search for novelty. Anything new will attract. The "opposition" sought the same advantage and there has been raised up a tradition that vaudeville must be used when business gets bad, although the sort of vaudeville that the small photoplay theater can afford tends to kill healthy growth instead of foster it. If you will spend with the exchange for features half the money you are willing to spend for vaudeville, the better bill will attract a better class of patronage and hold that which you have. It has worked in 95 per cent. of all cases where it has been tried and will work in the same proportion any place in the country.

Prizes and Things.

We are not keen for an elaborate and persistent use of prizes. The gift feature is all right to build business, but if persisted in too long it will react against the house.

One bad feature of such a scheme is that it must be built up. From time to time the value of the prizes or souvenirs must be increased until there arrives the period when the prize not only wipes out the profits but represents a loss.

The souvenir is better than the prize since there is less dissatisfaction, but it seems to us that the better plan of distribution would have been a strip ticket and a spoon at the time of purchase. Get a form of ticket that will give you three tickets on the same card, perforating rule being used between the divisions. Number these tickets one, two and three, and have it clearly understood that the tickets are good only for the dates on which they are issued. On the back of the card, but only in the space devoted to the Thursday and Saturday tickets, print this card:

> This special souvenir ticket is sold to encourage the regular attendance of our patrons. Tickets are good *only* for the date given and cannot be accepted for other performances or redeemed if not used.

Now, when your feminine patrons purchase a twenty cent ticket on Monday they are given tickets for the three performances and the spoon. If there is a subsequent kick of any sort, the printing on the back of the card is all the argument you will need. Some persons cannot understand why if three coupons are good for one spoon any three coupons are not good for the same article, but if they complete the transaction there is no room for reasonable argument. If you want to save the cost of double printing print the above card on the face. It is well to use a different color for each week.

What We Would Do.

We think that if we bought this house from the present management we would see the exchange people and see the very best they could do for us on a fresher service for a price reasonably within our means. We would see just what they wanted for feature stuff, not shown in our town, no matter what the age so long as it was in reasonably good condition. We would make a new contract that would include the price of that vaudeville act and perhaps a bit more.

Then we would go back to the town and have a long talk with the editor of the local paper. If he ran a job office, as most small town editors do, we would have a longer talk with him. The first part of the talk would be about the pictures. We would tell him what we hoped to do, explain all about the coming features and get him interested. We would arrange for a card to run in the paper and have a frank talk about how much reading notice we could get. Then we would talk about the job printing office, get him to tell the foreman to prove up all the stock cuts and styles of type. While we were fixing for that we would suggest to the job compositor that

he ought to drop down to the show now and then on a Monday and get a look at some good pictures, and we would write him a "Pass 2" to back up the invitation with.

We would try and get a chat with the head of the school system; with all the principals, if there was more than one school, and we would write a letter to the exchange to please get us some classical or Biblical stories. Then we would get after the ministers.

Getting Everybody Interested.

There is something in the film catalogue that will interest every man, woman and child in America. We would try to get something to interest every man, woman and child of the 1,200 in our town.

Most towns of that size have one or more literary clubs. They would be interested in the visualized novels of Dickens, Haggard (Jess, not She, perhaps) and others. There are other reels that will interest some of the secret societies, welfare workers, churches, in fact any society with a membership of more than five.

Just about now there is interest in fresh air funds and children's aid. Get your local editor to put you in touch with some paper in the nearest city. Show the child reels, announcing that you will give an extra performance for the benefit of the fund of the big city paper. They will give you a write-up that the local editor will reprint and you can have it reproduced on circulars to reach everybody. You're just the Photopalace in Smalltown, but it will tickle the Smalltowners that the house is recognized by the Big-city Times. We would not overlook a single bet that appeals to local pride —not if we could help it.

But we wouldn't have these things come off on Saturday. We would feel pretty certain that Saturday would care for itself. The big stunts would come on Tuesdays and Thursdays. You don't hitch an extra horse to a four-horse team with the three-horse load. You put the extra on the wagon with a horse and a half-load and only one horse. We wouldn't get worried because business fell off along in June. We would expect that. We would fight for the old crowds, fighting with fans and novelties, but we would expect a drop.

The Direct Appeal.

But these plans are all general. We would get after the individuals as well. There is, in every town, a small aristocracy, and usually there is a leader. Put in some reserved seats. Then get the leader to come and sit in one of them. She'll not be lonesome long. She may be hard to get, but you can get her. Perhaps she's interested in some pet charity, an orphan asylum, a hospital or something. Offer her a benefit. You put up the show and the printing and she gets after the crowd. Give her all the help you can and the first thing you know she'll be as much of a photoplayfan as any eighteen-year-old girl.

Make good use of postcards. Get some of the good-looking leading men and attractive leading women. Mail them around, not once, but every couple of weeks for a time. Get them interested and the first thing you know everyone in town will be coming. You can't do it as long as you have poor vaudeville to kill the effect of good films and the chances are that you cannot do it with undated stuff, but if you get some commercial and some dated runs and pick out the better class of product, you can make the pictures a local fad. Not all the people who will come are interested in prize contests or silver-plated spoons, but you can make them *all* interested in the right sort of pictures.

As for the oratorical contest and greased poles, we have from time to time outlined a lot of good schemes that others have tried. The inquirers have only to read back for these. Make the appeal to local interest strong in these contests, but do not make it so strong that bitterness is engendered. Play up the personality of the players. Be liberal with souvenir post cards, gets sets of the players' portraits. If you have a large lobby put them in the lobby, but don't crowd it. In a small town you do not need to yell at the crowds as you do in the sections of a city where appeal is made to the passer-by. Put the pictures where they can be seen, but do not shoot them at your patrons. Foster the photoplay spirit in every way, get established as one of the town's live wires, and the only thing you'll need worry about is how to increase your seating capacity.

Using the Lecture.

The Poinciana Theater, Tampa, Florida, used the Kalem Egyptian industrial reel, and by way of advertising issued the lecture sent out by the Kalem Company and this card:

EGYPT, AS IT WAS IN THE TIME OF MOSES
A Great Educational Picture On Exhibition Friday, June 7
In Conjunction With the Regular Program.—Read the Lecture.
Enjoy the Picture.
CHILDREN'S DAY AT THE POINCIANA THEATER
Don't miss the Dream of a Lobster Fiend; Children's Games at Singapore—and the other good things coming for Friday

This is an effective way to use the lecture. The people come to the theater with the facts predigested as it were and they are ready for the silent running of the reel. Those Kalem features are being put out in capital style and the assistance given the exhibitor by the manufacturer enables the good work to be gotten over to the public. One of these days the Patents Company should listen to a lecture by the Kalem on what real presswork really is. If you have not had the Egypt reel yet try reproducing the lecture that came with the Kalem Kalendar for May 1.

Some Edison Features.

The Edison release for July 5th will be "The Workman's Lesson," which has been produced in conjunction with the National Association of Manufacturers. It deals with the contempt with which workmen commonly regard the safety appliances installed for their protection. The New York World the other day declared that box factory employees habitually throw off the safety devices from the cutting machines because the appliances retarded speed slightly and that the employees expected to pay in split fingers for the neglect of precaution.

The Edison story is pretty much the same. An old mechanic regards with contempt the safety devices in his shop. He instills a younger [illegible] with the same disregard for caution. The guard over a lathe chuck is thrown out and the young man's arm is mangled. He recovers the use of it but not until the elder man has been led to believe that through his teachings the other has lost the use of his arm and realizes the value of the protection at last.

In a factory town this story—which also carries a love interest—can be played up for a feature. Special circulars distributed at each shop at noon or night, editorials in the papers and advance billing on the boards may all be used. If you can locate the factories using protected gears, etc., perhaps you can arrange with the foreman or superintendent to interest his men by letting you put up a neat card where all can see it. Get every mechanic and mill worker in town interested.

A Bit of History.

The ninth of the Edison Historical Series "The Close of the American Revolution," will be released on July 10th and brings to a close the episodes of the War of the Revolution. It deals with the ride of Jack Jouett to save the Virginia Assembly, then in session at Charlottenville, near Monticello, the home of Thomas Jefferson and includes pictures of that Mecca of the Jeffersonian Democracy. The film ends with the Surrender of Cornwallis at Yorktown. The Jouett ride is less well remembered than Paul Revere's famous canter, but it was as far-reaching in its effects. The film comes a little too late for the usual appeal to the school children, but if you can reach the teachers it would be a good thing to invite them to come and see the film just to show that your school-time invitations were not wholly due to a desire for the patronage of the pupils. You will need the teachers in the fall. Do not forget them in vacation time.

More About a Raise.

Here is a belated letter in which the Coming of Columbus is discussed. It is from R. F. Sodestrom, of Bradley and Sodestrom, managing the Loring Theater, Riverside, California. It will be noted that the house is a "combination" theater, playing dramatic combinations and filling in with pictures. Their patrons are used to the sliding scale and so accepted the 15 to 35 cent admissions without comment. Mr. Sodestrom writes:

> Through the columns of The World you ask exhibitors to state how they handled Selig's "Coming of Columbus," so will show you how we put it on.
>
> Our house, which is a combination house, playing road attractions as well as pictures, has a seating capacity of 840. Our prices for pictures are 10 and 20 cents. Our usual programme consists of 4 reels of licensed pictures and two of the best vaudeville acts we can secure.
>
> We secured our date on this picture a month in advance and immediately started an advertising campaign. We had 100 special window cards printed and put up a number of three and eight sheets. We also used about 20 one-sheet boards around town and lithographed a number of windows.
>
> We figured that in justice to the picture, if nothing more, it should not be shown at the regular prices, for it seems to me that when a feature of this kind is put on at the regular prices it has a tendency to cheapen the production, and people are apt to wonder why it is that you can't always put on a picture of that kind. It seems to me that a big feature production, such as this picture is, should be kept away from the ordinary run of pictures, so we accordingly made our prices 15, 25 and 35 cents and put reserved seats on sale three days in advance.
>
> The result exceeded all of our expectations.
>
> On Thursday afternoon we sent out invitations to the school teachers and the clergy of the city, with the result that those who wished to attend the matinee on Friday were excused from school in time to attend.
>
> On Thursday night we did almost capacity and on Friday night we could not begin to take care of the crowds. Every seat, including boxes and loges, which went for 50 cents, was sold and still there was a line of people that stretched clear out in the street.
>
> The newspapers here are fine about giving us space in the paper, even giving us front page write-ups on two occasions.

The card sent is well balanced as to type proportions and says plenty while not saying too much. The presswork is clean cut and effective. Do your work well and the increase in price will more than pay for the slight added expense and your patrons, in the aggregate, will respect the offering more because it does cost an increased price.

Coming.

Space prevents the use of several good cards this week and a discussion of matters of interest. Some of the contributions received this week carry no explanation whatever. Just give a line or two of facts and tell your hailing point. It makes for interest.

Making Photoplay Fans.

Do you make your patrons photoplay fans or do you discourage them? A letter to the Inquiry Department the other day explained that the writer came to us because she had asked the local manager and he had told her he was too busy to look up casts. It was an Edison and it is to be presumed that he had the Kinetogram, but was unwilling to take the small trouble to look it up.

This is a grave mistake. The real popularity of the photoplay business came when the identities of the players became known and the intelligent manager will foster the interest of his patrons rather than rebuff them for curiosity. If you cannot locate a name, send in to the Inquiry Department of this paper and your question will be promptly replied to. Take the items that appear in the Los Angeles correspondence and elsewhere, and make them into lantern slides to use between reels. If you have a program run them in the program, but don't ever be too busy to be polite to a patron and obliging if you can. It pays every time.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

MARKET NOTES.

SELIG POLYSCOPE CO. (Editor not stated), 20 East Randolph Street, Chicago, Ill. "With our large force of scenario editors and the rights which we control to a large number of short stories, plays, fiction, etc., we are not in the market for many outside scenarios. There is no chance, therefore." Licensed.

NESTOR FILM CO. (*Richard Willis*, Editor), Hollywood, Cal. Can use Eastern drama, melodrama, comedy drama, seacoast stories and light comedies. Mr. Willis writes: "We are specially in need of strong dramas with some strong situations or stirring heart interest." Independent.

Words of Cheer From G. W. T.

GEORGE W. TERWILLIGER, editor for the Reliance Company, whose campaign for the better scripts was temporarily disturbed, writes:

> Although I have a great many scripts ahead, I am in the market for the best that there is, and the former prices quoted ($50 to $100), will hold good. The photoplays I have been receiving lately are far from being up to the standard. I hope that before long the calibre of this material will improve.
>
> We are going to put out a two-reel subject a month, and, of course, I will be open to extraordinary material along these lines.
>
> I have just arranged with James Oliver Curwood, author of "Honor of the Big Shows," "Phillip Steele," "Flower of the North," and other stories, for the rights to his work, "The Phillip Steele Stories," which deal with the Canadian Northwest Mounted Police. He is one of the big authors to whom we are paying big prices.

If you have a Reliance-looking story that is out of the ordinary, send it in to Mr. Terwilliger. He's one of the real sort and he means what he says when he announces his willingness to pay the best price for the best sort of scripts. It's useless to put Reliance at the tail end of your list and then expect top money. He doesn't have to take anything that comes along because he needs scripts. Coax him with good stuff or don't bother him.

That Powers Prize Contest.

Have you seen the announcement of the Powers Prize Contest for photoplays? If you have not look it up in the recent issues and get busy. The prizes are liberal and C. B. Hoadley, the editor, announces that they are on the level—which means that they are.

Make note that scripts for the contest must be so marked else it will be presumed that you ask immediate action and usual rates. Here is what Mr. Hoadley says:

> The Powers Motion Picture Company has inaugurated a prize contest in order to, if possible, stimulate photoplay writers to better efforts. The contest is now open and will close July 15. The awards will be made July 20, if it is possible to have the scripts read and passed upon by that time by a committee of moving picture experts, who will be entirely disinterested. Two hundred and fifty dollars will be divided into four prizes: $100, $75, $50 and $25, for the scripts selected. We do not care for Indian, Western or costume plays, and prefer American subjects with the scenes laid in the open as much as possible. The conditions are that all manuscripts shall be typewritten and accompanied by self-addressed envelope, with return postage fully prepaid. All scripts intended for the competition must be plainly marked "contest," otherwise they will be treated as regular contributions, passed upon and returned if not found available. All scripts should be addressed to the Scenario Department, 422 West 216th Street, New York City.

More Terminology.

We are not in favor of inventing an entire new language for photoplay, but in a recent letter Emmett Campbell Hall raises the question of "set," when applied to exterior scenes that may interest others. Mr. Hall has recently devised for himself a cover page giving the titles of some thirty photoplays he has had produced, the number of scenes and sets, and the number of leading men and women players and extra players. Few writers have reached the stage of prosperity where printed covers are called for and we think that Mr. Hall will either be put to considerable expense for new printings or else soon find his cover out of date.

But getting back to the subject he runs this:

> Time.
> Place.
> Exterior scenes (sets).
> Interior scenes (sets).
> Male characters.
> Female characters.
> Extra people.

He explains that when he has five scenes in a forest, using only three localities, he would write it 5 Exterior scenes (3 sets), using "set" for both interior and exterior, although the term set originally applied only to sets of scenery.

We think it good practice, but are inclined to favor the word "Location" employed by the Rev. Dr. Stockton.

In passing we gather from his letter that Mr. Hall is not wholly tickled to death at the unauthorized use of his name by several so-called scenario schools in their advertising.

Studio Style.

In a letter a correspondent asks information as what "style" means when applied to studio productions. Others seem to have had the same trouble. Here is what he writes:

> Having had a script returned by an editor, with the statement that it was not their style, I would like to know what he meant by that statement in a technical sense. Where and how are the different styles of the various companies shown in the films and releases, as they affect the acceptance or non-acceptance of the work of a photoplay writer, besides being classified as Comedy, Drama, etc.? In other words what are the earmarks, distinguishing one style from another, that are looked for by an editor, in considering a scenario?

Style, in the studio sense, means the sort of production the studio favors. Perhaps the Melies style is the most pronounced—a dramatic idea and a lot of riding. Should you send a society drama with a lot of interior scenes to the Melies Company the probabilities are that you would be told it was not in their style.

Most companies have various styles to suit the various sections of their company, but the earmarks are readily recognized with a little study of the screen, aided by a careful reading of the Stories of the Films, which we print each week. The list of studio wants recently published in this department is an invaluable aid, because it is up-to-date and wholly reliable—which may not be said for the information published in some magazines.

It is scarcely necessary to allude to the fact that the Selig Company likes, now and then, to make big productions with several hundred persons, and that it maintains a menagerie, or that Biograph wants the tricky discussion of social problems and a sort of comedy that defies classification. Study the wants of the various directors and you will have arrived at their style of story. It is not easy to put it in type; it must be sensed, but if you are observant you can gain the information at the cost of a couple of dollars' worth of nickels and some hours in the photoplay theater.

A Line About Names.

Here's another suggestion from William H. Kitchell, who no doubt is moved to be helpful because the Newark team won two games the other day, probably because it was raining and the opposing team had forgotten their raincoats. He writes:

> Revised my name sheets yesterday. Have one sheet full of male first-names, one for females, one with list of occupations, and about 1,500 surnames besides. This with the World index of photoplays for three years back, helps a lot in starting a play—for instance, has about ten proper names, which he used for characters in all his plays. I make new ones for every play, and I notice that my names are generally used when my plays are released. This, with the card-index system, helps a lot.

There's a lot to that list of names. The perpetual use of Mary and Grace grows tiresome. Get up a list, but for the sake of the man who may have to revise your script for studio use, make selection of short names. You can get suggestions from most dictionaries, which give the meanings of names in the appendix; you can find odd ones in the daily papers, in books, magazines or almost anywhere. For foreign names we use a newspaper almanac which gives the list of the Diplomatic Corps in Washington and some consular officers.

Perhaps Mr. Kitchell will send us copies of his lists as a starter for an enlarged list to which others may add.

Doing Your Best.

One of the best known photoplay writers says that he has found the best way to get more money for his product is to write a better script. Ever look at it in that light?

Any story divided into scenes and written in action is a photoplay just as every egg is an egg, but not all eggs are strictly fresh and not all photoplays are good photoplays. Some dealers get a dollar a dozen for their eggs, while others sell "rots and spots" for a dollar or so a case. Are you offering dated eggs or rots and spots? The dollar a dozen man now and then has shopworn eggs, but he does not offer them to his patrons. He has educated them to an appreciation of fresh laid country eggs, and if he had eggs "almost as good" for half the price his patrons might experiment and take to the cheaper sort. The rots and spots man will sell eggs at any price, according to their degree of freshness. You can get "Guaranteed strictly fresh eggs" for fifty cents, strictly fresh for thirty-five, fresh for twenty-five and just plain eggs eighteen for a quarter.

It's the same way with scripts. You can send out a raft of stuff of all grades of cleverness and you'll sell some of these for $35, some for $25, and some for even less. The editors come to know you as a man who sometimes writes good scripts and sometimes poor ones. You are paid by a sliding scale and you will find that the slide does not push up very easily.

Suppose that instead of trying to market your entire product, you hold back the second grade material until it can be worked up to a higher standard. Suppose that you sent out only a grade of work that editors looked for. You might not always hit the style of the studio to which you send it, but you'll sell it somewhere, and the earlier editors will slip

the script back into its return envelope with regret because they know that it's a really good script, even though it may not meet with the demands of that studio, and they'll take the trouble to tell you just what they do want in the hope that you'll send them another as good and right in their style.

Doesn't it pay you as well to sell one story for $50 as to market two for $25 each. And if you sell but the one you'll have the other idea ready to hand to be worked up, as well.

Of course, at the start, you cannot write a good script every time. You must go to the general market and take what you can get, because it is good training to see your work produced, but even while you accept with thanks the wispy little twenty-dollar check, be working for the time when you can enter Class A. Work always toward that end, work faithfully, and in due course you will have gained success; a success that is not to be built up on one good script out of five or ten. With that average the editors will regard the good script as an accident and figure out that you will take the $25 because you know no better. Now and then you'll find an editor who doesn't know a good script when he sees one because the only ones he can see are the ones he writes himself, but there is plenty of market with the others and you can build up a trade; a profitable clientele, if you offer only your best.

How About the Camera?

You know that the camera is the thing they make Motion Pictures with, but did you ever stop to think of the camera when you write your photoplay? Suppose that when you start to write a scene you do what the director does when he makes it. Look at the camera. Lots of things you do do, you won't do if you do that.

You know—or you should know—that the present fad is for a large picture of the people with some background. The makers bring the figures so close to the camera that if the leading man slipped on a banana peel he would cut his eye on the rim of the camera. This makes for large faces and large faces make for clearness of expression. Good expression, in turn, helps out the story by making the emotions clear.

In a few words *bring your people close to the camera.*

To do this you will have to consider the camera before you start to lay out a scene. Suppose that you have a banquet table. Reginald is going to marry Lucille and this is the announcement party. Suppose that along about the time they are serving the roman punch the wronged lady comes in and calls Reggie names, spoiling a perfectly good chance for his getting a life interest in a lady and some millions of dollars.

You're just regarding the scene and not the camera. You picture to yourself a well set table. At the end there is Lucille's father and Lucille and Reggie and on either side eight or ten guests. It makes an effective setting, but when the lady with the first mortgage on Reggie's affections butts into the festal scene she is going to be so far from the camera (at the end of the table) that you can't tell whether she is remonstrating with him about her fractured heart or an unpaid wash bill.

The camera lacks the adaptability of the human eye. It does not make proper allowance for the fact that Gwendolyn, Reggie and Lucille are twenty feet back from where they should be. The scene is spoiled.

Before you write the scene figure on where you are going to set the camera with relation to the players. You can't get it right and still preserve the suggestion of a large dinner. All right! Take them into the parlor. Now you can swing it so that when Gwendolyn comes in, even though she was not invited, she can get hold of the affianced pair as close to the camera as optical laws will permit them to come. You've changed no essential fact in the story. You merely have played the scene where the figures are large.

Just remember that you are writing something that is to be made by the camera and count the camera first and the lay of the scene after you have placed the camera. Of course there is nothing to prevent the photoplay editor or director from changing from dining-room to parlor himself, but if it is just as easy for you to do it, why not do it? It may help your chance of acceptance materially.

Here's the way to work it. The camera sets about ten to twelve feet back of the front line of the scene. Plan your stage so that you can bring your leading players so that naturally they face the camera close to that front line without seeming to do so. Plan your scene and your camera view point first. Then figure your action to fit these.

Just One Toot.

It is not often that we blow our own horn. We've a rather poor ear for that sort of music, but we can't resist the temptation to avail ourselves of the permission of Capt. Charles Kiener to print this. He writes:

> It may be of interest to you to know that Technique of the Photoplay has been and is of great help and benefit to me as a valuable reference book as well as a helpful guide in my work of Photoplay writing. The Kalem Company, in whose regular employment I am, has lately complimented me on my "superior work." While I, without false modesty, may claim to be a photoplay writer of experience and success, I am convinced that my late special successes are directly attributable to a careful and close study of your book.

Captain Kiener is one of the Kalem contract stars and was turning out capital scripts three years ago, when Photoplay was young, and even then was firmly gounded in technique. That he finds new help in our book on photoplay is a testimony of distinction. We have received many pleasant appreciations of the book, but this is praise indeed.

More About Envelopes.

We are inclined to think that Harry O. Hoyt has to some extent solved the mystery of scripts received in poor condition from the studios. He writes:

> Received a script from Pathe in very bad shape. It looked as though the script had been folded and crushed into a perfect mess. At the same time I received another script that was in capital shape, the latter coming in a cloth lined envelope. I took both to the postoffice and they say that it is probable that the carrier spoiled the first one, and I believe that it must have left the Pathe studio in good condition. They always have been careful with my stuff and I have no complaint to offer. The postoffice here says that so much cheap advertising matter comes in the large envelopes that the carriers are inclined to get careless with them. I can check this from my own experience as here at the office (Mr. Hoyt is secretary of a street railway corporation) we get two advertisements in number ten envelopes to one in the smaller sizes.

Here is testimony from a man who knows. The other day we received a very badly crumpled script from the copyist though it had come but a few miles. Perhaps it is not always the studio that is to blame. Get some stout envelopes and avoid trouble.

INQUIRIES

J. A. M.—William Leverton was Herbert Moore in Solax's "The Sewer," and "Spike" Robinson the Police Inspector in the same company's "The Wooing of Alice."

S. R.—Miss Adele Lane and Romaine Fielding had the leads in Lubin's "An Indian's Gratitude." We pass those Biograph questions.

S. E.—We have not the cast for "Lena and the Geese."

J. M. P.—The Little Blonde of the Biograph is not Miss Mabel Normand. The latter is perhaps best remembered as The Diving Girl and in the Vitagraph's Betty series. The Little Blonde is Miss Blanche Sweet, not Olga.

M. A. J.—As it is not possible to get a ruling along these lines from the General Film Company, your question cannot be answered with the definiteness you seem to wish, but there are many circuits using Licensed service in some houses and Independent in others. It is the house, not the management, that is licensed, one license to each house. If you have five and want three Licensed services, you get three Licenses and run Independent in the other two without. Our original answer is practically what the Implet told you, save that our understanding of the open market is the right to use films of any make in conjunction, which cannot now be done.

EARNEST INQUIRER.—Sign your name and address next time, as evidence of your earnestness. We do not quite understand what you mean by "how to treat visions and dreams." The subject is too broad for discussion here, but if you will be more definite we'll be glad to answer. Usually a vision is brought into some scene and is written "vision in figure of Alice looking toward John," or, "vision of scene (naming some previous scene), is shown in corner," or, "a vision of Broadway appears at Jack's right." In most studios dreams are "treated" with disdain as being the poor excuse for an improbable subject.

W. J. McC.—If you submitted a "playscript" to the Eclair we fancy they kept it to laugh over, but if it was a photoplay that you sent in and it stayed twice as long as an earlier submission, we think we would not try to pick it before it got ripe. The chances are that it is being held for further consideration. Do not get worried under eight weeks, and if you can last out twelve it is better yet. Conditions in studios differ from magazine conditions where an editor accepts or rejects. In studios the editor accepts a story then some producer must be found who graciously condescends to accept the story, and then the boss must give his approval before the check goes forward, all of which takes time. After this call them photoplays.

J. J. McC.—A letter, newspaper clipping or other insert is a part of a scene and not a scene in itself. In acting the scene the player takes up the letter and reads it for a moment, then puts it down and goes on with the scene. In the cutting room part of the action of reading is cut out and the letter inserted. Since there is no interruption in the actual action it is all one scene, the business before the reading the letter and that following all being played without a stop. The stoppage of the camera, whether to make a new scene in the same setting or to move to some other location, is the surest and most definite test of the ending of a scene. If the camera stops that scene stops. If it does not stop the scene has not stopped.

H. L. B.—We are not aware that Gaumont's "Written in Blood" was shown in this city on June 18th. Did you see the picture or merely see the poster announcing the same? If the former, it is possible that you saw an imported copy. Sometimes a C. G. P. C. will be seen in the Independent houses several weeks in advance of the Licensed release date.

INQUISITIVE READER.—George K. Spohr is the "S" of the Essanay Company. He is not an actor. The Helen Gardner films will be states rights propositions and not Licensed. There are no new companies on the Licensed side as the present constituent membership can produce a sufficient number of reels to meet all demands. Mrs. Clark, we understand, went to Egypt with the Kalem Company, though we have not seen her cast in releases. Owen Moore, Arthur Johnson and Misses Leonard and Pickford have all been with the Biograph Company. Miss Mary Fuller was a Vitagraph player before she went to the Edison forces. Miss Mabel Taliaferro played a special engagement in the Selig "Cinderella," then went to play vaudeville dates.

J. M. C.—Send a stamped and self-addressed envelope to this department, repeating your questions, and we will pass it on to a correspondent who very courteously offers to resolve your doubts.

J. C.—The Photoplaywright Department does not make a specialty of State rights and jobbing companies, but we gather that the Pacific Motion Picture Company wants three to five-reel subjects of note. They can write their own historical subjects and probably do not want cowboy or Indian stories. Why not write them direct, enclosing a stamped envelope for reply?

A. G. L.—After this sign your name and address. You write the letter in the plot of action and not in the synopsis. Paragraphing your synopsis is merely a matter of preference, but if you keep it as brief as you should paragraphing will not be necessary. We gather from your inquiry that you have the wrong idea of the synopsis. You do not write all the details of the story in the synopsis. The word itself suggests a condensation of the plot.

S. E. C.—See answer to **E. H. H.** in the issue dated June 29th. The questions are identical.

R. E. S.—Marshall Nielan is the American player of Brother Bill in "The Reward of Valor."

E. H. H.—Why this intense interest in Mr. Costello's marriage? He is married. He got tired of getting a lot of silly rot from empty-headed schoolgirls, so he permitted the fact that he was married to become apparent. He was not afraid that he would be kidnapped, as you facetiously suggest, but any normal-minded man is made intensely weary when he is asked to read the sort of stuff that rolls in from all parts of the country. Any human being likes to be told that he is clever and that his work is appreciated, but there is a difference between a cordial appreciation and ten to twenty pages of erotic guff contributed by some sentimental miss who is not old enough to tell good acting from bad. There are some flat-headed players who like this sort of thing, but being normally constituted, Mr. Costello is frank enough to admit that a certain type of letter makes him very weary. In the course of his work this writer is called upon to read several hundred letters of the milder sort each month and he is free to admit that they create a mental nausea. Here endeth the Costello discussion.

Comments on the Films

Licensed.

"PATHE'S WEEKLY No. 26."—The number is of more than ordinary interest. Among the chief features are pictures of the Fram, Amundsen's south polar ship, leaving Hobart, Tasmania; a bucking horse at an Elk Rodeo, and the graduation of the midshipmen at Annapolis. The Weekly is competing with those who dispense baseball slang on some of the more yellow sporting editions. Possibly some of the male auditors and all of the female may not understand the significance of such a statement as "Zimmerman Lacerates the Pill." As a matter of information he made a hit.

"THE EXTENSION TABLE" (Vitagraph), June 24.—Good drama, in which Leo Delaney and Harry Morey figure to good advantage. Leah Baird and Norma Talmadge acceptably fill the opposing roles. There is a touch of pathos at the conclusion of the play, when Herbert, portrayed by Morey, at the invitation of Hayward, calls at the home of the latter and is particularly attracted by a six-weeks-old boy. As he holds the child in his arms, his wife (Leah Baird) from whom for months he has been estranged, enters and informs him that he is holding his own son. Reconciliation is immediate and tentative divorce papers are destroyed.

"THE RUBE DETECTIVE" (Kalem), June 21.—A burlesque which will amuse the children and has one or two laughs for older folks.

"THE CHAUFFEUR'S DREAM" (Kalem), June 21.—On the same reel as the foregoing. A chauffeur, after sending out an invitation to a couple of friends to join him in a joy ride in the absence of his employer, falls asleep in his car while awaiting the arrival of his friends. What he dreams makes such an impression on him that despite the importunities of his friends he declines to take out the car.

"SHEEP SHEARING IN NEW MEXICO" (Selig), June 21.—This is an educational picture of merit and interest.

"THE KATZENJAMMER KIDS No. 8" (Selig), June 21.—On the same reel with the foregoing the arrival of Cousin Otto is celebrated by Otto in carrying the kids from the steamer by the slack of the blouse and by the kids, in retaliation, by the boring of a hole through the ceiling of Otto's room, running a rope with hook attached down into Otto's nightgear, and leaving him for a while suspended in midair.

"THE NEW BABY" (Biograph), June 24.—A farce comedy with an amusing finish.

"A DASH THROUGH THE CLOUDS" (Biograph), June 24.—One of the Biograph girls gets a couple of rides in an aeroplane and seems to enjoy it. The half-reel is of unusual interest. There is also scenery as well as comedy.

"THE SPIRIT AWAKENED" (Biograph), June 20.—A story on a farm that happened to be mortgaged. Taking part in it are the old farmer, his invalid wife, their light-haired, young daughter, two farm hands, and a girl of the neighborhood who appears only for a moment. The chief contrast comes between the two helpers. One, the slighter, is a Christian who believes in turning the other cheek, while the bigger man is somewhat brutal—also he has the courage of his evil desires, but lacks the wisdom to have good desires. There is also a subtile contrast between the two girls. The protected, yet not wholly protected, farmer's daughter, is happy and contented in her normal life, while the other girl, called "the victim of the renegade" is one of the most pathetic figures we remember seeing. She shows lack of direction (not artistic direction, let us quickly add it); even the awkward way of fixing her hair and the queer hat deeply stir our sympathies. Such little things tell us a volume of human heart-history that lies behind them. As best she can, and most piteously, she reaches out to the brute for a little love and sympathy, a little heaven-light in a dark world. This character is a very sincere piece of work.

In this picture, the producer brings these characters foreward with the sole aim of making us thoroughly acquainted with them. Thus he convinces us first of all that they are real people. They have lived before the picture opened and we feel that they are going to live after it closes. All he cares for, at first, is to make us feel the contrasts—which by the way is the only way we know one person from another. They are introduced in small groups. When he has succeeded, he brings forward something that will hold the attention of all his active characters. In this case, it is a sum of money, money for the mortgage. Around this all the characters suddenly begin to react together. First he mixes the powder, then he adds fire and we have the general explosion. The climax is a thriller. In the denouement there is humor and much pleasing humanity. It is a well photographed and very desirable picture.

"THE WIDOW CASEY'S RETURN" (Lubin), June 19.—In this we find an amusing idea which has been the making of several farces before this; but which has in this case a fresh twist. It depends for its fun on having, for some reason or other, the neighbors suppose that a death has occurred and showing them assembling for the funeral on the one hand and on the other showing the person very much alive, buying vegetables or doing some ordinary thing which becomes most intensely funny. We have seen it done better than in this picture. Here it is very theatrical. Yet it always amuses and this picture will furnish a good deal of amusement. The photography is good.

"THE INGRATE" (Lubin), June 20.—A picture, played by the Western Lubin Company's heavy man, that lives up to its title most surely. The man is taken into the home of his father's old friend. He shows his colors, or it might be more accurate to say his color, for it's only yellow, very quickly and ends by forging his benefactor's name and then murdering him. The old man's ghost appears to him and drives him to a confession in the police court. It isn't an inspiring picture; but it gets over. The part is very fairly played; the scenes well photographed.

"IN EXILE" (Selig), June 20.—A romantic melodrama set in a California orange ranch and with early scenes in Russia. The heroine is a pretty orange sorter; she is a granddaughter of the Romanoffs; but is a countess not a serene highness as one would expect any scion of that name to be. The owner's son falls in love with her and the father is much displeased. Fathers who try to force their children to marry against their wills are more common in pictures than in life. The situation is worked out satisfactorily and gives some pretty scenes. It is well photographed and makes an interesting, not a powerful picture.

"A MAN IN THE MAKING" (Edison), June 18.—A picture intended chiefly to illustrate the work for young men done by the Y. M. C. A. It has no real plot; but tells a slight, romantic story that is not very convincing, yet pleases. Its characters are such as any young fellow, out of work, would be likely to meet in saloons and cheap eating places, and on the other hand, the people he would come in contact with in a Y. M. C. A. building. A glimpse of a swell poolroom is given. It is, however, a very worthy release; the information it conveys is worth spreading. People will like the picture; it will widely interest. The photography is excellent.

"THE CAPTAIN OF THE 'NANCY LEE'" (Selig), June 18.—A farce comedy on a schooner, called the "Nancy Lee." It is a very theatrical picture, too much so to be wholly effective; but there are some very comic situations and some good laughs. It is fairly well photographed and will furnish light entertainment.

"TARGET PRACTICE OF THE ATLANTIC FLEET. U. S. NAVY" (Edison), June 19.—A well-photographed picture that was watched with great interest. It is sure to be popular.

"APPLE PIES" (Edison), June 19.—A short tramp farce on the same reel; it is amusing throughout, but didn't make any loud laughs.

"MIMI'S LOVE STORY" (C. G. P. C.), June 18.—A love story of a very Bohemian but seemingly innocent-hearted set of Parisians—poets, artists and women. It is a very French story, careless, jolly, pleasing; yet we can predict that it won't please the Puritans. There is no coarseness in it, but its morals are exactly like those for instance in the play "Leah Kleschner." The plot is slight in texture, straightforward and toward the end fairly dramatic. The characters are delightful portrayals, but are entirely fanciful and romantic. It is extremely well acted, conducted and photographed. It is not an immoral picture; but it is a picture of people who are unmoral, as some one has recently said.

"MOTOR BOAT RACES" (Eclipse), June 19.—Some excellently photographed views of speedy, little wave splashers. The people seem to like pictures of this kind. It fills almost half a reel.

"STUDIES IN FISH LIFE" (Eclipse), June 19.—A very interesting series of acquarium pictures. It gives us studies of many queer water animals, most of them well known. The last view shows an octopus, which is like a bad, very bad dream, and almost enough to make one turn Democrat. All the specimens are clearly pictured.

"BERGEN, NORWAY" (Eclipse), June 19.—A short but very beautiful picture of a city which seems to be at once a seaport and mountain town. A very fine view of a big cascade, tumbling through a rocky gorge, is included. It makes a worthy ending to a thoroughly excellent and desirable release.

"AN ARABIAN TRAGEDY" (Kalem), June 18.—A powerfully, affecting story of Egypt, with much that is beautiful in the way of scenery. It is also highly instructive, because the producer has been careful to make his sets and his scenes typical of the Oriental life that it portrays. The story is simple; there is nothing melodramatic in it; and it seems sincere and truthful. In its tragic ending, it is very effective even to us. Its chief characters are Arabian people of wealth. The center of interest is Fatima (played by Gene Gauntier), a first wife of an Arab merchant. She is barren and has been divorced; but in the end, her love proves stronger than that of the mother of his child who has supplanted her. The acting is natural and dignified and the photographs are fine.

"THE GAMBLER'S REFORMATION" (Pathe), June 19.—A good, melodramatic, Western picture of a gambler who is converted by the love of a good woman, his wife, whom he had greatly wronged. The story is fresh, not because of unusual incidents, but because of good character drawing and because the characters are made to react naturally and convincingly upon one another. The producer has made the girl especially interesting, because in the picture, she never would have been able to save the gambler, who had left her to shift for herself, had not also her goodness worked to make her employer charitable. All three of these characters are pretty well drawn, and there is a good child's part. The scenes are interesting and the photography good.

"CHASED BY BLOODHOUNDS" (Vitagraph), June 19.—There was only one bloodhound, a great spotted dog which appeared a few weeks ago in a comedy picture in which the lover got into a suit of armor. The picture's purpose is to show this beast in action. It has thrills and some comedy, but very little heart interest. The man chased is John Bunny. He had given a chicken thief a pair of shoes and the dog got the wrong trail. The experience made Bunny dream of dogs for some time after. It is clearly photographed and well worth seeing.

"AUTOMOBILE RACES AT SANTA MONICA, CAL." (Vitagraph), June 19.—A short sporting picture on the same reel. Some speedy driving is shown. There are no accidents. It is fairly well photographed.

"THE PASSER-BY" (Edison), June 21.—Marion Brooks has written an ingenious scenario and the Edison Company has been at pains to give it adequate presentation. Marc McDermott is the leading figure in the play, and his work is of his regular standard. There is some clever camera work in the dinner scene when the machine is gradually pushed toward the speaker at the head of the table, and then withdrawn. The effect, of course, is that of the actor being drawn toward the spectators and then receding. The Stock Exchange floor scene is unusually well done. "The Passer-By" is high-class drama.

"THE MYSTIFIED PIERROT" (C. G. P. C.), June 21.—This hand-colored comedy film gives a view of the exterior of the famous Parisian resort, the Moulin Rouge. The husband has received an invitation to dinner and dance at the resort and goes—alone. He declines to take his wife. She writes him a note addressed to "dear friend," informing him that she is going away, forever. Then she conceals herself behind curtains on her husband's return and watches the unsteady celebrator read the note. The action is lively throughout.

"LONDON" (C. G. P. C.), June 21.—On the same reel as the foregoing is a short travelogue of the British metropolis. One striking picture is of the royal guard headed by its band.

"DERBY DAY AT CHURCHILL DOWNS" (Essanay), June 21.—The sub-title of this film is "The Life of a Racehorse," and the reel makes good. The pictures are interesting, showing the raising of a race horse on a Kentucky stock farm and also many interesting pictures of happenings on Derby Day. The race is shown at various stages, the photographs apparently being taken from an automobile running near the course.

"HER BROTHER" (Vitagraph), June 21.—Fine Western scenery is the chief characteristic of this picture, and as an accompaniment some good horseback riding. There is a dramatic finish.

"THE RUNAWAYS" (Lubin), June 22.—A pretty romance of early married life in comedy vein. Miss May Buckley and Mr. Harry Meyer play in it, and in most of it with a good deal of convincing freshness, a young married couple enjoying their first serious quarrel and its inevitable make-up. It seems to be the man's fault. He is very boyish and not very well brought up and behaves very badly when the breakfast porridge is too salty. There is nothing new in the slight plot; but the acting and the method used to show the human qualities in the situation are, at times, most delightful. It is a good offering, rather slight, but it will please. The photography is good.

"OVER THE DIVIDE" (Lubin), June 24.—This title at once warns us that the picture's denouement is an escape "over the divide" from a sheriff's posse. It is a fairly innocent man this time. He had received stolen goods, it is true; but we are not sure he knew what they were. He was caught with the goods and in bad company, and the boys were about to hang him; but the girl, who knew that he was not at the place when the stage was held up, saves him. This seems trite enough; but the producer has made a good picture of it, speedy, fresh and convincing. The girl took too long to cut the rope; but there is nothing in the picture that isn't true to human hearts. There is no vivid characterization in it; but the figures are all individual and that keeps the story alive. It is very well photographed.

"THE FOREMAN'S COUSIN" (Essanay), June 22.—A very good Western picture that is well-acted, fresh and dramatic. The foreman of the ranch made a place for his cousin from the East. This individual was not of much value; but was better looking than the foreman. He stole his cousin's girl to begin with, and did a good deal of gambling. This got him into financial difficulties and because of this, he helped pull off a little job of rustling cattle. The girl's picture is found in the field and, by a convincing train of circumstances, the sheriff is suspected. It is a freshly human picture with good character drawing, well photographed and interesting. A good release, perhaps the best picture on June 22.

"THE GAMBLERS" (Vitagraph), June 22.—A romantic melodrama of modern social life in the upper circles of fashion. In it, Julia Swayne Gordon plays, and plays very well (but according to a well recognized convention) the role of a heavy villainess who, purposely and for vengeance, entangles the fiancée (Miss Lena Kiefe) of the man whom she had wanted to marry (Mr. Earl Williams). It is a very dramatic picture and will make a very good offering. But the scenario writer merely wanted to produce something that would be a commercial success. He has accomplished this. There is nothing in it to excite either the producer or the players and there is no true character drawing in it. The photographs are fine.

"TWO LOVES" (Melies), June 20.—A picture that shows us a brother and sister, separated when mere babies. They meet in later years and, without knowing each other, fall in love. A second girl is introduced who is jealous and who saves the situation by her discovery, in time, that the engaged couple are brother and sister. The story is developed smoothly and has some freshness. This is due partly to good acting and party to new and interesting scenes. The picture was taken in some beautiful valley in the West and one of its most noticeable qualities is good photography.

"THE RUBE DETECTIVE" (Kalem), June 21.—A comic character farce whose title very well describes it. The situations that are developed have some freshness and it is intelligently, but very theatrically, acted. This is its only real defect. The camera work is good.

"THE CHAUFFEUR'S DREAM" (Kalem), June 21.—On the same reel is this automobile-ride farce. It depends for its fun on the antics of the motor car as the chauffeur dreams them. It pictures no smash-up nor explosions; but merely the ordinary difficulties of a joy ride at high speed. The car wants to run down every cop. It is well photographed. There were some laughs; but there is nothing very new in it.

"THE GIRL AT THE KEY" (Edison), June 22.—The key referred to is a wireless telegraph instrument and the story is a melodrama, somewhat old-fashioned, set on board a yacht, and dealing with both love and business. The heroine is the daughter of the yacht's owner and her sweetheart is a son of her father's bitter business enemy. He has been invited on a short cruise by the girl's father with the purpose of keeping him away from the office until a plot to ruin him can be sprung. The cast was not wholly fortunate and this keeps the story from suggesting romantic sincerity as strongly as it might have. The photographs are excellent and give us some very pleasing views of the fine pleasure yacht. These suggest holiday joys and are acceptable. As a story, the picture is not very [illegible]

"AN INDIAN IDYL" (Pathe), June 22.—A wholly Indian picture, telling a love story, with a Crow brave for its hero and a Sioux maiden for its heroine. As the picture opens these two tribes are at war. The development of the romance in the end reconciles them. We have interesting scenes of village life and a very pretty series of pictures in which the hero and heroine alone figure. The picture's final episode is the most pleasing. The heroine has died and the hero sees a ghost who directs him to cull certain herbs that will restore her. It is this miracle that brings the war to an end and finally unites the lovers. The leaders are written in scraps of verse which is far less effective than prose. The camera work is good.

"THE GIRL AND THE MAYOR" (Cines), June 25.—A love story, with incidents and some of its characters in comedy vein. The characters are the city's mayor, a pretty working girl, the girl's aunt who is a suffragette and revolutionist, and the mayor's stenographer, a woman who does not want a "vote but a voter," and whose face the mayor finds very painful to look at. As a love story, it is effective; as a comedy not so much so, although it made more than one good laugh. The acting, scenes, photographs, etc., are good.

"THE CARPATHIA" (Vitagraph), June 25.—The Carpathia and Captain Rostron are very famous these days. This picture is another series of views of the ship, her officers, crew and life-saving apparatus; and was taken at the time of the presentation of the "N. Y. American's" check, and of the loving cup to the savior of the Titanic's castaways. It is well photographed and makes an interesting offering.

"NEVER AGAIN" (Vitagraph), June 25.—This farce comedy fills a little more than half the reel and made the audience scream with laughter. The situation is quite convincing, as shown, and yet hardly anything could be more preposterous or more ridiculously funny. It came about through a carelessly written letter of congratulation to a newly married friend. The reply advised the man to seek out his ideal, even if he had to follow her home. A few days later he sees her; she's the unknown wife of his friend. He follows; she has him arrested. He telephones to his friend who pays the fine and takes him home. What follows is very natural, except the ending, and very embarrassing. It's a good, hot weather drawing card.

"THE LITTLE BRIDE OF HEAVEN" (Edison), June 25.—A story of the slums by Mary Imlay Taylor. It is not, strictly speaking, a religious picture. Its characters are mostly Roman Catholics and it tells how a very poor little girl got a white dress for her confirmation. She thought it came, a miracle, in answer to her prayer to the blessed Virgin; but there is nothing in it to offend religious sensibilities in any one. It is set in the very slattern rooms of a congested city district except the last pretty scene, which shows the procession going to the church, choir boys, the priest, little girls in white and the two nuns that follow. It is a fairly effective offering, pretty well acted. Miss Mary Fuller, as the child's mother helps it out a good deal, although all the older players act very naturally indeed. The photographs are fine.

"BILLY AND THE BUTLER" (Essanay), June 25.—A competently written picture that is very dramatic and quite fresh. The family's butler was a crook; he had just been employed. The family gave a dinner. Billy was one of the guests. He suspected the butler and had some slight grounds; but his host laughed at his fears. This situation is very convincingly developed. The story carries the attention unresistingly with increasing excitement to a thrilling climax in which Billy (Mr. Stepney) rushes out of the house after the butler who is making off with a grip full of jewels and the family silver, only to be himself arrested by the policeman on the butler's accusation. The cop handcuffs Billy and takes him back to the house, letting the butler, who had declared the grip to be full of jewels, to get away with it. This is very weak. It enabled the writer, however, to add some excellent humor which, in its proper place, would have been good. It also made possible an added episode, an automobile chase of the thieves, which wasn't wanted. The acting is good; the sets and photography fine. It is a good, desirable offering, in spite of its faults.

Independent.

"THE GREAT BANK FAILURE" (Itala), June 29.—A love story comes before the bank failure in this two reel, feature picture, and the failure's effect upon this is shown. The early scenes are in the banker's beautifully appointed house. The banker's daughter has "a divine voice." She is loved by a composer and a captain; but the former is hopeless. Yet, after the failure, when all other friends have deserted them, he is of much service. The girl becomes an opera singer of distinction. The story is perfectly clear, as to its main thread, and is well drawn, and it has an extremely dramatic ending. It is indeed a competently made and acted picture of an interesting story and gives good entertainment. The photography is very good.

"ON THE WAR PATH" (Bison-101), June 22.—A two reel, feature picture in which an old chief re-enacts in a dream the scenes of his early life. This dream tells a story of fierce, mountain Indians. There are two tribes, Apaches and Yumas, not wholly in accord, and there are on the other hand the soldiers. The Apaches want war with the soldiers; the Yamas want peace and the struggle of will between these two tribes is the picture's center of interest. A love story is introduced, with a maiden of one tribe and a brave of the other, and this is used to bring out the incidents of the struggle and to add human interest. It is played against grandly mountainous backgrounds, and there are battle and flight in which the tribes figure as a whole, and there is also thrilling personal adventure. The Apache heroine, who warned the Yumas is, for her treachery, staked down with a rattle snake tied in striking distance of her. The soldiers, coming to the rescue of their friends, the Yumas, after an exciting climax in a mist of battle smoke, arrive in time to save her. It's a big, blood-stirring picture, well made in every way and thoroughly pleasing.

"ROMANCE IN OLD KENTUCKY" (Eclair), June 25.—A picture of romance and moonshine in a backwoods setting. It shows us mountain folk; the heroine being the daughter of a moonshiner. The coming of a young stranger to the valley is the cause of a lover's quarrel. The new comer is, however, a revenue officer. The rather complicated story and the characters who act in it are made very convincing. The backgrounds, scenes in the woods, and in and around a little cabin, are often very beautiful. Several moonlight scenes are of exceptional quality. It is a good picture, one that is likely to please.

"THREE MEN AND A GIRL" (Eclair), June 27.—A love story in a boarding house. There were other boarders, but these four stand out as principals. The heroine is made an especially desirable girl; two of the men, the hero, who is an inventer, and the villain who is rich, are in love with her. The third man is the inventor's friend who saves first his invention and then him from the schemer. The story's best quality is the freshness of its development; but there is a good deal of very true humanity in it. The acting, especially of the boarding house keeper (Mrs. Stewart), is very good; Miss Tennant, as the girl, and the three men also do excellent work. The photography is fine.

"LITTLE HELPING HANDS" (Powers), June 26.—The little heroine of this picture belonged to the children's "Helping Hand Society." She meant well in what she did; but her accomplishment in the way of helping others makes a laughable comedy. But the helps that she did that really convince, are much more amusing than those that do not. For instance, she helps a stray dog to a good dinner—it is the meat intended for the family. The little player however, is, herself, charming and makes the picture very good entertainment. It is well photographed and will be liked very much. Some of the scenes are beautiful.

"HOMES OF CLIFF DWELLERS" (Powers), June 26.—On the same reel is this, a very clearly photographed series of views of prehistoric habitations in the West. It is a good picture.

"GETTING RICH QUICK" (Majestic), June 30.—A travesty based on the gullibility of some mortals who believe they can get something for nothing. The opening scene of the comedy, where the members of the firm, in their desperation to raise sufficient small change to pay for the insertion of an advertisement calling for a partner with $10,000, shake by the heels some of their employes—at least the masculine contingent—brings forth laughter.

"PAPA'S DOUBLE" (Majestic), June 25.—Good comedy, especially at the finish. Herbert Prior and Mabel Trunnelle take the leading parts.

"THE KNIGHT AND THE FRIAR" (Majestic), June 23.—A comedy-drama based on the days when the strong took what he wanted—if he could get it. In this case the knight wanted a girl, and he got her. The friar was subjected to indignity as a means to that end, and in this respect the film may not be popular in all communities.

"MEALS BY WEIGHT" (Majestic), June 23.—On the same reel as the foregoing is this burlesque. The point of the comedy is the charging for the increase in weight at the conclusion of a meal over the scale register prior to the repast. The hobo, by loading up with a brick before eating, was able to claim a rebate after eating. The idea may have been a fair one, but in this case it was much overdone. A man of average size will not weight 360 pounds with a few bricks inside his coat.

"A CHILD'S INFLUENCE" (Imp), June 27.—A picture showing how a family's happiness was saved by the influence or perhaps more truthfully the needs of a child. Miss Jane Fernley and Mr. King Baggot play the child's parents. While a friend, played by Mr. Shay, is visiting them, the husband finds that he is needed at his mines and is absent for over a week. During this time the man remains with the woman and child and his attentions become something more than friendly. Glimpses of the rough mine, where the husband is, are given and are very good; also we see glimpses of the home. This house and its environment make some very lovely pictures. The acting is very simple, natural and effective; it gives convincing strength to the rather melodramatic story. It is a good picture; one likely to please all kinds of audiences.

"DAWN OF NETTA" (Nestor), June 24.—A love story not very clearly named; it is rather sentimental, and in its situation, just a bit old-fashioned. Its plot is well articulated, telling a clear story; but is such as one would expect in a novel rather than in a drama. Its characters are interesting people of wealth and culture, and its center of interest lies between a young lady and her father's friend, who is at once her guardian and fiance. The guardian breaks the engagement, only to find that she really loves him. The backgrounds are very pretty, being mostly in a very well appointed home. The acting is of high order and at times very praiseworthy indeed. It is a well photographed picture that will please and entertain rather than one that will make a deep impression.

"QUEEN OF MAY" (Republic), June 25.—A very charming little player, a girl of about twelve, takes the leading role in this distinctly pretty picture of a big May Day party held in Central Park. This party was given by the "Rep" Company to the stage children of the city and this half-fairy story was made up and acted to give human interest to pictures of it. The little girl is made the daughter of a stage scrub woman. She knows about the party; but can not get a ticket, because she has never "played" on the stage. However, she gets her chance and is a big success in a real play as Oliver Twist. She is then invited to the party and elected its queen. It is well photographed and interesting, a picture that will please.

"REAPING THE WHIRLWIND" (Nestor), June 26.—A strongly dramatic picture of passion, set in Western backgrounds that are somewhat rough and primative. It is an effective human and truthful story yet its rather trying situation is handled in a clean, wholesome way. Indeed, the moral wisdom of the story is one of its highest qualities.

Four people have prominent roles in it—two couples, with the flirtatious wife of one man and the light-headed husband of the other woman as the victims of their own folly. That all concerned become victims before the end need, hardly be said. It is a tragedy of disillusion; there is no killing in it. The characters are drawn in a vivid, clear-cut way, showing much imagination in both the producer and the players. The scene closing and photography could hardly have been improved upon. It is a desirable picture.

"HER FATHER, THE SHERIFF" (Republic), June 22.—A melodramatic picture in which the heroine's father, a Western sheriff, proves weak and lets bank robbers persuade him to take a hand in a big haul. The sheriff's brave daughter and her eastern sweetheart track the robbers and, in their hiding place, find the sheriff. He is conscience stricken and repents.

The story is smooth, fairly convincing and interests; but although the players are human and natural in their acting, there is little or no true character drawing. The figures do not live apart from the story they tell. The camera work is good.

"LOVE, WAR AND A BONNET" (Imp), July 1.—Marguerita Fischer plays in this picture a Southern belle. Her lover, played by Mr. Pollard, is a captain of Dixie. Mr. Lyons plays a Yankee spy who, chased by the captain, breaks into the grand old Southern homestead. He finds the bonnet, newly trimmed, and half-disguised in it and a cloak, manages to steal her horse. The girl, herself, gives chase on another horse. The captain has seen the man and is also following him. A complicated series of incidents follow so fast that the mind isn't given a chance to see anything inconsistent or unconvincing; but is carried along with a sweep. The photography is excellent. It is an acceptable picture of a war-time adventure.

"WILLY WANTS A FREE LUNCH" (Eclair), June 30.—A picture made in France with a very small boy in the role of ragged Willy. So small that, like a mouse in a furnished room, they have a hard time catching him. It is a very farcial picture, and trick photography plays an important part in it. It will surely make a roar of laughter. There is nothing coarse in it and it is clearly photographed.

"WOMEN'S WORK IN OPORTO" (Eclair), June 30.—Oporto is a Spanish city. There seem to be many women living there, and they are all workers. The loads they carry are astonishing. These are regular street scenes, and we see but few men.

"PICTURESQUE PORTUGAL" (Eclair), June 30.—Here are a few well-photographed pictures of peasants and peasant life in the newest republic of Europe. It includes some lovely views of the Valley of the Duoro, a mountain torrent. The three on the same reel make a good release.

"ANIMATED WEEKLY" June 17.—Our reviewer was not able to catch this weekly topical; but it is said to contain ten items. The washing of ranch cattle in Wyoming; Pacific Coast college boys making new records for jumping; the fancy diving and swimming of a human mermaid; a view of a trade boosting train in Canada; new gowns from Paris; a diver at work repairing a ship in New York harbor; Oakland motor races; the departure of America's Olympic team; a novel hydroplane race in Italy and a series of views of a spirited athletic meet in Munich, Germany.

"THE AIRMAN" (Ambrosio), July 5.—The early scenes of this picture were taken from a balloon, ascending. Following these, we see a very well suggested accident; the airman falls into an Alpine winter scene and is rescued by a St. Bernard dog. It is a very clever and amusing picture. The photographs are very good.

"LEGEND OF THE CRYSANTHEMUM" (Ambrosio), July 5.—A poetic fairy story of old Japan. Trick photography and delicate, graceful scenes leave a very delightful impression. It is an unusually charming picture.

"THE GIRL BACK HOME" (American), July 1.—Some fine photography in a story of a miner in love with a girl in the East, but who made love to two girls in the West. The sweethearts of the girls were anxious to slay him, but the girls deterred them. Then when one of the latter learned he had been making love to the other she started for him with a revolver. While she was threatening him the second girl from a distance fired a rifle and killed the Easterner, whether by mistake or intention is not absolutely clear.

"BEFORE THE WHITE MAN CAME" (Reliance), June 29.—A tale in which no white man appears, containing some striking scenery and some striking scenes—one which will hold interest.

"A MAN'S DUTY" (Reliance), July 3.—A story of the Civil War—of son against son—and a Northern mother and Southern father. It fell to the lot of the father to sit in court martial on the son, arrested as a spy. He was condemned to death, and is reprieved in the "nick of time." There is plenty of action in the play.

"RIP VAN WINKLE" (Reliance), July 6.—Washington Irving's famous legend, made so by Joseph Jefferson, has been filmed, and will make a valuable addition to the available list of school subjects. The story covers two reels. It follows more the lines of the play than those of the book, but it is to be regretted that old dog Wolf is omitted from the film. The first scene is of the village tavern; on a board in the background is conspicuously posted "Rip's score." Rip is being plied with drink by the wily tavern-keeper, and between steins he plays with the children, the same old, light-hearted, good-for-nothing, who will work for everybody but himself, laid down in the book. When Rip returns to his home he finds Dame Van Winkle in one of her choicest fits of rage. The lightning shows at the window when the gale blows the shutter ajar. The two young Van Winkles are watching their father as he caresses their mother and tries stealthily to abstract the maternal purse from the pocket of the ample apron. Detected, repulsed, and enjoined to "Get out and don't come back!" Rip goes out into the black storm. Dame Van Winkle repents, but her calls fail to reach the ears of Rip. The second reel opens with Rip in the mountains, carrying his long-barreled gun. This weapon, by the way, is not a flintlock; it is a percussion-cap affair, an invention of many years following Rip's ante-Revolutionary days. We see the runtlike, elflike, bewhiskered bowlers at play; they induce Rip to "take something," which, as always, was not difficult—and Rip sleeps. The awakening of the sleeper and his return to the village, his stop at the tavern and the scenes at his home, where he is reunited with his family, his once sharp-tongued wife now as meek as formerly she was vitriolic, and the ejection of the master of the house ad interim, are all well done.

"THE FLAT UPSTAIRS" (Majestic), July 2.—A comedy which will bring to the mind of many flatdwellers experiences with boisterous upstairs neighbors. Herbert Prior and Mabel Trunnelle take parts; the hamfatter is good; the old clothes man is funny.

"THE BURGLAR ALARM MAT" (Majestic), July 2.—On the same reel as the foregoing is depicted how a burglar alarm connected with the doormat worked all right when the mat was stepped on, which apparently every innocent person did, to the consequent disturbance of the slumber of the household. The burglar, however, stepped over the mat, and, after wrapping up the silver in the spread which he removed from the sleeping couple and taking the household revolver from beneath the pillow, cut the connecting wire and carried away the mat.

Projection Department

Edited by F. H. RICHARDSON.

COMPOSITION OF CELLULOID FILM.—Mr. M. A. Neff, President Motion Picture Exhibitors' League of America, has had a competent chemist prepare a statement showing the composition of a moving picture film. This statement he has very kindly contributed to the Projection Department for publication. It is as follows: "A Motion Picture Film, consists of the following ingredients, viz.: gun cotton and camphor, gelatine, silver bromide, and, in some case other salts of silver. The gelatine is the ordinary article used in every household. The bromide of silver is the ordinary silver dissolved in certain acids. Bromide of silver is in no way explosive, and the only action which intense heat could have upon it would be to reduce it to metallic silver, or cause it to oxidize. Gelatine absorbs moisture and is always found in a jelly-like state. It is only after subjecting it to continued heating that the moisture is driven off and then it is with difficulty that it can be burned.

"Gun cotton, when combined with camphor, is not explosive, as in a picture film. Gun cotton consists of the following elements: Six atoms of carbon, 10 atoms of hydrogen, and 5 atoms of oxygen. Camphor is composed of the following elements: 10 atoms of carbon, and 16 atoms of hydrogen and water.

"When a film burns the oxygen unites with the carbon and forms a gas. Carbonic dioxide is the common carbonic gas used in soda water and fire extinguishers. When a part of the oxygen unites with the carbon, the balance unites with the hydrogen and forms water. Now as camphor boils and passes off with steam at a temperature of 215 degrees, fahr., the heat of the burning film causes considerable of the camphor to pass off as steam of camphor. The heating also causes the water that is formed by the hydrogen and oxygen to pass off as steam. The carbonic dioxide is mixed with this steam. The carbon which is not completely united with the oxygen passes off as a black smoke or soot. Now only a small part of the carbon passes off in this form, and the principal part of the smoke is nothing but steam charged with carbon dioxide. This steam charged with carbon dioxide is an efficient fire extinguisher, and none of these chemical gases are in any way poisonous."

While the composition of film has been published in this department several times, and appears on page 102 of the Handbook, still it is well to have the matter in official form; also the chemist brings out some things not before touched upon. While I hardly believe that burning film will ever be adopted by the authorities as a fire extinguisher, still it is well to know that the product of its combustion has that property.

CHARTER WANTED.—Iowa (name of town suppressed), writes: "Would like full information as to how to get a charter from the I. A. T. S. E. All theaters here employ Union musicians and we think we can get enough employees and operators to secure a charter. We would like to know how many employees we need to secure the same. You would oblige us by answering this in a personal letter as we wish to keep the matter quiet, or we may lose our respective positions over it, if it is made known too soon."

I have forwarded your letter to Mr. Lee Hart, Gen. Sec. of the I. A. T. S. E., who will supply the necessary data. I have published your letter to show how narrow minded some theater managers are. Exhibitors would feel frightfully aggrieved if those who hire them (the patrons of their theaters), would refuse to employ them (refuse to attend their performances), because they join an exhibitors' union (an exhibitors' association is nothing more or less than a union, pure and simple); yet these same men or some of them rather, would discharge their employees for daring to join an organization of *their* craft. I must confess that I have no patience with that kind of business. It is as unfair as it is foolish. History has proven, and amply proven, the absolute foolishness of attempting to prevent the organization of labor. Some of the most powerful corporations in the world have tried that, and have succeeded for a time too; but it has invariably been at enormous cost. Furthermore, even these corporations, backed up by untold wealth, have not succeeded in more than checking organizations for a time. I firmly believe in organization. Let exhibitors and the men both organize and deal together as organizations, rather than as isolated individuals. In that way every one will benefit in the long run.

THE CONVENTION.—Mr. Blaine Day, Sherman, Texas, contributes the following: "As one of the older operators, who began projecting in 1905, I would like to say a few words in reply to the questions brought up by President Woods. I read the letter carefully, and it is true that a good many small town operators flock to the cities just to get a glimpse of the Great White Way. On the other hand, however, if they belong to a local they have their constitution and by-laws to govern their actions, and if they cannot pass a competent examination and deliver the goods, you, Brother Woods, don't want them—neither do we; also no manager worthy of the name would employ them. I don't believe in an operator going to some other town and taking the home man's job, but I do believe that if an operator can prove himself to be a competent man and can deliver the goods and there is an opening, he should certainly be allowed to fill it. The operator who takes no pride in his work is not wanted by you or by us, or by any 'real' manager. I have worked in some of the largest cities in the East. I have seen some good work and some that was very poor. Mr. Woods spoke of exterminating the floater, and, if the tourist or floater cannot pass a competent examination and deliver the goods, he should be exterminated. And now, my brothers, who will attend the coming convention, kindly remember that the operator has stuck to the I. A. T. S. E., instead of climbing into the I. B. E. W. band wagon, as he might have done. I believe the I. A. T. S. E. should recognize this fact, and appreciate it, making any changes necessary in the laws in order to give the operator what is his just due. Local No. 502 is very young, but we intend to try and send a delegate to the convention, nevertheless. All brothers of No. 502 send their best wishes to all and to the coming convention. We had the pleasure of meeting one of Brother Wood's boys, Mr. A. T. Snell, here in Fort Worth last winter, and he was a good fellow, too."

Brother Day's letter requires no comment, except to say that his views are, to my way of thinking, very largely correct. It must be conceded on behalf of Brother Wood's argument that under existing conditions the situation is rather a hard one, since the incompetent operator is very much more in evidence than the competent one. As to the convention: What Brother Day says is correct. The operators could have affiliated with the other organization, and some locals have done so. The great majority, however, have stuck to the I. A. T. S. E., and the I. A. T. S. E. should appreciate that fact. It will be well for the I. A. T. S. E. officials to wear out a lead pencil or two figuring how many operators there are in these United States, and then—do a little real solemn thinking.

CRAWFISH.—Montgomery, Ala., writes: "Attached find clipping from one of our Montgomery papers—one that knows more about moving pictures than the moving picture men themselves, judging by the stuff they print. The shows here run three reels of film, not more than 30 days old; they have a six-piece orchestra, pipe organ, two machines with one operator and an assistant, two ushers and two singers; some of the time there are more. The average pay roll expense is: Operator, $30; assistant, $8; pipe organ player, $40; leader of orchestra, $30; piano player, $20; trombone player, $20; clarionet and violin player, $20 each, and singers $50 apiece. The film costs $6 a reel, and we use 20 reels a week. Sometime ago the city passed an ordinance prohibiting the sale of standing room. The theater men did not make a kick, but have complied with the law. Owing to the restricted seating capacity of the houses it was necessary to raise the price of admission from five cents to ten cents. The largest house here has a capacity of 380. The people do not realize that the expense attached to the operation of a moving picture theater is greater than it was three years ago. Film service costs more and we have better operators and better pictures. Do you think that ten cents is an excessive price?"

Most certainly, I do not. It is high time that the five cent admission be done away with. Ten cents is little enough. The clipping is amusing. Reading between the lines, it is clearly seen that the people have been doing things to the aldermanic politicians in Montgomery, since the passage of the ordinance in question. They are rapidly craw-fishing, all of which illustrates that it is not always well to meddle too strenuously with the poor man's amusement. The poor aldermen are about to rescind the ordinance prohibiting standing room, and in excuse they say: "Whereas, certain owners or operators of moving picture shows in the city of Montgomery have, in the public print, announced as the reason for a doubling of the price of admission to their respective theaters, the recent action of the board of commissioners in prohibiting any person from standing in the aisle or passageway of said theater, and, Whereas the board of commissioners is of the opinion that the people would prefer exercising their own good judgment as to overcrowding places of amusement, and will properly use such discretion rather than to have the action of this board used as an excuse for doubling the price of admission, now therefore, etc. It is to laugh. Suddenly these dear aldermen have concluded that the people should be allowed to exercise their own judgment. Rather unusual for city officials to take that kind of a view, isn't it? The ordinance prohibiting sale of standing room is a good one, and it ought to be enforced. But, regardless of what the dear aldermen or supervisors may do, the exhibitors of Montgomery should maintain the ten cent admission, and never go back to the nickel proposition. It seems to me, however, you are putting some of the items on your expense list a little high. Have you a $30 scale for operators there and do singers get $50 per week? Forty dollars looks pretty stiff for an organ player, too. I hope the Montgomery operator is getting $30, but I'm afraid you could not quite make good on that—yet.

FROM ALABAMA.—Anniston, Ala., writes: "I see nothing from the Alabama operators and want to let you know we are not all dead ones. There are three theaters in Anniston, and projection in them all is as good as you can find in any large city. I use two Edison machines on a two-way switch, therefore do not have an intermission in the performance. Have a Fort Wayne compensarc, 110 volts, 60 cycle A. C., and project a 9x12 picture at 50 feet, using 40 amperes; the screen is plaster. The picture is as clear as a crystal and very steady indeed. I have noticed what you have said about fast running, none of that goes here. Our pictures last from 17 to 18 minutes. I agree with you that fast running not only ruins the effect, but also injures the machine. Our operating room is all wired in conduit. I tried the salt brine stunt, and am well pleased with it. I soaked a dozen carbons in brine for two weeks, then put them out in the sun to let them dry thoroughly. I get as good a light with 40 amperes as I used to with 60, but it is best to let the carbons get hot before you use them. This I do by placing them on top of the lamphouse. When I use 40 amperes they form a good crater and the light is steady, but on 60 they sputter and the light flares and is not steady; also the carbons get real hot about half way up and burn off at the front. I think

the lamp is not made for 60 amperes. Am I right? I run over my films every morning, cut out the bad places, cement the loose patches; also notch torn sprocket holes. Therefore I seldom have a stop. One of the machines has a grind in it. It isn't much. I think the toggle gear is worn out. Am I right? If that isn't the trouble, please tell me what it is."

Glad to hear from you Anniston, and to know that projection is on such a high plane in your city. We have had quite a number of letters from Alabama, in the past, particularly from Atlanta. As to the grind in your machine, you say you have two Edison machines, and then speak of the "toggle gear," which is a Powers gear. The Edison has no gear called a toggle gear, nor any corresponding to it, therefore I guess you will have to explain a little more clearly. If you have a Powers machine, then get a copy of the January 6th issue of The Moving Picture World. If you have an Edison machine, get a copy of the June 1st issue of the World, in which appear respectively photographic instructions on the Powers 6 and the Edison Model B machines, the same being a part of the new edition of the Handbook, which will be out about September 1st. I think these instructions will enable you to locate your trouble. If by a "two-way switch" you mean that your machine lamps are both connected to one double-throw switch, I must advise you to make a change there. That is not the best practice. See page 58 of Handbook. I think your manager would find an intermission of 30 seconds between each picture to be good practice. Running one picture after the other without any stop at all is being discarded by many managers. See top first column page 1130, June 22 issue.

As to the carbons misbehaving when sixty amperes are used, I am inclined to believe one of two things, viz.: Either your compensarc is delivering in excess of 60 amperes—a matter easily proven out by having your light company test out your secondary output with their ammeter—or that the carbons flame more when treated with salt brine and subjected to their capacity amperage (a ⅝ cored carbon is at its capacity, or about so, with 45 amperes D. C., or 60 amperes A. C.). In fact, unless I be in error it has been reported that there is a greater tendency to flaming when the salt brine is used. The lamp being not made for 60 amperes would simply operate to cause excessive resistance and reduce the amperage. However, the fact that the carbons get red hot half way up makes me conclude that they are working above capacity; therefore test out the amperage delivery.

LONGER THROW.—Iowa (name of town suppressed) writes: "Am remodeling my theater and expect to have a longer throw. What size lens should I use for a 90-foot throw and what size curtain must there be? Expect to put my curtain on the wall, can you suggest a good wall coating? Am still having trouble with my intermittent sprocket. My pictures shake a good deal. Am using a Pathe machine. The intermittent wheel is loose. Do you think a new intermittent or cam wheel would remedy matters?"

Your information, Iowa, is rather indefinite. I cannot tell you the necessary focal length of lens without knowing the exact distance and width of picture. Even then, I would have to know the exact width of aperture. Proceed as follows: Measure the distance from lens to screen; measure the exact width of the aperture of your machine, using a pair of inside calipers and a finely graduated machinist scale, so as to get the *exact* measurement. In measuring the distance the calipers are open, you can use a condenser for a magnifying glass. Now multiply the distance from screen to lens; in feet, by the exact width of the aperture in fractions of an inch. Multiply this result by 12 to reduce it to inches, and divide it by the exact width of the picture you wish to have in inches. The result will be the equivalent focal length of the required moving picture lens, as nearly as it is possible to figure. For example, suppose you want a 10-foot picture at 64 feet; machine aperture 15-16 of an inch.

$64 \times 15\text{-}16 = 60 \times 12 = 720$. $10 \times 12 = 120$. $720 \div 120 = 6 =$ EF of required lens.

Exact results, however, cannot be expected, for the reason that there is considerable variation in cheap lenses; also it is not always possible to procure exactly the required focal length of lens. You say you will place your screen on the wall. By this, I presume you mean that you will frame a part of the plaster wall as the screen. If so, then white muralite or alabastine is a good coating (to be had of any dealer in painters' supplies), as is also English whiting, which can, I believe, be secured of any druggist, but which must be mixed, using a little glue and a little ultramarine blue. The wall can also be coated with white lead mixed half oil and half turpentine, adding enough ultramarine blue, ground in oil, to give it a decided blue tint when in the pot. This will mean that it will be pure white when on the wall. You say the "intermittent wheel" is loose. What do you mean by that? There is an intermittent sprocket and star on the intermittent shaft, both of which must be secured rigidly to the same. If they are loose, then either they must be made tight, or you must procure a new part. I would suggest that you order a new intermittent shaft, star and sprocket assembled, and put it in place of the old one. Your screen may be any size from 12 to 18 feet wide, but with a 90-foot house I would suggest 15 or 16 feet.

VARIOUS THINGS.—California writes: "I notice in the issue of June 8 an argument about the six months' apprenticeship law. I will set forth what I ran up against in San Francisco about a year and a half ago. Being out of work at the time, I went out to where the operators' headquarters were and had a very short talk with a genial, pleasant faced young man who occupied the other side of the railing, about the prospects of joining the local union. The question of residence came up and was disposed of. A few other questions followed, and along with them came the six months' apprenticeship law. When I came to that I objected on the grounds of having previous experience. No, I must serve six months as an apprentice before being allowed to have a card as a journeyman. I say that the law is wrong in all senses of the word. If any one, having previous experience, can take their examination and pass, is there any reason why he could not be admitted to the local as a journeyman operator? A six months' apprenticeship does one but very little good. In the Electrical Workers' Union, an apprentice must serve three years, or until qualified to pass the required examination. If he fails to pass, he must keep on serving until he can. That, it seems to me, is the way it should be. How much good can any apprentice derive in that short space of time, and how much can he learn in that time? Very little. I have been in and around the business for the last ten years and don't begin to know as much as I ought to about it. I never expect to know it all. The local residence law is another poppycock proposition. Will someone kindly set forth a good and sufficient reason why a chap must live in a town or city six months before he can get a job? Bosh! Or, as you say, 'Piffle.' Let the coming convention pass a law requiring all apprentices to serve at the very least two years before they can become journeymen operators. Also, that if a man, by diligent study and hard *work*, can qualify himself and bring himself up to the best standard he can be granted a journeyman's card, even before he has served two full years. That is, if he can pass a very rigid examination. Also an age limit should be set whereby irresponsible boys can be prevented from handling a picture machine alone. I have seen numerous cases where small boys were employed because they could be had for half, or even a third less wages than a good, competent operator could be had for. This is all wrong and all operators of worth and ability should fight hard to suppress the 'kids.'

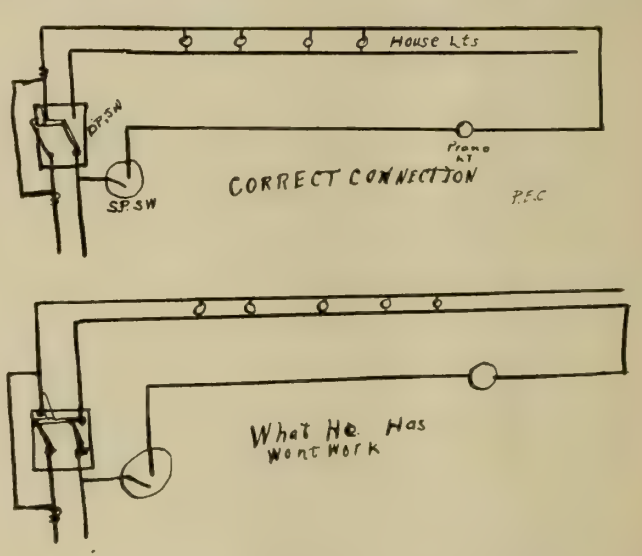
Think I have had my little say, so will close, wishing you and the World all the success you both deserve."

I do not think I shall comment on this letter. I have printed it practically as written, for I believe these matters should have full and free discussion. I am a great believer in bringing things out into the open, and examining them, top, bottom and sides. It is thus the truth is arrived at, and just conclusions reached. If the six months law is wrong, then the opinion of those opposed to it will, in the end, prevail. If it is right, then the said opinions should not and will not prevail. At any rate, let us discuss these various matters openly, but without rancor, or ill-feeling. The brother sends in a sketch of, what I presume to be, his operating room. It contains two machines, spot light, a working bench, switchboard, rewinding tables, and supply cabinet. The room is 8 x 11 x 8 feet high and is very well arranged.

CATALOG WANTED.—Newport, Ky., wants to know where he can secure the latest Lubin catalog.

Write the Lubin Company, film manufacturers, Philadelphia, Pa.

VARIOUS COMMENTS.—Mr. P. E. Chapman, electrical engineer, St. Louis, Mo., contributes the following: "The writer, who reads this department with extreme interest, being an amateur moving picture man, notes the trouble of the brother from Edinberg, Ind., and the diagram accompanying same in issue of June 15. If a professional electrical man be allowed to butt in he would say that the diagram submitted is absolutely correct, and that the light will work as intended if his wiring is according to diagram. However, the gentleman's wiring, with all due respect to his opinions to the contrary, is *not* according to the diagram. What he has is the piano light wire (which is shown attached to the top house-light wire in the diagram), attached to the lower wire, if he will reverse it—that is disconnect and connect to the opposite wire he will find



his trouble will cease. See sketch attached herewith. The piano lamp burns when double pole switch is open in series with the house lights, as he had it, they are so low resistance especially if tungstens, as to dim the piano light imperceptibly. On page 5 of the Handbook, and several other places the writer has noted statements that if one ampere at 2,000 volts should be transformed to 110 volts the current would be about 10 amperes. I believe this is an error that escaped your notice in proof reading, as the products in volts and amperes of a primary and secondary must be equal, always of course minus the small losses of transformation, this would make 18.2 amperes, or about 18 amperes, allowing for slight loss. This statement should either read, according to current practice, '1 ampere at 1,100 volts transformed to 110 volts would be approximately 10 amperes;' or, '1 ampere at 2,200 volts transformed to 110 volts would be approximately 20 amperes.' In the same issue 'Salt Brine,' from Indiana, wishes to know what the effect of running 60 amperes through his 40 ampere meter would be. Would beg to say that if he is using, as you suggest, 60 amperes with a rheostat, that, contrary to opinion expressed, that the meter would not register this current, the meter *will* register this current, and not only will it register it, but what is still worse, if it is run as indicated for more than a few minutes it will be very likely not only to register the current, but to speed up, and register fast on all loads, for nearly all recording watt meters used in this country measure by loading down the moving element with magnets working through a disk which is practically a short circuited dynamo. If this disk is run beyond a certain speed it will generate sufficient current therein to demagnetize these mag-

nets slightly, and this current will be opposed in magnetic direction to the drag magnets as they are called. The writer has personally tested a good many meters and when a meter is subjected to a continuous long, drawn-out overload, as this brother's meter would be, they almost invariably run fast, although I must say that the general run of meters are about as near accurate as any commercial proposition could be expected to be. As to being an amateur in the moving picture line the following incident makes the writer feel almost chesty. The writer has charge of a moving picture machine in a church, of course there are a great many films not necessarily objectionable that would be objectionable in a church. The other evening we were running 'It Was as Ever Thus,' in which a couple of men are shown smoking up to beat a freshly fired locomotive, and one scene seemed to have been so nearly lifelike that one of the old ladies after the entertainment came to the writer asking whether he could not stop those men from smoking in the church, apparently having the opinion that two men were actually smoking in the church. It took about 15 minutes of explaining, exhibiting of films, etc., on the part of the writer, to convince the lady that the pictures were not actually live men with real cigars in their mouths. Are our amateur pictures good? Well!—"

We are glad indeed to have letters of this kind from the electrical profession. I think very likely your solution of the wire proposition of Edinberg is correct. The same solution occurred to us, but the gentleman was absolutely positive that his sketch was correct, therefore we submitted it as he put the matter. Your views as regards the meter are contrary to that of other electrical engineers whom we have consulted regarding this matter. I should like to have the comments of other competent men on this proposition, as it is one of importance. Your letter, Friend Chapman, is excellent and we thank you for it. Those pictures certainly must have been well put on—but where had the poor, dear lady lived all her life?

MOTOR-DRIVE.—Carlsbad, N. M., writes: "I note considerable discussion in the department regarding the driving of machines from motor to flywheel. There seems to be considerable objection offered, but the reasons are not clear. I am running a Powers 6 from a motor with an elastic belt, and up to date have detected no signs of trouble, but wish to know what to expect and be prepared. I enclose addressed stamped envelope and trust you will find it convenient to reply."

The objection to the motor-drive being belted to the flywheel has been set forth in this department. The flywheel shaft is a high-speed shaft, and it carries the weight of a comparatively heavy flywheel. If the pull of a motor belt be added, naturally wear on this bearing will be excessive and trouble is likely to be set up in the train of gears on the operating side of the machine as well as in the intermittent movement.

INFORMATION WANTED.—Nebraska (name of town suppressed) writes: "I wish to ask a few questions which are doubtless simple enough, but which nevertheless to me are perplexing. I have asked several operators, and they either told me wrong, or they would not tell me at all. Now, I am going to live and eat the chickens that scratch over the 'six feet of earth' of some of them, and what is more, some of these same boys will in time come to me for information, for I am in the business to stay and intend to learn all there is to be learned about it, and I wish to learn right. My knowledge and practical experience are at present limited, as the following questions will show: (a) If you were wiring rheostats on 25 or 133 cycle current, what size would you use and how many; also would you wire them in series or multiple? (b) Why could not a three-wing shutter be used on the inside with the blades of proportionately equal size? (c) What is the lock of the geneva movement? (d) Why does a crack in the condenser show in the stereo lens and not in the objective? In wiring rheostats in series and multiple is the accompanying sketch correct?" And thus continues the letter for eight pages.

Now these questions are elementary. All of them have been answered time and again in the department. The brother is in a city of sufficient size and ought to be able to secure a position as operators' apprentice, which I suggest that he do, and serve one or two years under a competent operator, meanwhile securing a Handbook and the back numbers of the department, in which he will find a mine of information. His determination to learn the business right is laudable, but to answer the questions he asked intelligently and completely would consume practically the entire department, and, as I have before said, I think the time is here when the answers to elementary questions propounded by novices in cities, where there is opportunity to serve an apprenticeship, has largely passed. By this I do not mean that I shall refuse to answer questions propounded by operators in cities. By no means. But where the questions are such that they show almost total lack of knowledge on the part of the questioner, I shall promptly suggest to him to serve an apprenticeship—provided he be located in a city. The small town man can ask any questions he desires to, since his opportunities for the acquisition of knowledge are restricted.

SALT BRINE.—Boyce, La., writes: "The experience of a rank amateur with salt brine may not be amiss. This place (about 500 whites) is not large enough for any perfectly sane person to go into the M. P. business, so we have for the past three years spent some of our spare time giving exhibitions for the benefit of some civic improvements. You can appreciate the class of commercials we are compelled to use to keep from going into a hole. I have endeavored to make up for poor films by increased excellence in projection. As this was my first experience with a projection lamp on A. C. (60 cycle, single phase current), I have had my troubles; pale blue ghosts, et al.; but we have hung close to your 'Bible' and the Projection Department with the result that we have been able to give our people at least an amusement of fair grade. We have a 12-foot picture at 40 feet; one 6½ and one 7½ condenser; use an Edison transformer at one-third of its amperage (5 to 6 turns out of total of 14). This combination, with the lower carbon treated with salt brine, is giving us a very pretty soft light at the arc, and a good white field on the screen. I have used both Bio and Electra carbons, soaking them for fourteen days, standing upright in a tall jar, the brine floating a fresh egg 1-3 out of the solution. I then tried them for two weeks before using, helping out the drying process in damp weather by the use of the kitchen range. The only time I have noticed excessive flaming at the arc has been during very damp weather, and then it does not seem to affect the picture. But even this I believe I can avoid by keeping my treated carbons in a closed fruit jar, or drying them in the kitchen range oven just before using."

I wish to use this interesting letter to point out one phase of the good work this department is accomplishing. Here is a little village containing but 500 white people (deponent sayeth not how many darkly sun-burned American citizens there are in addition), which would be totally without any amusement were it not for the little shows which the brother is able to put on in good shape through the information he has received in this department. There are a great many operators, I am sorry to say, who still are inclined to think that the dissemination of knowledge of projection is to be deplored. To such I would say that their position is absolutely untenable. Away back in the past, when labor organizations first came into existence, their very first endeavor was to prevent the introduction of improved machinery, and to suppress knowledge of their craft. We all know of the success that kind of a proposition met with, and the organization which would to-day attempt anything of that kind would be the laughing stock of the world. The nearest approach to it is the requiring of a thoroughly adequate apprenticeship and the limited number of apprentices to the needs of the business, to all of which I will heartily agree as a general proposition. But, as has been pointed out in these columns time and again, there are in this country thousands of small towns which ought of right to be favored with the amusement and education afforded through the medium of moving pictures. These small towns cannot and will not, at the present stage of affairs, support a show sufficiently to enable the employment of a competent operator, and this very largely complicates matters, in so far as the city operators be concerned. But, this much may be said, it is idle, it is useless, it is foolish to seek to suppress knowledge. The thing for the city man to do, and the thing which he has opportunity to do if he will avail himself of it, is to keep so far ahead of his small town brother that the danger of the small town man is practically nullified. But regardless of all that, knowledge cannot and ought not to be suppressed. I am glad to say that the really competent, intelligent men have come, or are very rapidly coming to a realization of this fact. Many of those who opposed the work of the editor in this department two years ago are now numbered among his friends. As regards that film business, it seems to me that your people would be willing to pay, once a week, fifteen to twenty-five cents to look at really good films, if they were properly projected. Why not try it out for one week, advertising thoroughly what you propose to do? You don't say what you charge, but assuming it to be ten cents, I should suppose that they would rather pay double that sum and see a really beautiful picture.

LOOP SETTER.—Milwaukee, Wis., writes: "In the June 15th issue you speak of an interesting patent by Mr. Nicholas Power, viz.: The loop-setter device, which seems to be along similar lines to one I am perfecting in my tension equalizer, which same I mentioned to you some time ago. Mr. Powers has struck a good idea all right, since a loop setter which will not pull the film apart will be hailed with joy. I have one of my devices on my Powers 5 machine, which I have for experimental purposes, and it works like a charm. It has been vastly improved since I wrote you more than a year ago. It sets the loop at any desired size and keeps it where set, large or small. Just a twist of a clamp and tangent screw, right or left, sets the size without any further attention, except possibly the matter of a little oil once in a while. The machine crank turns with a uniform degree of pressure from beginning to end. I have even run the film to the lower reel without the use of the lower sprocket. The motion is so uniform and steady that I never loose a loop on the worst possible kind of a film. I applied for a patent on the device last January, which is now about to issue. I am making two more of these devices and if you care to try them out I will send you one to put on the lower magazine. The only cutting of the magazine is a 3-16 hole in the back. Would you advise allowing a manufacturer to try the device before the issue of the patent. I am also working on a shutter that will take the flicker out of the high lights and put it in the shadows where it is not noticeable, using a narrow one-wing shutter, thereby saving one-third of the light. A certain manufacturer has asked the privilege of using this also."

I shall be very glad to test out the device as soon as you have one ready. I don't believe the manufacturer you named would treat you any other way than fairly, though it would probably be more satisfactory to you if you first secured your patent. In case the company in question did not adopt the device, a suspicion would naturally arise in your mind if they had it before the patent was granted. As to the shutter; frankly, I am skeptical. It seems as though about everything under the canopy of heaven in the shutter line has already been tried. However, we shall see what we shall see when your new shutter is finished. I thoroughly agree with you that a practical loop setting device will be of very great value.

LIGHT TROUBLE.—Somerset, Pa., writes: "In the May 4th issue, page 429, I asked a question concerning light trouble, and you made certain suggestions which we have tried out without benefit. The trouble still exists. Now, Mr. Richardson, could you not possibly figure out what it is? The light is not steady, and the spot jumps all over the gate. Am using an economizer, 110 volts, 133 cycles, 30 amperes. The light will burn steadily with new carbons for about ten minutes. Then it begins to jump. Could it be possible that my economizer is wound for lower voltage? If so, how could I find out? What effect would attaching an ordinary rheostat have?"

The brother's trouble, as stated on page 429, May 4th issue, is: "I have been having trouble with my light, which is not steady. Am using an economizer on 110 volt, 133 cycle current; use 30 amperes. Alternating current gets my goat. Have been working with it only about four months. Use Bio carbons, ⅝ cored. When I set them, the light will burn about ten minutes perfectly, and then the trouble begins. Have tried different ways of setting the carbons, but without improvement. I think the difficulty lies in the economizer. Have a rheostat, but when I connect that up it gets red hot. I never had any trouble during six years of work with D. C., but A. C.—well, that is something else again."

This is probably one of those cases that cannot be cured except by being on the spot. I think I shall pass this matter on to the consideration of brothers who may have had a similar difficulty. The attaching of a rheostat would lower your amperage, and would not be of benefit. I would suggest that you have your light company test the secondary amperage. Maybe your carbon holders are out of alignment. Such a thing would

cause the crater to vary in about ten minutes. See Handbook on carbon setting. Use ⅝ cored above and below. Will be glad to hear from those who have anything to offer the brother in Somerset.

POWERS SIX REPAIR.—Sullivan, Ill., writes: "Can you inform me as to how much a Powers Six costs? Also cannot an old model No. 6, which has no adjustment to eliminate lost motion between cam and geneva, be remodeled and supplied with the adjustment. Can this be done without installing a new framing carriage complete. I wrote the Nicholas Power Co. concerning it, but was unable to understand their answer."

As to the price of the No. 6, I presume you mean only the mechanism itself; but it would be bad policy for us to quote prices in this department for several reasons. Yes, your old No. 6 can be remodeled, but a new framing carriage would be necessary, due to the fact that the left-hand intermittent bushing in the newer carriage is very much larger than was the old style one.

LIGHT TROUBLE.—Nebraska (name of town suppressed) writes: "Have a stack of Moving Picture Worlds, 1½ feet high, but do not seem to find my trouble. By the way, I suppose that the reason that so many wish the town suppressed is because they do not care to show their ignorance to the other managers in the same burg. I am running a 60 volt, 2½ kilowatt generator, which has an output of 41½ amperes at full load. It seems to be giving good light on the house lights. I want to throw a 12-foot picture at 60 feet. Am using ⅝-inch cored upper carbon and ½-inch hard below. The arc seems to sputter a good deal and try to burn together, and I cannot keep the carbons very far apart and hold an arc. Am I giving it too much juice? Should I speed up my engine more? Have been running all winter with 220 volt current, Powers 6 machine, and had no trouble. But this is something different."

I think you will find two 7½ condensers will serve your purpose best; however, you might try one 7½ and one 6½. The ball which forms on your carbon tip is what is technically known as a "tit" (see page 85, of the Handbook). It is composed of graphite and is caused by carrying too short an arc. This, together with the fact that your arc hisses, is evidence that you are carrying it too short. I think you had better test the voltage of that dynamo. You will probably find it to be considerably below 60 and if so you should speed it up until you have the full 60 volts. If you have a voltmeter with the outfit possibly it is not correct. Have it tested. At any rate, whatever the cause, your trouble is due to too short an arc.

AUTO POWER.—Bridgetown, N. S., writes: "A party is thinking of showing moving pictures in small country towns where there would be no electric lights. Is there any way a dynamo could be arranged on an automobile so that its engine could supply power to show the pictures?"

An automobile engine has plenty of power to run a dynamo supplying current for projection, and this has often been done. Write Mr. E. G. Kay, Snohomish, Wash., who can advise you as to the kind of dynamo to use. In making inquires of this kind, don't forget that the other fellow's time is valuable. You will be asking information worth a great deal to you, therefore enclose a dollar or two and you will be likely to get more complete data. Men often write in to me enclosing a stamped envelope for personal reply, which it would (in some cases), take me hours to compile—needless to say they do not get it.

A BEGINNER.—Pilares de Nacozari, Sonora, Mexico, writes: "We would like some suggestions and advice through the Projection Department as regards an amateur who has had no experience in the show line, but has had a good business training and experience in the mercantile line; also understands machinery quite well. Would it be advisable for him to go into the picture business?"

By "going into the picture business," I presume you mean as an exhibitor. I could not possibly offer you intelligent advice, and I would not care to offer you any other kind. There is too much depending on the personal equation. Many who have the same, or even less, training than you have, have entered the business and succeeded, while others with equal ability and training have ignominiously failed. I would be glad to help you, but it is impossible.

METALLIC SCREEN.—Mr. Roy A. Goggin, Estherville, Iowa, writes: "Would like your opinion as to enclosed sample of screen. It is called the '———— Screen,' and is manufactured by a firm in the State of Iowa. A sample placed over our plaster screen appears to bring the picture out much clearer. We could see the checks in the actor's clothing on it, while the same clothing looked black, with no checks, on the plaster wall. Undoubtedly it would make the pictures a whole lot plainer, provided it does not reflect the light too much. I tried the salt brine matter, soaking carbons five days, two weeks, and twenty days. I find the ones soaked twenty days worked the best. Our current is 110 volts, 60 cycle, through an economizer, delivering 30-40 amperes. I was using it on the highest notch, but by using salt brine I have been able to come down ten amperes. I also tried soaking them in salts. I put ten cents' worth of Epsom salts in one quart of water, soaking the carbons twenty days. It was not a success; in fact the light was not as good as ordinarily. I roll a piece of copper around the carbon inside of the carbon jaws to keep the salt from corroding. We will move into our new $25,000 house soon. It will seat 450. It will have a 90-foot throw, 15-foot picture. What length of condensing lenses would it take? I agree with you on the name of 'operating room.' It is operating rooms we want and need, not 'booths,' 'cabs,' 'coops,' etc. I worked with a fellow who called it 'lamphouse,' until I showed him that lamphouse was a part of the machine. I get much information from the department. Anybody who tries to get along without The World is simply stumbling along in the dark. Want one of your new Handbooks when you get them ready. Is it a revised edition of the other book? You may use my name as that is the only way operators who are hundreds of miles apart can get acquainted."

As to the screen, I would be afraid of it. Its surface is, I believe, too smooth, and I think you would find that it would produce more or less of an out-of-focus effect. I am of the opinion that any metallic surface screen must have a tolerably rough or matte surface; otherwise there will be more or less trouble. Undoubtedly the screen in question would increase your curtain brilliancy, but I would not care to advise its installation. It would be hardly fair to call the Handbook a revised edition of the old one. It will be practically an entirely new work—probably very nearly double the size of the old one, and far more complete in every way. It will represent more than nine months' of very hard toil, and I think will make the fraternity realize what good projection really means. In another part of the Department this week, you will find instructions on how to figure your lens. I could not figure it accurately without knowing the exact width of your machine aperture—the *exact* width mind you, not pretty near the exact width. You will also find the directions on page 68 of the Handbook. Focal lengths found thus are as accurate as it is possible to figure. Bear in mind that you won't get the precise width of the aperture if you measure with a carpenter's rule. Measure the *exact* width of the aperture of your machine with a pair of inside calipers and a finely graduated machinist's scale, since the variation of one one-hundredth of an inch will make considerable difference on the screen.

ELK CITY, OKLA.—Writes: "As I have seen nothing from this town I would like to say a few words. I have no questions to ask, as I have no trouble at present, but that is not saying that I never will have. If I do I will certainly ask you for advice and believe I will get it. I have all my M. P. W. on file and wouldn't take anything for them as they come in handy nearly every day. I can find out most anything I want to know by referring to the back numbers. I would like to say a few words in regard to Ft. Smith, Arkansas' letter, June 15th, issue on fly-wheel belting. Now don't get me down as being a believer in fly-wheel belting, for I am not, but he warns the operators, especially on the Powers 6, and says it will ruin the toggle gear in six weeks. I am using a Powers 6 and I have my motor belted to the fly-wheel and have had it that way for 8 months, not missing a night except Sunday, and I cannot see that the toggle gear is worn so very much. I have been operating six years and believe I could tell if it was. Now in regards to the grinding noise on the Powers 6 which many operators complain of, I have the same trouble and have had it ever since the machine was first installed. It only bothers when the framing lever is in midway. I lay it to the toggle gear, fly-wheel pinion gear, and the main driving gear for the idlers. As you know, when the framing lever is in midway these three gears are in line with one another, making a tighter mesh, therefore causing the grinding noise and while it is annoying to the operator I have made up my mind that it can't be remedied and I just let it grind. Maybe I am right and maybe I am wrong, I do not know. We have 110 volts, 60 cycle A. C. I am using 40 to 60 amperes at the arc through a Ft. Wayne compensarc. Forty isn't enough sometimes and 60 is too much but it has no 50 mark on it. It would be much better if it did have. I have heard traveling men tell the manager they see no better picture anywhere than I throw. I always do the best I can and work for the interests of my manager. I have been operating just long enough (six years) to begin to learn something. I want to close by saying that I believe I have one of the best managers in the world. When I want anything in the operating room all I have to do is to ask for it and I get it."

Your machine running that length of time with the motor belted to the fly-wheel, is an exceptional performance. But it is quite possible that you only run a couple of hours or so in the evening, which is very different indeed from an all day run. However, I have already expressed my views on this subject. No, the grinding noise usually does no real harm; still it is annoying. It is usually due to the toggle gear. I note you say you have been operating six years and that is just long enough to begin to learn something. That will doubtless make some of the six months' apprenticeship men smile, but there is nevertheless a lot of truth in the statement. It is a good deal the same as the ordinary man. At eighteen he knows it all and his father is a fool, or worse. At twenty-five he concludes there are still about two and a half things which he can learn, and maybe too, the old man is not quite the idiot he thought him to be. At thirty-five, he begins to discover that there are a number of things he can still learn and that the old man was a pretty bright old guy at that. At forty-five he finds out that he really does not know much of anything after all, and if he lives to be a thousand years old he probably might become tolerably wise. Incidentally his old Dad was, he now concludes, a very well posted man indeed, whom it would have been well for him to have heeded years ago. It is about the same proposition with the operator; that is provided he is a man of sense. The editor of this Department feels he has just begun to scratch the surface of projection knowledge. He expects in ten years from now to know at least ten times what he does to-day about the subject of projection of animated photography. It is not the toggle gear which wears through fly-wheel belting, but the fly-wheel shaft bearing. You will probably find it to be considerably worn and this is doubtless at the bottom of the persistent grind.

ISOLATED LIGHT PLANT.—Noble, Ill., writes: "Lately we have noticed several comments regarding isolated light plants. Have seen data on the Brush, Detroit and others, and have viewed several of them in operation. I have a Fairbanks-Morse & Co., Special Electric Engine, which is as steady as any automatic steam engine on the market. The Fairbanks-Morse Co. have an automatic throttling governor which gives one ½ or 1 per cent. control, and the needle of the voltmeter is absolutely stationary. One of the secrets of the engine's steady running is that it is equipped with very heavy, extra large belt wheels. The engine is of the 4-cycle type, make and break ignition, 6 H. P., speed 400 r. p. m., carries full load for ten hours on five gallons of naphtha or gasoline. Now can you readily see that it beats paying $40 per month for juice; also you have D. C. instead of A. C., and all you can use at that."

Noble is certainly enthusiastic on the Fairbanks-Morse & Co.'s outfit. I would not care to comment, but pass his remarks along to our readers for their consideration. I have, however, been told that the throttling governor does not always produce steady speed. I notice the brother claims differently. Would be glad to know the truth in regard to this feature.

ANOTHER BULL FIGHT PICTURE.

The Theater Film & Supply Co., 64 E. 14th St., New York, secured a winner in the Mexican Bull Fight, which took place at Mexico City, Mexico, May 6th, 1912. The picture consists of two reels, 1500 feet. The photography is very good. It's the kind of a picture that will satisfy those who crave plenty of action and, at the same time, there is not one inch that will offend those of more quiet taste.

Music for the Picture

BY CLARENCE E. SINN.

MANAGER S. L. ROTHAPFEL, who helped to make both Milwaukee and Minneapolis famous, has taken over the Lyric Theater in Chicago and is now giving us "Pictures de Luxe" in his own inimitable style. He gives a two-hour show, consisting of seven reels of pictures, an orchestra of nine pieces, a mixed quartet and a lecturer. The performance begins at 2:30 and 8:30 P. M., with an overture by the orchestra—the same as at a theatrical performance.

The present week's bill is as follows: Overture "William Tell," orchestra (under direction of Mr. Fisher). The lights slowly diminish, the strains of Gounod's "Ave Maria" are heard and the first picture is thrown on the screen—"The Lord's Prayer—a Study in Color Photography." The "Ave Maria" is played through once; the soprano, Mrs. Erlinger, then takes it up and sings it through to the end, singing from behind the scenes. At the end of the vocal solo the violincello takes up the same melody and plays to end of picture. The effect was beautiful.

Next, "Trawler Fishing in Hurricane." Not a note of music in this entire picture, but well executed sound effects of wind and waves. It got a rousing hand. Mr. Hugh Anderson, basso of the quartet, then sang "Calf of Gold" from Faust, and handled the number well. The next number on the bill was the picture "Shriner's Pilgrimage at Los Angeles." Music for this was "Auld Lang Syne" through first scene, then marches of more or less Oriental character till finish of picture. ("Imam" being one of them.) Mr. Kimball, tenor, who has a very pleasing voice, was next with "Ah, So Fair" from Martha, and a catchy little encore number, the name of which I did not get. This was followed by Pathe's Weekly Review No. 24. This also opened with "Auld Lang Syne," which got a hand from the shriners in the audience. 2d scene, "A Hot Time in the Old Town Tonight." 3d, a soft waltz, which played till the scene of the "Mass in Front of the Brooklyn Navy Yard," then Handel's Largo (violin and organ) back to same waltz, which was used as a "fill-in," till title: "New York, N. Y.;" then Weldon's "Gate City" march till title: "Rehoboth, Pa.," back to same waltz till "Constantinople," then "Turkish Patrol" till end of scene. Waltz again till "Roosevelt" scene, then "He's a Jolly Good Fellow" till change. The next scene opened with "Tramp, Tramp, Tramp," which music ran clear through. This was punctuated by cannon shots—a salute of 21 guns, which was heard all through the picture; this is correct, as the guns could have been heard by the marchers even at the times the battleship is not seen, and besides the 21 guns is an essential part of the picture. Other sound effects were given worth noting: The clash of cymbals in one of the "Shriner" bands, and the whistle of the captain of the drill team for each change of figure in the exhibition drill. For finish of Pathe Review ("Paris Fashions") they played "Oh You Beautiful Doll."

Miss Miller, a contralto of pleasing personality and a voice of both depth and quality, followed with "Annie Laurie" assisted by the other members of the quartet. "Winter Logging in Maine" (picture), "The Sextet from Lucia" (quartet) and "Buster's Nightmare" completed the first part of the program. The "Buster" picture was worked up in the usual way. Neutral to open, lullaby (from Erminie), at bedroom scene, "Indian War Dance" (Belstedt's), all through Indian scenes. Back to neutral (a waltz), to close.

"The Tale of Two Cities" in three reels formed the second part of the show. This was opened by the lecturer, Mr. Reader, in a short introductory address, which led up to the story of the picture. Music: First two bars "Marseilles" for brass; drum solo, two bars. Brass repeats first phrase a 4th higher. Then the "Marseilles" for voices and orchestra, forte. Diminish toward end, lights go down and as picture begins the same music is continued pianissimo by violin and organ—just above a whisper, in fact, to make a background for the lecture. When the young heir is seen, music changes to light waltz, which continues till combat, then agitato till "To the Bastile." Theo. Bendix's "Longing" is then played till "Thinking Manette Dead," etc. Here Nevin's "Rosary" is played—a short introduction pianissimo when the soprano (Mrs. Erlinger) joins in behind the scenes and this finishes the first reel. The music continues, however, the lights go up and then down again for the second reel, when the music changes to Massinet's "Meditation" from Thais for violin and organ. This is played softly till "In Paris when the "Marseilles" is again introduced by quartet (behind scenes) and orchestra; swell and diminish with action till prison scene; music dies out and blends into "Thais," which runs through next three scenes, then soft waltz till "The Case Darney," etc. Agitato music to action, waltz (same one) then "Thais" till end of reel. The "Marseilles" is again sung behind scenes, accompanied by orchestra, which fills the time between reels. At opening of third reel "Marseilles" is continued softly till "The First Red Stain," then mysterious (pizzicato) till stabs through curtains. This incident is accented by the wind instruments setting into form a heavy "swell" (not an ordinary (chord) diminishes and melts into the "Marseilles," which swells and diminishes according to action. Continues till "The Knock at the Door," then agitato till "To the Guillotine," "Marseilles" till "It is a Far Better Thing." Soprano behind scenes sings "Good-bye" to close.

Mr. Rothapfel is putting up a good picture show. His projection is excellent and all the musical accessories are subdominant to the picture. The audience was very appreciative and it is to be hoped that he meets with the patronage that his efforts deserve. The program is changed **once a week—not every day.**

* * *

A belated letter from Idaho says: "Have been reading letters from different pianists giving ideas and suggestions through your paper on playing the pictures. The following is our musical program for "Cinderella" (Selig):

"First reel: 'Beautiful Lady' (Van Alstyne) and 'Since I Fell in Love with You' (Von Tilzer).

"Second reel: 'Sunbeam Dance' (Jacobs) and 'Lady Bug's Review' (Niel Moret).

"Third reel: 'Heart Throbs' (Leo Feist) and 'Chrysanthemums' (Wm. Penn).

"For each reel we figure on playing two pieces of music, repeating each piece. (Not only for this, but for all pictures.) We have violin, piano and drums and all play just as soft as possible—loud enough to be heard all over the theater, but not loud enough to detract the attention from the picture. Our manager is a fine fellow and an up-to-date picture man; he gets all his reels two days ahead of time and runs them through for our benefit—also to see if they are O. K. In this way we can get up our musical program to fit the picture. We find with the general run of the public and also the proprietor a good smattering of popular and classical music with a novelty in each program goes fine. For our 'Current Events' we generally play an overture of popular hits. Our main object is to play soft, and for pathetic scenes the violinist mutes his instrument. I think soft playing and not a continuous changing from one piece to another takes better than a hum-drum (all same electric piano) by far. The 'Cinderella' pictures were certainly appreciated here by the public. S. R. O. each night. If the editor prints this I shall be tempted to write more later on. Hoping to see more 'dope' from pianists in the Moving Picture World. Yours, E. A. A.

* * *

The exhibition of "Pictures de Luxe" in the Fine Arts building on Michigan Avenue has seemingly gone away past the experimental stage and are interesting an increasing number of intelligent patrons who like the better class of pictures served up with high class music and realistic sound effects. This is a twenty-five cent show, running from noon till 10:30 P. M.

With Lyman Howe at the Palace Theater, the Paul Rainey "African Pictures" at the Colonial, the "Sara Bernhardt" and "Mme. Rajane" pictures at the LaSalle, "Dante's Inferno" at Riverview Park (accompanied by organ and vocal music and interpreted by a lecturer) together with the old reliable Orpheum Theater, Chicago may congratulate herself on her quota of high class moving picture shows.

The Orpheum Theater is installing a splendid pipe organ, which in conjunction with Mr. King's efficient orchestra will move this house one notch further in its record for high class picture music.

SOME OBSERVATIONS.

By Carl B. Lagerquist.

The Crescent Theater, of Adrian, Mich., has recently remodeled to the extent of several thousand dollars and is easily the leading five-cent house in southern Michigan. The seating capacity has been doubled and the mechanical equipment includes an excellent organ, piano and Victrola, besides two violins and traps.

The musical accompaniment at this house is eminently calculated to reach the average audience. While it cannot be gainsaid that what is known by professionals as program music of the classical sort is, par excellence, the desirable tone coloring for the various situations of the pictures, it must not be forgotten that the average theater-goer knows very little about the appropriateness of a given master's mood. The only chance he has of judging this is that the said composer has faithfully pictured the mood in tones, and if that be so it matters little who did it. When a pianist has sufficient originality to "hand out" the principal theme in a popular song hit at the right juncture, dressed up in dignified and chaste harmonies, he not only meets the behest of the purist, but elicits from the untutored listener an instant response which evidences itself in increased attendance.

It may be permitted to particularize. For instance, the Grieg lyrics, collected in a large volume, Peters edition, contains as many moods in exquisite setting as the most fastidious might desire. What a tearing at the heart-strings is produced by "Homesickness," well played, no matter whether the particular piece is recognized or not. The "March of the Dwarfs" for an elf scene is ideal. But in the case of a rural wedding, who but a knowing one would recognize the playing of "The Wedding Day at Troldhagen" as fitting. The point sought to be made is this: There is such a wealth of thematic material that nearly every one recognizes the moment it is hinted, that a clever player can create his own musical situations and make a running accompaniment to the pictures that will not suggest a musical program with moving picture illustrations.

If the true orator is unseen by the audience because of what he says, the talented player at the moving-picture house must be successful enough in keeping himself in abeyance to at once engage the ear in a suggestive way, without disturbing the function of the eye.

There is no doubt that the properly trained musician can find infinite material in any well-rounded repertoire to accompany any series of pictures, but he runs in danger of thinking the audience knows as much what he is doing as he does himself. If Chaminade's "Flatterer" is sufficiently suggestive to the average person of culture, without the aid of musical annotations, well and good. If not, the pianist may revel in it to the surfeiting of the crowd. Mendelssohn's "Songs without Words" were labeled by somebody else, and while it was intelligently done, the unhappy rendition of "Consolation" might mean grief to the other fellow, even though he knew the label it ought to have.

The day is approaching when America will listen to any musical mood without the need of explanations, but it is not yet. Meanwhile the popular hits must be "dished up" in proper style—which is as feasible as the masterly working over of folk-songs and folk-dances into classics across the water. And the one who can do that is delivering a musical message that is more intelligible than he who opines that "Menuet l'Antique" will be recognized by any one as a proper environment for powder and wig.

To be sure, the program music must be taught the public, and the picture can help teach it, but the doses must be homeopathic until that millennial day arrives when our people will give instant recognition to any piece of quality, such as is characteristic of some European cities to-day.

SUGGESTIONS FOR PIANISTS.

By C. K. Aiken.

The subject of improvising is one which concerns every motion picture pianist. A good deal of nonsense has been written about it, the few who were able to improvise insisting that this was all there was to picture playing and another set, equally wrong, who could see no good in it whatever. The other day I heard a program which, so far as my ear could detect, was nothing more than one long improvisation. The general effect was never convincing and seldom pleasing. There was no shading or coloring or working up to climaxes, but rather a dead level of monotony. It was neither sad nor joyous. It represented no fancy or feeling. Just when a musical thought would appear to emerge, like a bubble it would vanish. There was no consistency or completeness; no going straight after an idea and staying with it till its musical expression was exhausted. I could not help but feel after this performance that a little improvising, like a little learning, was a dangerous thing and the less some folks made use of it the better.

To the majority improvising means just wandering over the keys. A trill, a run, a few chords and we have improvised. Not so. This is no more improvising than for a cat to walk up and down the keyboard. To improvise means to work out a definite theme at a certain rhythm in a certain key. Now, how many pianists can do that? There are very few. We picture pianists should realize our limitations and not try to do the things which are hard, even for conservatory professors.

There is unquestionably much improvising necessary in playing pictures (this I shall come to presently), but the point to bear in mind is that, in the absence of great natural talent in this direction, the very best thing to do is to select the most suitable pieces possible and play these well. Composers often write slowly and with deliberation. It is not just momentary impulse with them. It is good hard thinking and painstaking attention to details. When improvising only the skeleton of things can be given. All the delicate tracings of a composer's thought, all the filigree work which add so much to the pianistic effect, all this must not be sacrificed through a foolish desire to be original.

The utmost the average pianist can do is to learn the peculiar characteristics surrounding each key. Then when occasion demands he may employ the fundamental harmonies of the key most appropriate for the effect he desires in such combinations as to make a convincing impression. But what are these peculiar characteristics and what are the best ways of bringing them out to good advantage? Well, with the understanding that I do not consider my judgment final or even authoritative I will make a few observations:

Taking the minor keys first it is unquestionable that they are strongly Oriental. The keys G and D have an Indian color. In B flat we have a key capable of expressing tragedy or power. Instances such as Chopin's "Funeral March," Tchaikowsky's "Marche Slave," McDowell's sea piece "In the Depths" come to mind. F sharp is sad and pensive. C sharp is sombre and heavy, probably the least beautiful of all. A is rather lively and resembles the major more than any other minor key. G sharp has sentimental and religious qualities. F is mysterious. In the major all is not bright and lively as some suppose. G lends itself to lofty conceptions. D flat and A flat are peculiarly good keys for love songs. A is sparkling and so are E and B. F is serious. B flat is a little thin. This is perhaps the least useful of the major keys. E flat has brilliant qualities. It is very likely, however, that others will not agree with me in this classification of keys. Any person's judgment in such a matter may be peculiar.

The manner of improvising is a subject big enough for a book. A study of transcriptions should be helpful; that is, in showing the various ways of carrying along a melody. Then one can try to work out an original melody along the same lines. The trouble with most improvisations is that they do not get on. A start is made in a certain direction and then another start in another direction, without ever completing any one musical idea. Perhaps a little practice at the piano each day with one hand would bring results. Facility in modulation is essential. This must be learned at the piano and not from books. Chord progressions should be as familiar as A B C. These are just the technical aspects. There remains the power to lose one's self; soul power, so to speak, whereby the pianist plays by intuition without effort or hesitation, evolving his own musical conceptions as easily as if he were playing from the printed page.

VAN WERT, OHIO, MEN BUY PICTURES.

The town of Van Wert, Ohio, has gone into the moving picture business with a will. The Buffalo Bill and Pawnee Bill Film Company sold the rights for the state of Ohio to Mr. F. A. Thaler, a resident of Van Wert, and a day after he received his film, the Buffalo Bill and Pawnee Bill Film Company received three telegrams simultaneously from three different citizens of that community, offering various prices for various states for the same production, which resulted in the sale of the rights for the state of Indiana to Mr. Bert Montague, and the state of Michigan to Mr. A. J. Herriott, of the same city. Who knows, but some day, Van Wert, Ohio, will be known as the home of the moving picture magnates.

The Comparative Latitude of the Picture Play

(Continued from page 22.)

scenes, instead of four; and this is technically an immeasurable advantage. Instead of constraining his characters to meet at a certain place at a certain moment, he may visit them at different moments in the various places where they choose to be. In this freedom the moving picture play resembles those earlier types of drama which flourished before the stage restricted its range of narrative by adopting a definite scenic setting.

Students of the history of the theater will discern a close analogy between the moving picture play and that type of chronicle history which was developed in the early Elizabethan period and was utilized repeatedly by Shakespeare. The battle episodes of Shakespeare's histories, vivid with alarums and excursions, wherein the scene shifts momentarily from one part of the field of conflict to another, and the characters make a rapid transit before the eye, launching hasty, incoherent lines in passing, could be suggested more emphatically by the kinematograph than on the modern scenery-encumbered stage. Furthermore, the moving picture possesses a notable advantage over the contemporary regular drama in its ability to alter in the fraction of a second the point of view from which the story shall be looked upon. As soon as a character has passed through a certain door the scene may be shifted from the room that he has left to the room that he has entered, and the eye may follow him all through the house from the cellar to attic without any loss of time. The new art of the moving picture play is the only one of all the many arts of narrative which makes it possible for the observer to follow with the actual eye the passage of a character through a mile or more of space. In this new form of artistic presentation, a person may walk, run, ride, drive, sail, swim or fly for any distance, and yet be accompanied through his entire transit by the actual eye of the observer. This fact offers to the artist who devises a scenario for the kinematograph many possibilities of narrative which lie far beyond the range of the writer for the restricted stage of the ordinary drama.

In this freedom in handling place and time and in shifting the point of view, the moving picture play resembles the novel much more nearly than it resembles the regular drama. The solitary horseman, dear to Scott and Cooper, could not be shown upon the stage, but he might easily be represented on the screen. If we draw on our imagination we may readily adduce a more emphatic illustration of this point. "Treasure Island," for example, could not possibly be dramatized for presentation in the regular theater, because the interest of the action is dependent on its rapid change of place from hour to hour; but the entire story, from the outset to the end, could be told in moving pictures; and many of the scenes, since their appeal to the imagination is mostly visual, would be even more effective on the screen than on the printed page. In handling the element of action, the moving picture play is more successful than the novel, since its appeal is made directly to the eye instead of to the imagination, and it is scarcely less successful than the drama. In handling the element of setting, it is overwhelmingly superior not only to the novel but to the drama as well. In dealing with interiors, the moving-picture play remains on a par with the regular drama; but in dealing with scenes set out of doors, it passes far beyond the reach of the roofed and stationary stage. In the modern theater, the Forest of Arden is nothing but a huddled conglomeration of canvas trees; but in the moving picture play, scenes like those between Shakespeare's idyllic lovers may be performed in an actual forest, drifting from place to place among trees that sift the sunlight and flutter their leafy branches in the breeze.

The kinematograph is especially successful in rendering effects of moving air and water. On the stage the sea can be suggested only by a crude and bungling mechanism, but in the moving picture play a scene may pass upon an actual sandy beach, with league-long, round-back breakers creaming on the shore. Boats always look silly on the stage; but the kinematograph may fluently represent the paddling of a canoe past bend after bend of rippling river. Animals, also, which can never be trusted to behave naturally in the theater, may be used as important agents in the plot when the scene is conducted actually out of doors. To the mind of the most contemporary artists the element of setting is not the least significant of the three necessary elements of narrative; and it is therefore an exceedingly important point that criticism is forced to concede that the local environment of a story may be exhibited more truly and more vividly in the moving picture play than in any of the older types of narrative. It is only in handling the element of character that the new art is at a disadvantage in competing with the novel and the drama. The many expedients that the dramatist and the novelist may use for delineating character are reduced in the moving picture play to one. What people are may be suggested only by what they do; by their deeds, and only by their deeds, we know them. In drawing character, the moving picture play offers a strict confinement of range in characters owing to inability to use the spoken word. Only a small minority of those innumerable characteristics which are compounded into any individual human temperament express themselves naturally in action which is obvious to the eye. Here, then—in handling the element of character—lies the weakness of the moving picture play, considered technically as a type of narrative—just as in handling that other element of setting lies its strength.

This analysis makes it possible for us to define the type of story which may be most completently represented by the kinematograph. Obviously the most desirable narrative material for a moving picture play is material in which the elements of action and setting are paramount, and the element of character subsidiary—in other words, a story in which incident treads upon the heels of incident and the action rushes headlong through a hurried succession of objective events, set preferably out of doors. It will be noticed at once that whereas this definition utterly fails to fit the modern regular drama, it almost exactly fits the traditional romantic novel of adventure. If we revert to an illustration that has already been adduced, we shall observe that this definition of what is necessary in a moving picture play, points directly to that traditional type of narrative that Stevenson revivified in "Treasure Island."

In fact, a re-reading of Stevenson's "Gossip on Romance" will give us a very vivid sense of the sources of interest and charm of which the moving picture play is particularly capable. What Stevenson says in place of the romantic novel of adventure may be applied with equal justice to that new art which did not spring into existence until after he was dead. "The story," he says, "should repeat itself as a thousand colored pictures to the eye. It was for this last pleasure that we read so closely, and loved our books so dearly, in the bright, untroubled period of boyhood. Eloquence and thought, character and confession, were but obstacles to brush aside as we dug blithely after a certain sort of incident, like a pig for truffles. For my part I like a story to begin with an old wayside inn, where toward the close of the year 17—, several gentlemen in three-cocked hats were playing bowls. A friend of mine preferred the Malabar coast in a storm, with a ship beating to windward, and a scowling fellow of Herculean proportions striding along the beach; he, to be sure, was a pirate. One and all, at least, and each with his particular fancy, we read story-books in childhood, not for eloquence or character or thought, but for some quality of the brute instinct. Contentment is three parts of life, they say, but I think they put it high. There is a vast deal in life, where the interest turns, not on the slips and hesitations of the conscience, but on the problems of the body and of the practical intelligence, in clean, open-air adventure, the shock of arms or the diplomacy of life. With such material as this it is impossible to build a play, for the serious theater exists solely on moral grounds, and is a standing proof of the dissemination of the human conscience. But it is possible to build upon this ground the most lively, beautiful and buoyant tales."

Here, in the words of a great artist in narrative, we have a clear and comprehensive statement of the possibilities that lie open to the maker of the moving picture play. He cannot contend with the dramatist in working out those problems of conscience which confront the will; he cannot compete with the novelist in analyzing characters; but he may tell with a vividness beyond the reach of their last visual expedients of appeal, "the most lively, beautiful and buoyant tales," in which the interest is centered not in "eloquence or character or thought" but in "some quality of the brute instinct."

It is evident, therefore, that the moving picture play is not a play to be despised or ignored by serious criticism. It represents, in fact—to look upon it from a historical point of view—a revolution to an earlier and more perennially refreshing mode of narrative than that which lately has assumed domain over the novel and the drama. The moving picture play carries us back to the boyish age of the great art of telling tales, when stories were narrated nakedly as stories, instead of being sicklied o'er with the pale cast of thought. One can hardly imagine Mr. Henry James devising a successful scenario for the kinematograph; but the Shakespeare who wrote "Richard III," and the Homer who wrote the "Odyssey," would experience no difficulty in fulfilling the requirements. It is only very recently that the masters of the art of fiction have made war upon the optic nerve and exalted the objective over the subjective. Our modern interest in those intimate phases of character which refuse to reveal themselves in action is certainly sophisticated and excessive. It is therefore with a feeling somewhat of relief that we notice that the newest of all the arts of narrative—the moving picture play—disembarrasses its stories of psychologising, and tells them in the free and boyish spirit that vivified the epic, the drama, and the novel throughout the centuries before the world grew old.

It is not at all surprising that the moving picture play has driven out of existence the cheap type of popular melodrama. The reason is not merely that the moving picture show could undersell the regular theater and offer a performance for five cents instead of for ten, twenty and thirty cents. In the old history of the world, no art, however cheap, has ever annihilated a more expensive art which was basically better than itself. The real reason for the triumph of the moving picture play is the purely critical reason that it offered a more artistic type of narrative than the old popular melodrama. In cheap melodrama, all that was worth while was the vividness and the variety of the incidents, the characters did not count, except as puppets in the plot; and the dialogue, crude and frequently absurd, was more a bother than a help. In abolishing dialogue the moving picture show relieved the cheap drama of its weakest element; it could suggest character with less obvious falsification than the actual popular drama; and it could easily excel it in the presentation of incidents, both on the score of variety and on the score of vividness.

The greater portion of the moving picture plays which may now be seen are fulfilling more completely than heretofore the high artistic aims of which they are indubitably capable.

WARNERS' FEATURES.

Messrs. A. and H. Warner, doing business under the firm name of Warners' Features, with offices in the Exchange Building, 45th St., New York, have each left the city for about two weeks, in which time they will visit all the large cities between New York and Chicago, for the purpose of studying the feature film market.

In an interview with Mr. A. Warner, senior member of the firm, the Moving Picture World representative was given an idea as to the future policy of the firm. Instead of disposing of their feature productions on the state right basis as heretofore, it is their intention to rent feature subjects direct to the exhibitor. With the new renting system it will be possible for the Warner Co. to furnish an exclusive feature program and, in order to further insure this, they have already established branch offices in many of the large cities.

Two large studios, with a well-equipped plant behind each, have been leased by the Warner Company for the production of two and three-reel features which, when added to their imported product, will afford a substantial foundation for the operation of the new feature film renting department. A cordial invitation is extended to the trade to visit the new and handsomely appointed offices of Warners' Features on the eighth floor of 145 West 45th St., New York City.

Manufacturers Advance Notes

KLEINE RELEASES FOR WEEK ENDING JULY 6TH.

George Kleine will release three very interesting reels this week. A split containing two hilariously funny Cines comedies on Tuesday, July 2nd; a split Urban-Eclipse presenting a particularly strong dramatic offering, "The Wax Model," followed by a beautiful travel subject, "Scenes in Somerset, England"; and for Saturday, a rattling good farce involving the capable Cines comedians in a series of laughs under the title "In Wrong."

The Tuesday's Cines, "A Violin and a Pipe" and "Jenkings Sneezes," should prove a splendid drawing card for exhibitors and will undoubtedly add genuine mirth to any programme. In the first subject, the clever comedienne, Leah Gillami, plays up splendidly as a foil to the comedy of Sylvester Furlai. Leah's violin and Furlai's pipe, as aids to Dan Cupid, play important parts, and the spirit of fun runs riot when one is pitted against the other. "Jenkins Sneezes," as the title of the second subject on this reel, almost suggests the humorous situations which occur in this snappy little farce. That very funny fellow, Louis Gillami, as usual, is seen as Jenkins, and the series of highly amusing situations which develop through his persistent and annoying malady should furnish abundant laughs for the audience.

Scene from "In Wrong" (Cines).

Wednesday, July 3rd, Urban-Eclipse, "The Wax Model," will be the leading feature on many programmes. It is an unusually interesting and intense photodrama with a highly dramatic climax. The story concerns a professor of music who secretly loves one of his most promising pupils, who eventually becomes so successful in her chosen field and rises to such heights in the operatic world that a wax model is made of her to adorn the local museum of contemporary celebrities. The beautiful and very popular singer now has no time nor inclination to look upon her one-time teacher with favor, and the poor professor loves on and sorrows in silence. He becomes so obsessed in his worship, and realizing the futility of his dreams, he steals into the museum during the night to view with adoring eyes the waxen image of his loved one. The real tragic interest begins at this point, and it would be spoiling the splendid story to relate the conclusion here. "Scenes in Somerset, England," have been added to complete the reel, and the views along the picturesque and historic rivers and in and about the ancient town of Bath, founded by the Romans; the ruins of old Glastonbury Abbey, built 146 A.D., furnish pictures which are a delight to the eye.

"In Wrong" is the title of the highly amusing farce scheduled for release Saturday, July 6th. Alfred Bracci, Lorenzo Lupi and Mary Furlai of the Cines Comedy players furnish many laughs. In the many amusing situations which occur in working out another version of the old story "the course of true love never runs smooth."

"WHITE ROSES" (Essanay).

Redolent with heart-interest, gripping in plot and exquisitely portrayed, this photoplay features Francis X. Bushman in another of the roles that have gained him popularity throughout the film world. The story is unique.

Mary Fuller, a pretty country girl, receives a letter from her city sweetheart asking her to come and meet him and they will be married. With a bouquet of white roses, her favorite flowers, in her hand she boards the train. A stop is made for lunch at a nearby station, Mary leaves the train, and is walking along the platform when she comes upon a convict, manacled between his

Scene from "White Roses" (Essanay).

guards, waiting in the falling rain for the train that will bear him to prison. With a heart full of pity for the poor unfortunate, Mary presses the white roses into his hand, whispers to him to keep them for hope, and again boards the train.

Years later, Mary, now a widow, lives in a wretched tenement with her sick child. She cannot pay the rent, and the gruff landlord shows her a letter from the owner, Mr. Loring, to eject all tenants who are behind with their rent. Desperate, Mary goes to the owner's home and pleads for mercy. It is not until Loring removes a faded white rose from his wallet and reveals his identity as the convict, that she recognizes him. Writing her a note for the landlord, Loring presses her hand and leads her from the room. Back in the tenement Mary learns she may stay as long as she cares to without paying rent, and her joy brings the blush of returning health to the wan cheek of her baby. Kneeling by the bedside, Mary is amazed when a messenger enters the room with a large box filled with white roses, and a card at-

tached reads: "White Roses for Hope." Realizing Loring has sent them, she bows her head in their sweet fragrance with a prayer of joy and thanksgiving in her heart.

Mr. Bushman plays the role of the convict with the gripping sincerity and countless humanizing touches that characterize his portrayals always. Beverly Payne is charming as Mary, and her many tense scenes are beautifully rendered. The production boasts of no great stage settings, but is simple, effective and thoroughly satisfying from all standpoints. The photography is uniformly beautiful and of the highest quality. The film is booked for release July 4th.

"UNDER TWO FLAGS" (Thanhouser).

After many months of preparation, the feature department of Thanhouser Company have completed their two-reel presentation of "Under Two Flags," from the story by Ouida. It is released Sunday, July 7. Katherine Horn, Flo La Badie, William Garwood, William Russell and other well-known Thanhouserites appear. The Thanhouser version of the famous story shows on the film this way:

Bertie Cecil, the elder son and heir of an English Viscount, fled from his regiment to shield his brother, who had committed forgery. He took the blame upon himself, and the search was soon dropped, for it was believed he had been killed in a railroad wreck. The fact was that he reached Algeria, where he enlisted in the French Foreign Legion.

In that country, strange though it was to him, he won fame as a gallant soldier, but failed of promotion because his colonel, for personal reasons, hated him. After twelve years under an alien flag, he had only reached the grade of corporal, although his merit was unquestioned.

Scene from "Under Two Flags" (Thanhouser).

A beautiful young vivandiere, Cigarette, met Cecil and fell in love with him. Cigarette had been with the army all her young life, and her bravery and patriotism won all hearts. She saved the detachment to which Cecil was assigned from destruction by hostile Arabs, and to recompense her it was decreed that she be made a member of the Legion of Honor.

When the presentation was made by a Marshal of France, a number of English people, guests of the Colonel, witnessed it. Cigarette, who watched Cecil jealously, saw that he recognized the stranger, although they did not notice him.

A day or so later, the one Englishwoman in the party expectedly surprised Cecil, who was kissing a tiny purse. This woman was the sister of Cecil's dearest friend, Lord Rockingham, and years before, when she was a young girl, she had given it to Cecil, with all her pocket money, because she was sorry when he lost a horse race. He refused the money but made her very happy by asking for, and retaining, the purse.

This link of the love of long ago betrayed Bertie's secret and he confessed his identity, but made the woman promise not to breathe a word of it to anyone. They met frequently, however, and one evening were surprised by the Colonel. He made a sneering remark and Cecil knocked him down. For this serious offence, Cecil was tried by courtmartial and sentenced to death.

Cigarette, who by this time had realized that her hero was not for her, decided to save him. By a wonderful ride she reached the headquarters of the Marshal, sent in her Legion of Honor ensign as a credential, and by her arguments won a pardon for the brave soldier. Then she started back again in her race against death. On the way she encountered a sand storm, but fought her way through it. Her horse was exhausted, so she made her way to a camp of Arabs, knowing that they sought her life. She told them that she would consent to be their prisoner on condition that they speedily forward the pardon in time to save a brave soldier unjustly condemned. The Arabs, won by her heroism, set her at liberty, gave her a fresh horse, and she reached the camp, just as the firing squad raised their muskets. Rushing in front of the prisoner, she waved the pardon in the air and received in her own body the bullets that were fired at Cecil. She lived long enough to tell him that she knew he would be happy with the English girl, and died. Cecil, his honor restored by the tardy confession of his weak brother, returned to England to claim the fortune and title that was his. And, although his married life was happy, he often thought of the girl who gave up her life for him.

There are two one-sheets, three-sheets, and heralds in quantities for the publicizing of this feature, which Thanhouser Company states far surpasses "Jess," a subject somewhat similar in nature.

NEW SPOTLIGHT TRANSFORMER.

The Fort Wayne Electric Works, of Fort Wayne, Ind., offers a new device to control theater spot and flood light arc lamps that should attract attention. "Transpotarc" is the name used to designate the new device, which is a transformer intended to replace the old iron wire and grid resistances with which the usual spot light is supplied. It is claimed for the "Transpotarc" that it will not heat, and that it occupies less space, also that it will affect a great saving in light bills.

This apparatus, as herewith illustrated, is designed to serve as a base for the lamp support. The weight of it is nearly the same as that of the base and resistance commonly used on theater lamps. The size of the Transpotarc, as can be noted from comparison with the lamp proper, is such that it takes but little floor space, and, due to the fact that its weight is concentrated near the floor, it is quite hard to upset.

The case is made from one piece of cast iron, and is strong and rigid. The transformer core and winding are protected against any possible injury from blows such as theater apparatus is likely to receive.

Ventilating spaces in base and in top of the case allow currents of air to cool both core and coils of the transformer, so that the temperature rise of the apparatus under continuous service will not exceed 40 degrees Centigrade.

Furthermore, the electrical construction is such that the apparatus automatically protects itself from a burn-out in case the lamp carbons have been carelessly left together.

Further information regarding this device will be supplied to readers of The Moving Picture World upon request.

"LINCOLN'S GETTYSBURG ADDRESS" A REGULAR RELEASE.

Attention is called to an error in the advertisement of the Vitagraph Company in last week's World by which "Lincoln's Gettysburg Address" is announced to be released through the General Film Co. as a special feature. This should be ignored, for the picture will be released in the regular way. The subject in question is an excellent picture and will be a fine feature for any July 4th program.

VITAGRAPH PICKS A POWER'S.

With some pardonable pride, the Nicholas Power Company transmits this bit of news: "The Vitagraph Company of America, being old experienced machine, as well as film manufacturers, have just installed a Power's No. 6 machine in their studio."

"AFTER MANY DAYS."

A Pathetic Comedy-Drama from the Edison Studio, Written and Portrayed by Madame Dalberg.

Characterized by the producers as one of its worth-while pictures, "After Many Days" is interesting in more than one respect. There is much pathos of the kind that takes a strong hold upon the heart strings, and which is accentuated by the skillful work of the players. This feature commends it to more than passing attention. It is unique in the fact that it was written by Camilla Dalberg and one of the principal parts is portrayed by the author.

In brief, the story is that of an old musician and his little daughter whom he sends away to be trained for opera. Just after the old man has bid his little girl good-bye, he is assaulted by a couple of highwaymen, robbed, beaten into insensibility and cast into a rowboat, in which he drifts to a fisherman's village. Rescued by the fisherman, but unable to identify himself, the old fellow takes up life anew with his new-found friends.

Long afterwards the daughter, who has exhausted every resource to find her father, visits the fishing village of Rest Haven, and is invited to sing at a benefit concert for the Old Men's Home. The detective who has been in the em-

Scene from "After Many Days" (Edison).

ploy of the singer in her effort to find her father discovers among the fisher folk one who resembles the photograph of the old musician. The old man is unable to tell anything about himself, but the detective induces him to go to the concert, where he is brought face to face with his daughter. The old man is unable to recognize her until she sings the song which he taught her in her girlhood days. Then recognition comes and father and daughter are happily united.

The character portrayal of the old musician by Mr. William West is one of the best things that player has done in some time. A more faithful representation would be hard to accomplish. The young detective is taken by Marc McDermott, who is always good in his part. Of Madame Dalberg, however, it must be said that she brings a charming personality to the picture. While some producers of photoplays may affect to disregard the talent of accomplished artists, Madame Dalberg is a living proof of the superiority of the talented performer over the novice whose only claim to recognition is a pretty face. There is something in knowing how, and the grace of Madame Dalberg's portrayal will be recognized at once by competent judges of photoplays and it will leave a lasting impression upon those who are fortunate enough to witness her work in this subject.

STERNS INSTALLS MANY BOOTHS.

The Sterns Poster & Supply Company reports that it has installed asbestos booths during the past week in the following houses: Kessler's Theater, 35 Second Avenue (2 machine); Riverview Amusement Co., 145th Street and Broadway (2 machine); Lawrence Pettinati, 212th Street; Crystal Palace Theater, Greenpoint Avenue, Brooklyn (2 machine); Max Pincus, Arverne; A. Adler, Haverstraw, N. Y.; P. Brown, 181st Street and Audubon Avenue; J. Weinberg, 109th Street; Comedy Theater, East 14th Street (2 machine); Ferber's Airdome, Katskill; Benson & Holzer, Auton Ave., Brooklyn; Henry Homan, 371 Willis Avenue; A. & W. Gray & Co., 185th Street and St. Nicholas Avenue.

"UNDER FALSE PRETENSES" (American).

In the American's subject, "Under False Pretenses," the observer will find a new charm given an old theme. Miss Pauline Bush, that accomplished actress who had done much to endear herself to picture fans, plays the role of a foolish girl led astray by the smooth tongue of a city chap. The rural scene in which she leaves home is an especially clever bit of work. Miss Von Trump plays a Spanish girl with a rather deadly-looking stilletto,

Scene from "Under False Pretenses" (American).

and the duel between her and Jack Richardson is well calculated to stir the blood. Altogether, the release will prove a splendid addition to programs requiring color, action, superb pantomime and beautiful backgrounds. The subject is scheduled for release Thursday, July 4.

BIG AIRDOME AT PHILADELPHIA.

C. H. Goodwin and E. W. Eaton, manager and treasurer, respectively, of the New York Amusement Company, have leased a lot of land at the southeast corner of Fifty-Ninth and Market Streets, West Philadelphia, Pa., and have opened what is termed the Fifty-Ninth Street Airdome. The place has a seating capacity of 3,000 people and is one of the finest equipped open-air theaters in that state. Two shows are given nightly and Independent service is being used. Two Simplex machines are in operation and the LaSalle Ladies' Orchestra furnishes the music.

SUZANNE GRANDAIS,
Featured in Gaumont's Hand-Colored Subject, "Love's Floral Tribute."

Correspondence

IN THE MISSISSIPPI VALLEY.

THE Industrial Moving Picture Company of Chicago, got good results for the Gaiety Theater, Springfield, Ill., when 1,600 feet of municipality film were shown on May 2 to 26. The photography was remarkably good. Some of the subjects are valuable from an historic viewpoint. Among the places and personages photographed were: Lincoln's tomb and home; Governor Deneen, now a national figure, and Springfield's parks and residence districts. Mr. Watterson W. Rothacker, general manager, and Mr. Lockwood of the Industrial Company, were in Springfield one day during the run of the films.

The United Picture Company of Chicago, took the parade of Illinois veterans at the annual encampment of the Grand Army of the Republic in Peoria, and rounded out the stay of the cameramen by some industrial work.

The Elgin, Ill., City Council defeated a motion to repeal the Sunday theater ordinance which was requested in a petition signed by 2,762 voters .

The Titanic disaster still plays an important part in moving pictures in the Middle West. It is announced that when they were shown at the Photoplay Theater, Witt, Ill., "so great was the crowding for tickets that some were nearly injured. The beginning of a fight in the crowd was stopped only when the manager threatened to close the sale of tickets." Ed. Doskin, survivor of the Titanic, appeared recently at the Illinois Theater, Urbana, Ill.

Mayor Latham of Hillsboro, Ill., is urging a higher license fee for moving picture theaters, circuses and other amusements and concessions.

White & Compton, proprietors of the White Palace Electric Theater, Morrisonville, Ill., have moved their outfit to the Gauer Building, where they have room for 80 more patrons.

The Star Theater, Elgin, Ill., showed the "Odyssey" to good business for three nights and Saturday matinee.

C. Gruner will be the operator at the new Dees airdome, which has been opened in Pinckneyville, Ill.

Sycamore, Ill., is to have a Hippodrome show in a tent, playing dramatic attractions, vaudeville and circus acts and moving pictures. In addition refreshments will be sold.

Quincy moving picture show managers are in a fight over the musician question according to reports from that city. A pact had been made that songs should be abolished. One broke the agreement, it is said, and the others got busy with plans for counter-attractions, such as souvenirs and orchestras.

Tharp & Stivers have opened their airdome at Clinton, Ill. A band concert preceded the first performance.

The Fulrath Opera House, Savanna, Ill., is playing vaudeville and pictures for the summer season.

The Vaudette, Sterling, Ill., is running vaudeville in connection with pictures every night, instead of three nights a week as formerly.

The South Side Airdome has been opened at the corner of Cass and South Adams Street, Peoria, Ill.

While the Department of Illinois, Grand Army of the Republic, was encamped at Peoria, Ill., the Majestic made it a point to run at least one war picture a day and included patriotic songs for the old soldiers.

Five free tickets were given to the teacher of each grade in the Jacksonville, Ill., public schools when Manager Hunt had "Coming of Columbus" at the Grand.

The Vaudette, Springfield, Ill., will install a pipe organ.

Phil Martell, the pioneer moving picture man of Geneva, Ill., has taken over the Star on West State Street in that city, and will conduct it. He has been in retirement for several years.

Rev. Mr. Fiske, of the Universalist church, startled Galesburg, Ill., when the Men's Club of his church began a series of Sunday meetings at the Colonial moving picture show. Biblical and educational films were shown; the boys' orchestra furnished music and the pastor delivered an address. Mr. Fiske stated that he expected to be criticized for his departure, but if the meetings brought about interest on the part of the people who spent their Sunday afternoons on Main Street without any apparent aim or design, he would be well satisfied with the experiment. This feeling of satisfaction would be based, he said, upon the recognized use of the moving picture as an instrument for moral and educational lessons.

Peter J. Smith, formerly singer at the Main Street Theater, Peoria, Ill., is now at the Columbia in that city.

Dempsey's Theater, Peoria, Ill., will run all summer with a smattering of pictures.

The Majestic Theater, of Rockford, Ill., will operate the free moving picture show at Harlem Park. Three reels will be given at each performance.

Lewis Dell, who has been managing the Modglin Picture Show at Creal Springs, Ill., has gone to Richmond, Ind., to take charge of a photoplay house there.

The Interstate Exhibitors' Advertising League Company of Dayton, Ohio, has been incorporated with a capital stock of $10,000, to deal in moving picture advertising. The incorporators are, Valentine Rayburg, R. E. Alexander, Clem Kerr, Charles J. and Bertram B. Geyer.

A. F. Ratelle, singed, and Walter Davisson, pianist, who have been at the Vaudette, Springfield, Ill., for some time, have gone to Portsmouth, Ohio.

Follansbee Brothers of Pittsburgh, Pa., makers of tin plate, have been using the moving pictures extensively in the Mississippi Valley. The reels are shown to builders and contractors and metal workers under the auspices of the Master Sheet Metal Workers' Associations.

The grip of the photoplay upon the small town residents is evidenced in a story from Neoga, Ill., where it is said that William A. Nolting gave two picture shows one night at his Lyric, while half the shows of a competing carnival company were closed and those open played to less than a $5 total

Members of the Cincinnati, Ohio, Chapter, American Institute of Architects, protesting before that body that the state and city building codes were at odds, showed that under the state code, picture theaters must be 25 feet wide, while the city demanded a building thirty feet wide.

The Original Moving Picture Theater, West St. Paul Street, Spring Valley, Ill., was recently struck by lightning, the walls were badly scorched and the furnishings destroyed. About thirty persons were in the building at the time. Following the crash, fire broke out in the operating room, and James Mazzaroni, the operator, had a narrow escape.

Roy Charles, operator at the Tureman Opera House, Virginia, Ill., recently was shocked while operating the machine and fell, the back of his head striking some seats, cutting a bad gash and rendering him unconscious for several minutes.

Harry T. Loper, proprietor of the Lyric, Springfield, Ill., and family, recently made an automobile trip to New York to visit Mr. Loper's son, Russell, prior to the latter's departure for London. Russell Loper, now with the Appleton Publishing Company's London branch, was formerly with his father in the moving picture business.

The Liberty Theater, 329 South Adams Street, Peoria, Ill., has joined with other business houses in the city in a popularity contest, in which two pianos and other prizes will be given away.

Merchants of Arthur, Ill., have united in paying the expense of a moving picture show one night each week on the streets in order to advertise the town.

Mr. and Mrs. C. A. Hatcher have returned from Elmwood, Ill., to LaHarpe, Ill., to resume charge of the Photoplay Theater.

The Electric Theater, G. H. Gaskill, manager, Lewistown, Ill., never misses an opportunity to feature a Selig in which Miss Phyllis Gordon appears. Se once lived in Lewistown.

D. C. McClellan, who guides the destiny of moving pictures in Pekin, Ill., is also a post-office clerk, and made an address at the recent Illinois State convention of postalmen at Decatur.

William Newman of Elgin, Ill., has purchased the interest of Charles Prickett in the Grand Theater in that city.

Organizers for a fraternal society in Illinois, have found their work easier and the prospects more accessible by giving moving pictures at their meetings, preliminary to organization. Many who otherwise would not attend have been interested in fraternal insurance and enrolled in the order.

The newly incorporated Colonial Amusement Company of Harrisburg, Ill., will operate three theaters in that city in addition to the new Knell Theater, at Mt. Carmel, Ill., which has been leased. O. L. Turner will be in charge of the Mt. Carmel house.

The Star Photoplay, the Empire and the Princess of Lincoln, Ill., closed for five days during a Moose carnival.

The Gaiety Theater, East Monroe Street, Springfield, Ill., has installed a 360-pipe organ, which will be ready for use during the summer run of pictures. Paul Aschenbrenner, director of the Gaiety orchestra, and an unusually responsive accompanist of pictures, will be the organist.

M. P. Harvey, singer at the Lyric Theater, Champaign, Ill., better known as "Moving Picture" Harvey, has resigned his position and gone into vaudeville.

J. H. Martin has re-opened his airdome at Red Bud, Ill.

The Orpheum Amusement Company of Rockford, Ill., may build a new theater in that city.

Ed. Fellis, Jr., has joined his father, Ed. Fellis, Sr., of Hillsboro, Ill., in the management of his two picture shows at Hillsboro and Schram City, Ill.

A parade, headed by a band, advertised the exhibition of "The Coming of Columbus" at the Lyric, Freeport, Ill.

L. Eisman is reported to have re-opened the Majestic Theater, on Eighteenth Street, Rock Island, Ill., as a picture show. J. H. Goodman, manager of the Lyric, took the house under his care. A pipe organ is announced as an attraction.

Maurice H. Livingston, an original song writer, is advertised to sing a new composition of his own each week at the Theater De Luxe, Peoria, Ill.

The Family Theater Company of Rock Island, Ill., has been incorporated with capital stock of $5,000, to do a general theatrical and moving picture business. The incorporators are J. A. and Marie Lisy, and A. C. Tudor.

George R. Scharf has opened an airdome at Sidell, Ill.

Sam Rose's new picture show in South Main Street, Rockford, Ill., to be opened June 1 and be known as the Kaiserhof. It will seat 300 persons. Indirect lighting will be a feature.

Because of a protest from the library board Reel & Wilcox were denied permission by the city to construct an airdome of Nineteenth Street and Fourth Avenue, Rock Island, Ill.

The Lincoln-Belmont Theater Company of Chicago, has been incorporated with capital stock of $150,000, to do a general theatrical business. The incorporators are: John P. Price, Martin C. Anderson and Theodore Johnson.

Manager Peterson of the Airdome, Sycamore, Ill., is using licensed pictures. He is booking his vaudeville through the Western Vaudeville Managers' Association.

Dozens of Marshalltown, Iowa, merchants, for four days, gave away free tickets to the Isis, Princess, Lyric, Colonial and Elite Theaters in that city.

The Cuneo Amusement Company of Chicago, has been incorporated with capital stock of $30,000, to operate theaters and places of amusement. The incorporators are: Frank, Lawrence and Lawrence F. Cuneo.

The advent of pictures at the Majestic Theater, Peoria, Ill., was marked by a free opening day for the women and children.

Elmer Hawkins of Mahomet, Ill., has been touring small towns in that vicinity with his picture show, making two-week stands.

The Princess Theater, Peoria, Ill., pays special attention to all children unaccompanied at all afternoon performances.

Manager Clauer, of Dreamland, Galena, Ill., has installed a new operating room, a new machine, and made other improvements. A playing fountain, flanked with flowers and plants, will be a feature of this house.

A free moving picture exhibition at the Auditorium in Harlem Park, Rockford, Ill., probably will be one of the attractions at that pleasure resort this summer.

Both moving picture shows at Nokomis, Ill., laid off for a week when a tent show, owned by a former Nokomis boy, came for a week stand.

The American Amusement Company, Homer Bidwell, manager, has opened a moving picture show in the Palace Opera House, Plymouth, Ill., playing Tuesday, Wednesday and Thursday nights.

The Airdome at Augusta, Ill., has been re-opened.

G. A. Palmer has opened an airdome with a seating capacity of 500, at Fourth Avenue and Main Street, Rochelle, Ill.

The Adascope Company of Chicago, has been incorporated with a capital stock of $2,500, to manufacture and deal in stereopticons and other devices. The incorporators are: Rudolph Mueller, James P. Coughlin and J. F. Hurtubise.

George Davidson has taken over the management of the Majestic, at Bushnell, Ill.

The Daley Airdome has opened at Carlinville, Ill., with three reels of pictures and vaudeville.

The Chicago Motion Advertising Company of Chicago, has been incorporated with a capital stock of $2,500, to deal in projection advertising apparatus. The incorporators are: Fred A. Schwartfager, Fred R. Rosebro and John D. Emrich.

Mrs. Ed. Morrel, the energetic manager of a picture show at Watseka, Ill., recently gave a free performance—four reels and an illustrated song—for advertising purposes.

A twenty-five piece band from a neighboring city, opened the remodeled and enlarged Airdome at Litchfield, Ill.

Ezra D. Beers of Ipava, Ill., will open a moving picture show at Lewistown, Ill., it is reported.

William Folkerts, who has been appointed postmaster at Witt, Ill., has sold the Electric Theater to Thomas O'Dowd.

The Lomax Theater Company of Chicago, has been incorporated with a capital stock of $50,000, to do a general theatrical business. The incorporators are: Robert C. Knapp, Mahlon D. Bash and W. F. Quinn.

The Standard Theater, Pekin, Ill., has ended the vaudeville season and is showing three reels of Independent pictures.

The Ideal Theater, Princeton, Ill., has been conducting a piano contest.

The Glickmann Amusement Company of Chicago, has been incorporated with capital stock of $25,000, to do a general theater business. The incorporators are: Adolph D. Weiner, Henry S. Goldsmith and Theodore C. Mayer.

A. R. Lewis has leased the Auditorium at Morrison, Ill., for three years.

The Colonial Amusement Company of Harrisburg, Ill., has been incorporated with capital stock of $40,000, to conduct moving picture theaters and other amusement enterprises. The incorporators are: O. L. and W. T. Turner, W. P. Oliver, George Davenport and H. A. Murphy. The Messrs. Turner and Oliver have been conducting the Orpheum Picture Palace and the Star, while Messrs. Davenport and Murphy recently let the contract for a new vaudeville and picture theater. The incorporation comes as the result of a merger.

The Jacksonville, Ill., city council has been wrestling with the moving picture theater problems, and found all the proprietors more than wil-

ling to comply with any prescribed rules for safety.

Four reels, five Victoria records, and songs by Miss Barbara Halland of Minneapolis, is the offering for a nickel by the Majestic, Peoria, Ill.

FRANK H. MADISON.

LOUISVILLE.

A SHERIFF'S sale of the effects of the Cherokee Theater, owned by Derr Brothers, on Market Street, between Third and Fourth Avenues, was held recently to satisfy judgments which had been asked against the firm. Michael Switow, president of the Falls Cities Amusement Company, purchased the entire equipment of opera chairs and some incidental furnishings of the establishment. Henry Strube, the owner of a well-known house on South Eighteenth Street, purchased two Powers machines of the most approved types. The Federal Electric Sign System took away its unique sign, an arrow in the shape of a question mark.

Recently the Kentucky Feature Film Exchange introduced "Redemption." The Warner feature was given the Orpheum Theater on Jefferson Street, a house owned by the Princess Amusement Company. Its coming was heralded far and wide through the Falls Cities. The scale of prices, on the 5-cent basis, was not changed at the Jefferson Street house, despite the feature attraction.

The Princess Amusement Company experienced a great deal of success recently with "Tracked by Blood-Hounds," a strikingly realistic release from the Atlas manufacturers in St. Louis, Mo. "Tracked by Blood-Hounds" is a thriller of the standard and legitimate type, winding up happily and leaving every audience tockled to death with canine perspicacity.

"Pretty nearly every reel we have in the house could be called a feature, for we are doing mighty fine business, and the only thing there is to attribute it to is the excellence of the programme," said Manager Jacobstein, of the Novelty Theater, owned by the Falls Cities Amusement Company. "Our receipts during the week averaged higher than ever before at this time of the year in the history of any Falls Cities house, and we expect a record June, which is, by the way, a slack month as the word goes with picture men."

Kendall and Campbell Counties Branch Number One, of the Moving Picture League of America, a local organization of photoplay interests in Covington, Ky., was formed recently at a meeting especially held for the purpose in that city. The branch has elected to further the best interests and policies of the M. P. L. of A. throughout Eastern Kentucky in the future, and is enthusiastically backed by unusually large membership. The officers of the body were elected as follows: President, Nathan Rogers; First vice-president, C. Tarvin; Second vice-president, R. I. Griffiths; secretary, Harry Brice; treasurer, W. J. Halpin; state vice-president, Orene Parker, was elected a delegate to the National Convention to be held in Chicago in August.

A $120,000 theater, seating nearly 3,000 persons, is to be erected in the near future in Lexington, Ky., as the result of the enterprise of James B. Haggin, a multi-millionaire of the Central Bluegrass who divides his time between Lexington and New York. Mr. Haggin is at the head of a syndicate which has completed plans for the house. It will be a thing of beauty with all the appurtenances of the metropolitan playhouse. Mr. Haggin and his associates are ager to have the house opened by fall, when the regular season for in-door amusement commences.

A moving picture show is the latest evidence of urban development at Jeffersontown, Ky., a hamlet only a few miles distant from Louisville. The Titanic disaster opened the bill at the new Jeffersontown house, and the proprietors of the show proved themselves wise in inaugurating special hours during which colored patrons in Jeffersontown and vicinity could be accommodated.

John H. Stamper, of the Orpheum Theater in Lexington, Ky., has closed a popularity contest which created a furore among the younger set in the Central Bluegrass city. Every lassie in Lexington had her laddie laboring in her behalf and thousands of votes were polled upon coupons secured with admissions, until it was finally decreed in the storm of ballots that Miss Gladys Foushee was to be not only the most popular girl in Lexington, but also the fortunate possessor of a handsome prize provided by the exhibitor.

"For my part, I cannot see any harm in a moving picture. We are confronted with many genuine evils that are detrimental to the community." This, in part, was the reply of Mayor Polsgrove, of Frankfort, Ky., to an appeal made to him by the members of the Men and Religion Forward Movement in that city to close the moving picture shows of Frankfort on Sunday. Mayor Polsgrove, while assuring the committee which waited upon him that he appreciated every effort for the strict observance of the Sabbath, stated that a tolerant view of instructive amusements which may be enjoyed on Sundays by classes of the masses, which are unable to do so during the week, must be taken. He accordingly refused to prohibit picture exhibitions in the capital city.

Charles Hecklemann has purchased the Lyceum Theater in Lebanon, Ky., from Harry Curtis, who has conducted that establishment with notable success for the past year.

Thatcher & Waddle, owners of the Gem Theater in Somerset, Ky., are commencing the most prosperous summer season of their history, and have provided classy white uniforms for every member of the Gem's staff to attest to this fact during the summer.

The Savoy is the name of a handsome new moving picture theater which was opened for its inaugural show June 1 in Henderson, Ky. The new Henderson house seats several hundred people and is managed by F. W. Behrens, an experienced exhibitor of Evansville, Ind.

The Broadway Amusement Company has announced that it is negotiating for the purchase of theaters in New Albany and Jeffersonville, Ind., the twin Hoosier cities directly across the Ohio river from Louisville. This extension will give the Broadway company valuable properties in the three Falls Cities.

A. J. Wagner, the 7-foot giant who has guarded the door of the Novelty Theater for the past winter and who established himself as one of the features of the well-known Fourth Avenue house, has decided to give up ticket-taking in the Gateway City and has departed for Michigan. Mr. Wagner was upon the vaudeville stage for years and it is possible that he may return to the glare of the calcium. His departure has left the Novelty lobby in sole charge of "Archibald," the diminutive 4-foot Jeff, who played opposite the departed Mutt.

The Gem Theater, in Maysville, Ky., the newest and one of the handsomest houses in that section of the state, opened for business June 1.

The Lyric Theater, in Winchester, Ky., has been moved from its old headquarters on Court Street to handsome new accommodations in the heart of the business district of that city. The owners of the Lyric recently leased and remodeled a bigger and better building for their interests and business is progressing upon the same broad plan as heretofore, with every prospect of constant increases.

Supporters of the Men & Religion Forward Movement in Frankfort, Ky., have opened negotiations with Mayor Polsgrove for the rigid enforcement of "blue" laws on Sunday in the Bluegrass capital. The members of the movement have petitioned Mayor Polsgrove to issue an order to the effect that all moving picture shows in Frankfort shall remain closed on the Sabbath and the chief executive is now considering this proposition. The petition was originally made to include baseball games, but, fortunately for the Frankfort representatives in the Bluegrass League, the ball park is outside of the city limits and is accordingly beyond the pale of municipal authority.

As a matter of plain business policy in dealing with the public squarely, the Colonial Amusement Company of Lexington, Ky., has addressed a letter to the Board of Public Works in that city asking that the board make it a point to thoroughly inspect the theater properties of the Colonial Company with regard to fire prevention and protection and sanitation facilities. This move on the part of the Lexington exhibitors was induced by a recent grand jury report in Lexington, which handed a severe "roast" to the photoplay interests at large for the alleged maintenance of firetraps, etc.

A. K. Maluf, of Pottsville, Pa., has opened a handsome moving picture theater in Glasgow, Ky., and is doing fine business in the southern portion of the Bluegrass State.

The Princess Theater, in Hopkinsville, Ky., has been improved through the addition of ample electric lighting and exterior programme announcements and is now in the midst of the most prosperous season in its history.

G. D. CRAIN, JR.

NEW ENGLAND.

MR. GEORGE A. RAMSDELL, who is associated with his brother in the ownership and management of the Orpheum Theater, Opera House Square, Malden, Mass., was in a fatal automobile accident at Manchester-by-the-Sea. Miss Helen Bean, one of the party, was killed, and Miss Bessie Emerson was badly bruised.

Manager Appleby of the Star Theater, Boston, Mass., has bought a Hupmobile, and is often joyriding about the city and nearby towns. Mr. Appleby is his own chauffeur.

The Majestic Theater, Burlington, Vt., which opened recently, is offering straight picture programs. For the summer months no vaudeville is to be given, although vaudeville may be added this fall. The Majestic is about the finest house in Burlington, and should make a good bid for trade. It seats 750.

Mr. J. H. Donovan will build a first-class photoplay theater at Bridgeport, Conn. The site selected is the corner of Wood Avenue and Olive Street.

Mr. Ormand Jackson has been selected as the manager of Lexington Park, which opened for the summer season on May 30. Mr. Jackson is well known as he formerly was with Paragon Park.

The Colonial Theater, Lawrence, Mass., which is controlled by B. F. Keith, is offering a straight picture show.

Mr. W. A. Gill of New Haven, Conn., will build a moving picture house on River Street, New Haven. The theater will be a one-story brick building, and is promised to be modern and first-class.

Hartford, Conn., will have a new photoplay theater on West Main Street, owned by Mr. Louis Edelson, who expects to spend about $80,000 in his new project.

Messrs. Reed, Foster and Hatch report that their new theater, the Newton Opera House, Newton, Mass., is doing very well, considering the fact that the house opened very late in the season. The managers feel confident of success, as they are giving good shows of vaudeville and pictures, and have plenty of seats—about 1,000.

Norumbega Park, a popular summer park near Boston, opened for the 16th season. The open air theater is doing well with vaudeville and pictures. The rustic open air theater seats 3,000, and is usually jammed. Carl Aiberte is again in complete charge of the park.

Mr. Francis H. Bigelow, manager of White City Park, Worcester, Mass., has opened the season and reports himself as being satisfied with the outlook.

Mr. S. Z. Poli is presenting a supplementary attraction at his New Haven, Conn., theater, in the form of a stock company. During the regular season, the theater plays vaudeville and pictures.

S. Z. Poli and William Fox are about to enter active competition. The Bijou Theater, the new Poli house, is ready to open under the management of Mr. Edward Shields. The Bijou can easily seat 2,000 people and the admission prices are 5, 10, 20. The house is new and is one of the finest in Connecticut. The William Fox theater is named the Grand Opera House, managed by Mr. Jackson, and has been giving vaudeville and pictures for the last few months to a very pleasing volume of trade. Business competition will be very keen between these two houses.

Meriden, Conn., has two airdomes, both of which are doing very nicely, according to reliable reports. Messrs. Pindar & Rudolff are giving good shows of photoplays and songs at the Meriden Airdome, while Mr. R. T. Halliwell is doing a "S. R. P." business with his Star Airdome. Both theaters have been renovated and improved since last year.

Mr. George Geott has opened Lincoln Park, Worcester, Mass., for the summer season, and also the Lincoln Park Theater. Business opened up in good shape.

The Imperial Theater, Providence, R. I., has been purchased by the P. F. Shea Amusement Company of Springfield, Mass. The house will be entirely renovated and improved, and will be renamed the Colonial.

Mr. William Irvine is nearly ready to open his new airdome at Manchester, N. H., which will be called the "White Way Airdome."

Mr. I. J. Pinkham has sold his motion picture theater at Augusta, Me., to Messrs. Moore & Stanson, who will continue to run the house, after making a few improvements.

New Haven, Conn., has a very progressive Superintendent of Public Schools in Mr. Beede, who hopes to fit out the New Haven schools with moving picture machines. Stereopticon slides are being used at present, but the superintendent feels that they are not nearly so efficient as the pictures would be. The Board of Education of New Haven has been approached by Mr. Beede, with a view to obtaining an appropriation for the proper carrying on of this idea, and, although no definite promise has been made, it would not be at all surprising to see the plan materialize.

The Continental Film Company, at 32 Boylston Street, Boston, are the sole New England agents for the pictures now released through the Film Supply Company of America. Motion picture houses throughout the New England States received a letter from the new exchange, which stated that they were ready to give service on and after May 27. Mr. G. T. Eaton of the Continental Film Company, expects to close with some houses in the near future.

Inspector Atkinson of the State Police, suspended the license of "Kid" Harris, operator at the Olympia Theater, Boston, for two weeks. The cause was that Harris was found by Inspector Atkinson with the lamp house door open.

It is rumored that Marcus Loew is tired of his bargain at the South End Theater, Boston, and is looking for a buyer. The house is closed now.

Manager Furber of the Nickel Theater, Haverhill, Mass., will close his house over the summer and take life easy for a time.

The Dreamland Theater, Lynn, Mass., closed for the summer, after a most prosperous season, and will reopen late in August, with the usual picture programs.

Mr. Thomas McMann of Caribou, Me., will open a photoplay theater at Fort Kent, Me., where he expects to do well.

Mr. Charles Williams of Providence, R. I., has bought the Comique Theater, Hartford, Conn., from Walter Green of Boston. Mr. Green still owns the Casino Theater of Providence.

Mr. L. McDuffee of Rochester, N. H., intends to build a two-story structure in Central Square, Rochester, and will have an up-to-date photoplay theater on the ground floor. Rochester is ripe for a first-class moving picture theater, and Mr. McDuffee should find business good.

Work is certainly being rushed at the new theater being built for S. Z. Poli at Bridgeport, Conn. The house is slated for opening on Labor Day. Vaudeville and pictures is to be the policy.

The Kinemacolor pictures of the Durbar found business excellent at the Opera House, Providence, R. I.

It is rumored that the Goldstein Brothers Amusement Company, owning theaters in Springfield and Worcester, Mass., will soon have another house in the former city, located in Wight Place. This

theater will seat approximately 3,000, and will cost about $150,000.

Mr. A. A. Kellman, proprietor of the Victoria Theater, Lawrence, Mass., has purchased both of Warner's features, "The Redemption," and "The Glass Coffin," in three reels. Mr. Kellman is a very active and astute manager, and will be heard from in other ventures before long.

Mr. Jacob Lurie, general manager of the Beacon Theater, expects to put another $8,000 into his beautiful Beacon Theater, Boston. An "ice-cooling" plant is to be installed, by which the theater will be kept at a temperature of 70 degrees without the use of fans. First-run Licensed service and vaudeville have shown good results for Mr. Lurie.

That popular and efficient manager of the Hub Theater, Boston, held his fifth annual testimonial this week. Mr. Mack is thoroughly conversant with all the curves of his business, and shows good results with the Hub, even though the competition is mighty keen in his locality.

Senator Charles H. Bean, owner and manager of the Pastime Theater, Franklin, N. H., David Aams, manager of White's Opear House, Concord, N. H., Frank Vine of the W. E. Greene Film Exchange, Boston, and a few others, have returned from Cold Springs Camp, Averill Lake, Averill, Vt., with just about the finest lot of fish seen in many a day. These picture men took a week's vacation, and at the above mentioned place caught 29 landlocked salmon, weighing from 3 to 10 pounds, 7 lake trout, and 50 pounds of brook trout. Frank Vine, known to every New England exhibitor, as one of the W. E. Greene Film Exchange executives, is surely some fisherman, having caught a 10-pound landlocked salmon, the largest ever taken from Lake Averill.

In Rockland, Me., there are two theaters that boast of real, live ball teams. The Rockland Theater, managed by Mr. A. V. Rosenberg, and the Empire Theater, of which Mr. F. M. Engley is in charge. On May 23, teams made up from these theaters met on the diamond, and, after a 10-inning contest, the Rockland Theater managed to win out. Score: 21-20.

Word has been received that the new Cumberland Theater being erected in Brunswick, Me., was not ready for its initial opening date, June 1, as was hoped. Work was somewhat delayed, but things are being pushed ahead with rapidity, and the Cumberland should be completed by early July. This house will be by far the best in the city.

Pine Island Park, near Manchester, N. H., reported a good opening on Decoration Day.

The new Standard Theater, Bellows Falls, Vermont, reports that it will be ready for its initial opening on Labor Day. The house will seat about 900, and is thoroughly modern in every way. Located on Canal and Rockingham Streets, the Standard should do very well.

Mr. W. A. Wesley of the Gardner Theater, Gardner, Mass., has leased Holmes Park, just outside of Gardner. Moving pictures will be given in the new theater which was built this season. It is understood that Holmes Park was operated last year by the local railway company.

The moving pictures of the automobile races held at Indianapolis on Decoration Day, are to be shown in New England theaters, and Mr. Joe Mayer has charge of the reels for that territory.

Mr. J. F. Appleton of Beverly, Mass., will build a photoplay theater in that city. The theater will be on Wallis Street.

It is reported that J. L. Rome and others are considering the advisability of building a moving picture theater at Pittsfield, Mass. If the deal goes through, it means a $50.000 building, with the theater on the street floor and offices above. Parker Street is the present choice.

The Park Theater, Dexter, Me., is about ready and the finishing work is now under way.

HENRY.

PHILADELPHIA.

C. I. MEYERS and C. E. Horn, managers of the Tacony Palace, are very much pleased with the patronage they have received since taking over the above house. They are trying to give the public the very best in the motion picture and vaudeville line, and are showing the finest of features in the motion picture world.

D. A. Brown, of Dola, W. Va., has purchased from the Calehuff Supply Company, for his theater, a Model B complete Edison machine.

A. C. Candoe, of the Lyric Amusement Company, will open in the early part of the coming month a theater in Lock Haven, Pa. He has placed an order with the Calehuff Supply Company for two Powers No. 6 with Edison transformers complete.

A. N. Liedy, of the Electric Theater at Souderstown, Pa., was a visitor in Philadelphia recently. The Electric Theater, which Mr. Liedy manages, is a house of no mean merit.

Charles K. Campbell, of the Mirror Theater, has fully recovered from his recent illness, and is back to his former position.

The population of West Philadelphia will have a chance to enjoy motion pictures in the open air for the coming summer. The "Hip" open air theater at 59th and Market Streets, under the management of C. H. Goodwin, opened about the 1st of June. The theater has a capacity of 5,000.

Manager Spears, of the Girard Palace, is about to have a theater built on Lancaster avenue, which will be devoted to pictures and vaudeville.

The Amber Theater, located at Frankford Avenue and Sargent Street, is going under alterations to the extent of $2,000 for the summer season.

The Garrick Theater, of Philadelphia, is drawing the public to its doors by showing the famous Carnegie Polar Exhibit, which is one of the biggest drawing cards that has been in this city for some time. Mr. Sullivan, who managers the exhibit, was formerly of the Luna Park at Third Street and Lehigh Avenue.

Glen Jackson, of Mahanoy City, Pa., was a Philadelphia visitor recently, and made many bookings for his Palace Theater, in the feature film line.

Charles Sturk, Morris Lifter and Louis Lifter, of the Pitt Amusement Company, have filed an application for incorporation of the company. The object of the new company is to build and conduct places of amusement in parks and other places.

Reading, Pa., is to have a new picture house. Ground has already been broken, and the theater is expected to be completed in a short while. The theater will have a seating capacity of about 500, and all modern fixtures will be installed.

The New Academy of Scranton, Pa., has closed down vaudeville for the summer and will show only the very best of motion pictures. The New Academy will undergo some renovations, and electric fans and other cooling devices will be installed to make the interior cool. The house is under the direction of Manager H. R. Smith.

George W. Bennethum, of Reading, was a city visitor recently, and was kept very busy booking feature films for his houses. He has theaters in Pottstown, Reading, Lebanon, Coatsville, Allentown and Baltimore, Md.

The Lyric Theater, of Atlantic City, N. J., has been closed by orders of the building inspector, as he found that the condition of the building was unsafe. Mr. L. Beard, manager of the theater, said that the theater will be closed for good.

Harry Gallow, of Allentown, Pa., who recently opened an open-air theater in that city, says that he is meeting with more success than he anticipated.

D. Label has taken over the Lyric Theater in Mannayunk, Pa., and expects to make it one of the finest little theaters in that town.

Loew's National has closed for the summer season, after enjoying a very large patronage, since the theater has been changed to a vaudeville and picture house. A few new alterations will be made and everything put in first-class shape for the winter season, when again there will be the high-class pictures and vaudeville acts shown.

The Orpheum Theater, of Harrisburg, which has installed a daylight motion picture screen, is meeting with the very best of success.

Lubin's Palace, which closed down vaudeville some time ago, is delighting hundreds of people with the excellent pictures they are showing.

The management of Willow Grove Park, which opened on May 25th, has been advertising their moving picture theater in all the city trolley cars. This is the first time that any such way of advertising for motion picture houses has been displayed, and the result is expected to be good.

The Bijou Amusement Company has been incorporated in the State of Delaware, with a capital of $25,000. The head of the new concern is David Sablosky.

A war between moving-picture proprietors and saloonkeepers was forecasted at the convention of the Exhibitors' League, which was held at No. 142 North Eight Street. It was declared that the saloonkeepers, feeling that their business is being injured by the moving picture houses, are preparing to have legislation enacted with the view of curbing the activities of the "movies." If such a move is made, the picture men are prepared to fight it. In their campaign against the picture houses the saloonkeepers assert that the picture houses have a demoralizing effect on the public. The convention elected three delegates to the national convention, to be held in Chicago the first week of August. They are Dr. Walter Stuenpfig, president of the association; Edward A. Jeffries, vice president, and J. Louis Breitinger, solicitor.

William J. Smith, the manager of the Union Amusement Company, of No. 2711 Germantown avenue, advertised the film "Sunset Gun" for several days, and ran it on release day. Many "veterans" saw the picture and proclaimed it the best they had ever seen of war pictures.

John Pelzer, of the Thos. A. Edison Co., Inc., was a city visitor for a few hours recently. Mr. Pelzer has been making a flying trip throughout the United States, and reported conditions throughout the country at about normal.

The Empire Theater, formerly the Park, a burlesque house, has turned over to a vaudeville and motion picture theater.

M. Spiers, of the Royal Palace, 27th and Girard Avenue, featured the "Coming of Columbus" to the capacity of his house.

W. M. Kieffer, of Fleetwood, Pa., has bought a model B. Edison complete with Fort Wayne compensare, from the Calehuff Supply Company.

The Grand Opera House at Broad and Montgomery Avenue, has been receiving a very large amount of patronage from the people in that section of the city. They are running three shows a day, with admission prices of five and ten cents, giving five acts of vaudeville and thirty reels of new pictures each week.

The Plaza Theater at Broad and Porter Streets is having extensive alterations made.

Settlement was made a few days ago by Hopkins & Gardiner for a lot 110 feet by 157 feet on the west side of Broad Street, 20 feet north of Snyder Avenue, recently purchased by them from the Allgier estate. The lot will be used as a site for a theater, the plans of which are being made by A. E. Westover. The theater and lot will represent an investment of $175,000. During the summer the Plaza Theater on Broad Street, above Porter, will be completely remodeled and enlarged at a cost of $50,000. The Plaza is owned by the Plaza Theater Company.

The members of the company, to be known as the Hyde Park Amusement Company, held a meeting at the Hyde Park Hotel and made further arrangements for the development of the Goodman Building into a theater. The meeting was well attended. Architect E. H. Davis explained the plans for the building, and they met with unanimous approval by the members. It was also decided to sell $75,000 bonds and $25,000 stock. The theater will have a capacity of 650, and there will be three performances daily. Moving pictures and vaudeville will make up the program. John H. Philips presided at the meeting. A petition was read at the meeting by Mr. Philips, explaining the plans of the company. Among those who are interested in the project are: Michael O'Connor, P. H. Durkin, Dr. P. F. Struppler, W. R. Hughes, John H. Philips and C. W. Farmer.

Photoplays are drawing large crowds of shoppers to the Family Theater on Market Street.

The Woodland Park Theater, of Camden, N. J., with Harry Dudley, manager, is running pictures and a minstrel troupe.

With the change of policy to moving pictures only the Harrigan Theater, of Darby, Pa., under the management of Mr. Herkinrichter, formerly of Lubin's Auditorium on Eighth Street, is meeting with the best of success.

Appreciative audiences are witnessing the wonders of the Kinemacolor as exemplified in the Delhi Durbar films at the Forrest Theater. Several new scenes, including the children's garden party, were shown.

F. C. Clark, of the Enterprise Optical Manufacturing Company, Chicago, has been demonstrating the qualities of his company's machine at the establishment of the Calehuff Supply Company.

Paul J. Rainey's African hunt pictures are still attracting the people to the Walnut.

Seven hundred children, who crowded Mercantile Hall, recently, at a mass-meeting of the "Ten-days-of-play" campaign of the Schoolgrounds Association, broke up the meeting by keeping up such a medley of noise that the speakers were unable to head themselves talk. The little folks came to see the "movies," which were shown in connection with the mass-meeting, and they kept up a clamor for the pictures until their desire was satisfied.

The Pennsylvania Amusement Company of Monessen, Pa., has been incorporated under the laws of Delaware, with a capital of $100,000. Frank Brumer is the head of the new company.

Moving pictures, when introduced at the Palace Theater, on Market Street recently, were simply an experiment. The outcome was that all records were broken from an attendance standpoint. The theater was visited by a number of managers of picture theaters from other cities.

Every moving picture theater in Blair County has received a letter from District Attorney Marion D. Patterson, asking him to refrain from showing films depicting murders, robberies or crime of any sort because of the effect they have on the minds of boys and girls. He suggested comedy, travel and educational pictures. His request will be generally heeded by the exhibitors.

The Calehuff Supply Company has sold Powers No. 6 machines, complete, to the following: E. P. Post, of St. Clair, Pa.; W. M. Sult, of Berwick, Pa., and to H. B. Christman, manager of the new theater which opened at 301 Kaigns Avenue, Camden, N. J. This house is owned by the estate of Elizabeth Mitchell.

CLEMENT H. CONGDON.

CLINTON, IOWA.

DR. LANGAN, a local capitalist, is erecting an up-to-date office building at the corner of Second Street and Fourth Avenue. The lower floor will be used for a moving picture theater. The lessee has not announced himself to date.

Mr. Henle, formerly of Muscatine, Iowa, will soon begin the building of an attractive and cozy moving picture theater on Sixth Avenue.

The Airdome, an outdoor theater formerly devoted to stock shows, will be opened soon with moving pictures.

Mr. Johansen, formerly of The Casino, has been operating the Family Theater, a vaudeville house, as a moving picture show, pending the settlement of an ouster proceeding against Mr. Galgano by the owners. It is alleged that a sub-lease was taken in good faith by Mr. Galgano against the terms agreed upon by the owner and the original lessee, Mr. Sodini. The latter disappeared, but has later returned and settled everything in a satisfactory manner, Mr. Galgano being reimbursed and costs paid by Mr. Sodini.

Clinton, Iowa, has the following moving picture shows: Colonial, Airdome, Lyric, Casino, Bright Spot and Superba (Lyons). Mr. Henle's will be named "Amuse-U," and Dr. Langan's has not been announced.

C. F. INGRAHAM.

INDIANAPOLIS.

The motion picture question is creating much interest in the Indianapolis public schools. At a meeting of the Home and School Association held in school No. 10 recently, an interesting paper was read by F. Tarkington Baker, dramatic editor of the Indianapolis News, in which he dealt with the motion picture as a form of amusement that has come to stay. He admitted too frequent attendance at moving picture theaters is harmful to children, but said he was in favor of motion pictures. Robert Lieber, local manager for the General Film Co., said that film makers are anxious to provide pictures that will satisfy the public, and that if there is to be a larger increase in travel pictures and others of educational interest, it must come through public demand.

Acting Judge James M. Leathers, in the superior court, has held unconstitutional an ordinance recently passed by the city council forbidding the attendance at moving picture, burlesque or vaudeville theaters of children under fourteen years of age unless accompanied by a parent or guardian, or by a person over twenty-one years old having the written consent of a parent or guardian.

Members of the West Washington Street Merchants' Association, as an advertisement, have arranged to give motion picture exhibitions in West Washington Street every Saturday night during the summer season.

A number of colored men have organized and incorporated the Union Amusement Company, which has taken over the Union Theater at 320 Indiana Avenue. Moving pictures and vaudeville will be presented for colored audiences exclusively. The theater was recently erected at a cost of $15,000. William H. Jackson has been appointed general manager.

Hal Edel has leased the Colonial Theater and will present motion pictures exclusively. Mr. Edel is giving 1,500 tickets daily to Harry D. Tutewiler, city playground commissioner, who is distributing the tickets through the public schools, to school children.

Airdomes are being erected by the following persons at the locations mentioned: H. F. Rice, 2705 E. Washington Street; H. A. Lavender, Washington Street and Garfield Avenue; R. S. Parkhurst, 1244 South Meridian Street; L. E. Mayhew, Howard Street and Blaine Avenue; James Walter, Chicago and Twenty-fifth Streets; Leo Herner, 1709 South Meridian Street.

Pathe Freres made films of the municipal parade held in this city on the afternoon of May 24. About eleven hundred city officials and employees and a large number of automobiles and other vehicles were in line. C. L. CUMMINS.

SACRAMENTO, CAL.

THE Sullivan & Considine people are to erect a new house in Sacramento at Tenth and L Streets, according to Mr. Harrison, who has been in Sacramento seeking a location to stage the Sullivan & Considine vaudeville attractions. The lease on the Empress Theater expires in August and from that time to the completion of the new house they will be without a permanent show house. Manager Kaiser stated that arangements had been made to continue the performances at another location until the completion of the new house.

Sydney Ayres, formerly of the Selig Polyscope Company, is now playing a season at Ye Liberty Playhouse. Mr. Ayres was leading man before going to Selig.

The Pantages Theater, which is being built on Twelfth Street, is nearing completion and within a few months will be ready for the opening.

Idora Park recently opened after being closed for the winter months. One of the main features was 'Dante's Inferno."

The Camera is now showing Independent pictures, so is the Broadway, in connection with vaudeville.

The Wigwam Theater, in Marysville, runs a notice in the Marysville Appeal giving a synopsis of the pictures on their program for the evening.

The Empress Theater, in Sacramento, is showing the Kinemacolor pictures as a feature on their bill. WM. L. IRWIN.

HOUSTON, TEX.

THE Isis Theater is a new photoplay house here and is in every way a first class picture theater, which cost within the neighborhood of $5,000.

Until recently the majority of the leading picture theaters in Houston charged an admission of five cents and Saturday and Sunday ten cents. Now they have all reduced price of admission to five cents.

The Pastime Theater has recently changed ownership from Mr. Dan Meyer to Mrs. Bosbyshell, who will conduct it in the same manner as it has been run.

The Gem, The Vaudette and The Star Theaters, owned and operated by Messrs. Wicks & Co., for March had an attendance of one hundred and eighteen thousand.

The Mecca Theater, owned by Jones & Rouse, seating capacity of one hundred and sixty, was opened recently showing first run pictures, and is playing to good houses.

Traveling shows are beginning to get ready for the season and from the inquiries we are having, a good many will be showing through Texas this season. WYNDHAM ROBERTSON.

KALAMAZOO, MICH.

PHOTOPLAYS are popular in Kalamazoo and the business has been given a big impetus this season. A large theater is building, one opened Tuesday, May 21, while two new houses have recently begun business. When operations are completed, this city will have six moving picture theaters.

The Colonial, H. C. Fuller, proprietor, and William Johnson, manager, reopened for business Tuesday, May 21. It has been considerably enlarged and beautifully redecorated, both inside and out. The front is of white marble, and a large hanging awning of steel and art glass afford protection from rain and sun. It is decidedly the most artistic motion picture playhouse in this section of Michigan.

Another beautiful theater, which commenced business May 11, is the Lyric. It is replete with all modern improvements, and the front and interior are ornate and attractive. It is owned by Goodie Rosenbaum, and is under the management of L. C. Barnes, who also has control of the Orpheum and the Gem. Independent films are used in the Lyric, while the other two houses show licensed films.

F. P. D'Archy recently opened a new photoplay house and is doing a large business. He uses Independent films exclusively.

H. P. HALL.

OREGON.

AT the weekly luncheon of the Portland Ad Club, held recently, Melvin G. Winstock, manager of the Peoples Amusement Company, acted as chairman for the day, introducing R. R. Earle, the Pathe Weekly man, who told of how moving pictures were made. Mr. Earle was greeted with great applause, and his remarks were dwelt mainly on the topic of the world's greatest weekly film. Mr. H. C. Stevens, manager of the Western Film Exchange, showed the latest Pathe Weekly for the benefit of the Ad Club members.

The famous Trio, of the Peoples Theater, who have been playing here since last November, have been loaned to the Fisher circuit, in Seattle, for five weeks, after which they will return to the People's again.

The Sunnyside Theater, at Portland, is being rapidly pushed to completion, and it is planned to open it some time in June.

Comment upon the death of Mr. Chalmers, editor of the Moving Picture World, is very rife here, as several of the picture house owners in this city knew Mr. Chalmers personally. The warm esteem felt for Mr. Chalmers here will long exist.

Another cameraman of the Gaumont Weekly has arrived in Portland to take pictures of local interest, and is to remain until after the Annual Rose Festival and Elks' Convention.

The Portland Railway Light and Power Company of Portland, Oregon, has commissioned Mr. Earle, of the Pathe Weekly, to take a film showing how to get on and off street cars. This film will be used to educate school children in particular, and will be exhibited in all the local schools throughout the State and city.

The People's Amusement Company, Fourth and Washington Streets, Portland, Oregon, will give a complimentary exhibition of the "Coming of Columbus" to the local "Ad" and Press clubs, school teachers, school board and the Board of Censorship. Tickets will be placed in all their theaters so that school children will be able to see the picture at any time.

M. G. Boyd, former city editor of the Portland Daily News, has been made house manager of the Star to succeed Albert Krause, who has resigned to give his full attention to the business of the Pacific Coast Stereopticon Slide Company.

Pictures for the Pathe Weekly and Gaumont Weekly have been taken of the First Infantry leaving Vancouver, B. C., Canada, and of their march to Portland, to board the United States transport, Sherman, for four years' service in Honolulu. Over 1,000 soldiers and officers left.

The Graves Music Company of Portland, have been made jobbers of the Edison Home Kinetoscope. J. J. Phillips, the Edison factory representative, while in Portland, gave demonstrations of the machine and made preparations for the sale of it in the state.

Ralph R. Earle of the Pathe Weekly, has taken a number of pictures of the Deschutes River in Central Oregon on a flat car. He has also taken scenes of Cascade range and of Crater Lake, the greatest natural wonder in America.

On Saturday, May 11th, The Pathe Weekly and Gaumont Weekly, took pictures of the laying of the corner stone for the $10,000,000 Reed College. Thousands of people attended this ceremony, and is the first of the series of pictures that will be taken as the buildings and campus are improved.

The new theater in Sunnyside, a suburb of Portland, is soon to be opened. The People's Amusement Company of Portland, has offered a prize for a suitable name that will meet with their approval.

August 1st will see the opening of another high-class exclusive moving picture house in Portland, Oregon. This theater will be opened and run by the Globe Theater Company, with J. L. Levy as president and I. Lesser Cohen as secretary and manager. This theater will be located at 12th and Washington Streets; will have two entrances and seat 900. It will be up-to-date and fireproof throughout. The interior decorations will be of such nature that will harmonize with a color that will be pleasing in both light and art.

I. Leeser Cohen, who has the state rights for Homer's "Odyssey," is having this masterpiece booked throughout the state at Chautauqua conventions and schools.

Astoria seems to have great difficulty in adjusting the city ordinance for providing for the licensing of photoplay houses. This city has recently enacted a new ordinance providing for the raising of such license. To this effect, a committee meeting will be held where a committee of two councilmen, the fire chief and Mr. Melvin G. Winstock, general manager of the People's Amusement Company, will be present when the hearing takes place. Some of the things that the ordinance calls for is that standing room should be abolished, change several fire exit rules, etc.

D. R. Burkhardt has been promoted from Albany to take charge of the La Grande Theater on the People's Amusement Company's curcuit.

Tim Nelson has been made manager of the theater at Albany to succeed D. R. Burkhardt.

Beginning Sunday, May 19, the Bijou Theater inaugurated a new policy where the program will contain films only that are of an instructive and educational nature with an occasional comedy. The plan is a new and novel one and the experiment will be watched with much curiosity.

"The Convicts Parole," written by Mr. Melvin G. Winstock, of Portland, has caused great comment, and Mr. Winstock has been the recipient of congratulations for the way he has portrayed the prison policy that Governor West founded.

Frank M. Brown of the Rex Amusement Company, proposes to establish a film renting agency in this city, with headquarters in the Pantages Theater Building. EDWARD N. WEINBAUM.

GRAND RAPIDS.

VAUDEVILLE in the motion picture houses of Grand Rapids, Mich., will soon be a thing of the past. This does not apply to the vaudeville theaters, the Temple and Orpheum, but to the vaudettes. The new ordinance prohibits vaudeville in theaters with less than 500 seating capacity. It seems unfair that the "big fellow" with the large seating capacity and greater money making possibilities should only be taxed $100 a year—while the "little fellow" of the vaudette has to plank down $150 license. The picture houses are planning to strengthen the musical and song features to compensate for the lack of vaudeville.

The "Coming of Columbus' was shown here at the Idle Hour, the, largest vaudette in town. It drew very well indeed, but should have been shown longer. It certainly merits several days' exhibit.

Last Call
TO
State Right Buyers

For

Nat C. Goodwin as "Fagin" in Oliver Twist. 5 Reels.

The following States are all under negotiation for exclusive state rights, but we are holding off for final disposal until answers to this advertisement are received.

Alaska	Greater N. Y. C.
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Arkansas	North Dakota
Florida	Oklahoma
Idaho	South Carolina
Iowa	South Dakota
Kansas	Tennessee
Kentucky	Texas
Minnesota	Utah
Mississippi	West Virginia
Montana	Wisconsin
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New Mexico	

COMING RELEASES

"Victims of Villainy" (Aquilla), 2830 feet
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Price 15c. per foot

Place your order now, while exclusive territory (given free with cost of film) is available.

General Film Publicity & Sales Co.
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"Custer's Last Fight"

The Greatest Picture Ever Made. Watch For It.
"101"-BISON. IN THREE REELS.

"The Restoration"

Single Reel Bison. Released Saturday, July 6th.

"Legend of the Chrysanthemum"

and "THE AIR MAN"

A Split Reel AMBROSIO, Released Friday, July 5th.

"A Woman's Duplicity"

In Two Reels. Released Saturday, July 6. Big Itala Feature. Sensational Scenes. Heavy Dramatic Situations. Beautiful Settings. A Large Cast.

New York Motion Picture Co.

251 West 19th Street **New York City**

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JULY 30th, 1912.

REX—Looking Backward (Drama).....
ECLAIR—Willy Wants a Free Lunch (Comedy)....
ECLAIR—Picturesque Portugal (Scenic).....
ECLAIR—Women's Work (Educational).....

MONDAY, JULY 1st, 1912.

IMP—Love, War and a Bonnet (Drama).....1000
NESTOR—When Hearts Are Trumps (Drama).....
CHAMPION—Pat's Breeches (Comedy).....
CHAMPION—Little Old New York (Hist.).....

TUESDAY, JULY 2nd, 1912.

ECLAIR—The Holy City (2 Reels—Biblical) .....
BISON—The Sheriff of Stony Butte (Drama) .....
GEM—The Medal of Honor (Drama).....

WEDNESDAY, JULY 3rd, 1912.

NESTOR—Hard Luck Bill (Comedy).....
POWERS—The Coming Generation (Comedy).....

THURSDAY, JULY 4th, 1912.

ECLAIR—Hearts and Memories (Drama) .....
IMP—Betty, the Coxswain (Drama).....1000
REX—A Prophet Without Honor (Drama).....

FRIDAY, JULY 5th, 1912.

AMBROSIO—The Legend of the Chrysanthemum (Dr.)
AMBROSIO—The Airman (Comedy) .....
NESTOR—Young Wild West On the Border (Drama).
POWERS—Mates and Mis-Mates (Drama) .....

SATURDAY, JULY 6th, 1912.

BISON—The Restoration (Drama) .....
IMP—Home Again (Comedy)..... 600
IMP—Printing and Engraving U. S. Government Stamps (Educational) 400
ITALA—A Woman's Duplicity (2 Reels—Drama).....

ADVANCE RELEASES.

SUNDAY, JULY 7th, 1912.

REX—The Unknown Bride (Drama) .....
ECLAIR—For Love (Drama) .....
ECLAIR—Arabian Theaters (Educational) .....

MONDAY, JULY 8th, 1912.

IMP—The Parson and the Medicine Man (Drama) 1000
NESTOR—(Title Not Reported) .....
CHAMPION—The Gypsy Bride (Drama) .....

TUESDAY, JULY 9th, 1912.

ECLAIR—(Title Not Reported) .....
BISON—(Title Not Reported) .....
GEM—Under Two Flags (2 Reels—Drama) .....

WEDNESDAY, JULY 10th, 1912.

NESTOR—(Title Not Reported) .....
POWERS—Tangled (Comedy) .....
POWERS—A Leap Year Delusion (Comedy) .....

THURSDAY, JULY 11th, 1912.

ECLAIR—(Title Not Reported) .....
IMP—Caught in the Flash (Com.-Dr.) 1000
REX—(Title Not Reported) .....

FRIDAY, JULY 12th, 1912.

AMBROSIO—(Title Not Reported) .....
NESTOR—(Title Not Reported) .....
POWERS—(Title Not Reported) .....
VICTOR—(No Release This Date) .....

SATURDAY, JULY 13th, 1912.

BISON—(Title Not Reported) .....
IMP—The Wrong Weight (Comedy) 600
IMP—In and Around Chicago, Ill. (Topical) 400
ITALA—(Title Not Reported) .....

Releasing Through Film Suppiy Company

CURRENT RELEASES.

SUNDAY, JUNE 30th, 1912.

MAJESTIC—Getting Rich Quick (Comedy) .....
THANHOUSER—Doggie's Debut (Drama) .....

MONDAY, JULY 1st, 1912.

AMERICAN—The Girl Back Home (Drama) .....
COMET—Jenks and His Motor Boat (Comedy) 500
COMET—New York Catholic Protectory (Edu.) 500

TUESDAY, JULY 2nd, 1912.

GAUMONT—The Lion's Revenge (Drama) .....
MAJESTIC—The Flat Upstairs (Comedy) .....
MAJESTIC—The Burglar Alarm Mat (Comedy) .....
THANHOUSER—Out of the Dark (Drama) .....

WEDNESDAY, JULY 3rd, 1912.

AMERICAN—An Hour of Terror (Drama) 1000
GAUMONT—Gaumont Weekly (Topical) .....
RELIANCE—A Man's Duty (Drama) .....
SOLAX—Father and the Boys (Comedy) .....

THURSDAY, JULY 4th, 1912.

AMERICAN—Under False Pretenses (Drama) 1000
GAUMONT—Written in Blood (2 reels) (Dr.) .....

FRIDAY, JULY 5th, 1912.

LUX——The Empty Holster (Drama) 860
SOLAX—Between Two Fires (Drama) .....
THANHOUSER—Ma and Dad (Comedy-Drama).....

SATURDAY, JULY 6th, 1912.

GREAT NORTHERN—The Two Sisters (Drama) ...
GREAT NORTHERN—Copper Industry in Spain (Edu.) .....
COMET—A Heroine of Pioneer Days (Drama) 975
RELIANCE—Rip Van Winkle (Drama) .....

ADVANCE RELEASES.

SUNDAY, JULY 7th, 1912.

MAJESTIC—The Cook Came Back (Comedy) .....
THANHOUSER—The Portrait of Lady Anne (Drama)

MONDAY, JULY 8th, 1912.

AMERICAN—(Title Not Reported).....
COMET—The Poughkeepsie Intercollegiate Regatta (Sporting) 1000

TUESDAY, JULY 9th, 1912.

GAUMONT—That Troublesome Bird (Comedy) .....
GAUMONT—A Tenacious Hubby (Comedy) .....
MAJESTIC—The Widower's Widow (Com.-Dr.) .....
MAJESTIC—Father's Bust (Comedy) .....
THANHOUSER—Pa's Medicine (Com.-Dr.) .....
THANHOUSER—The Hazers Hazed (Comedy) .....

WEDNESDAY, JULY 10th, 1912.

AMERICAN—The Fall of Black Hawk (2 Reels—His.).2000
GAUMONT—Gaumont Weekly (Topical) .....
RELIANCE—Grandpa (Drama) .....
SOLAX—Winsome But Wise (Comedy) .....

THURSDAY, JULY 11th, 1912.

AMERICAN—The Vanishing Race (Drama) 1000
GAUMONT—The Silent Castle (Drama) .....

FRIDAY, JULY 12th, 1912.

LUX—(Title Not Reported) .....
SOLAX—Hotel Honeymoon (Comedy) .....
THANHOUSER—Nursie and the Knight (Com.-Dr.) ..

SATURDAY, JULY 13th, 1912.

GREAT NORTHERN—(Title Not Reported) .....
COMET—(Title Not Reported) .....
RELIANCE—The Toy Phone (Drama) .....

REPUBLIC RELEASING ONE REEL A WEEK.

The Republic Film Company announces that it will release one reel per week, instead of two as heretofore, after its release of Tuesday, July 2, and Monday will be its release day. On page 1268 of our last week's issue we printed a synopsis of this company's film entitled, "The Girl in the Auto" and gave the release date as being July 6. This is an error, as this subject is scheduled for release on July 8, which is the first subject of the Republic Film Company's one release a week.

HALLBERG EQUIPS VIRGINIA THEATER.

Thomas Parsons, of Cape Charles, Va., has purchased through Hallberg, "The Economizer Man," a complete oil engine electric lighting outfit, Powers No. 6 M. P. Machine, 400 opera chairs, and all the necessary wiring, lamps, and supplies for the equipment of a new theater at that place. Mr. Hallberg also reports a splendid trade in moving picture machines of all makes, "Economizers," ventilating and exhaust fans—in fact, says the business is 25% better than last year at this time.

Start Roasting Our Program!!

We want your opinion about every film we distribute, practically your adverse criticisms.

We want every manufacturer whose films we handle to improve quality until you, Mr. EXHIBITOR, are wholly satisfied.

Will you interest yourself in a movement which means the betterment of your own business?

See This Program and Write Us

Monday—	American	Comet	All Star
Tuesday—	Thanhouser	Majestic	Gaumont
Wednesday—	Reliance	Solax-American	Gaumout Weekly
Thursday—	American	All Star	Gaumont
Friday—	Thanhouser	Solax	Lux
Saturday—	Great Northern	Reliance	Comet
Sunday—	Thanhouser	Majestic	

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FILM SUPPLY CO. OF AMERICA

133-135 West 44th Street

NEW YORK

OCCUPYING TWO ENTIRE FLOORS

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 1st, 1912.

BIOGRAPH—Man's Lust for Gold (Drama).....
KALEM—Tragedy of the Desert (2 Reels—Dr.) (Special) .....
KALEM—The Girl Bandit's Hoodoo (Comedy).....1000
LUBIN—The Spoiled Child (Drama).....1000
PATHE—Pathe's Weekly No. 27, 1912 (Topical).....1000
SELIG—The Lake of Dreams (Drama).....1000
VITAGRAPH—After Many Years (Drama).....1000

TUESDAY, JULY 2nd, 1912.

EDISON—The Close of the American Revolution (His.).1000
ESSANAY—On the Cactus Trail (West. Drama).....1000
C. G. P. C.—Wild Birds at Home (Educational).....
C. G. P. C.—The House of Mystery (Comedy).....
CINES—Jenkins Sneezes (Comedy)..... 325
CINES—A Violin and a Pipe (Comedy)..... 640
SELIG—The Cat and the Canary (Comedy-Drama)....1000
VITAGRAPH—The Church Across the Way (Drama).1000

WEDNESDAY, JULY 3rd, 1912.

EDISON—Partners for Life (Comedy-Drama).....1000
ECLIPSE—Scenes in Somerset, England (Scenic)..... 200
ECLIPSE—The Wax Model (Drama)..... 800
KALEM—The Filibusters (Drama).....1000
LUBIN—The Prize Essay (Drama).....1000
PATHE—Where Jealousy Leads (Comedy-Drama)....
C. G. P. C.—Winter Landscapes in Finland (Scenic)....
VITAGRAPH—Lincoln's Gettysburg Address (Hist.)..1000

THURSDAY, JULY 4th, 1912.

BIOGRAPH—One-Round O'Brien (Comedy).....
BIOGRAPH—Trying to Fool Uncle (Comedy).....
ESSANAY—White Roses (Drama) 1000
LUBIN—A Child's Prayer (Drama) 1000
MELIES—The Cowboy Kid (Drama).....1000
PATHE—The Greed of Gold (Drama).....
SELIG—The Last Dance (Drama).....1000

FRIDAY, JULY 5th, 1912.

EDISON—The Workman's Lesson (Drama).....1000
ESSANAY—The Butterfly Net (Comedy).....1000
KALEM—Winning a Widow (Drama) 1000
LUBIN—Just Pretending (Comedy).....
LUBIN—A Pair of Boots (Comedy).....
SELIG—Baby Betty (Drama).....1000
C. G. P. C.—The Would-Be Hunter's Nightmare (Com.)
C. G. P. C.—Hairdressing of Other Days (Educational)..
VITAGRAPH—On the Pupil of His Eye (Drama)....1000

SATURDAY, JULY 6th, 1912.

EDISON—How the Boys Fought the Indians (Com.).. 700
EDISON—An Intelligent Camera (Comedy)..... 300
ESSANAY—Broncho Billy's Narrow Escape (Drama)..1000
CINES—In Wrong (Comedy)..... 975
LUBIN—The Back Window (Comedy-Drama).....1000
PATHE—The Wooing of White Fawn (Drama).....
VITAGRAPH—The Troublesome Step-Daughters (Comedy-Drama) 1000

ADVANCE RELEASES.

MONDAY, JULY 8th, 1912.

BIOGRAPH—An Indian Summer (Drama) .....
KALEM—The Organ Grinder (Drama) .....
KALEM—Nile Hippopotamus (Educational) .....
LUBIN—The Halfbreed's Treachery (Drama) 1000
PATHE—Pathe's Weekly No. 28, 1912 (Topical) 1000
PATHE—The Adopted Child (Drama) (Sp. Release)...
SELIG—Under Suspicion (Drama) 1000
VITAGRAPH—Her Old Sweetheart (Com.-Drama).... 500
VITAGRAPH—Fate's Awful Jest (Drama) 500

TUESDAY, JULY 9th, 1912.

EDISON—After Many Days (Drama) 1000
ESSANAY—Signal Lights (Drama) 1000
C. G. P. C.—The Geisha's Love Story (Drama) .....
CINES—The Gay Deceivers (Comedy) 585
CINES—Leah Learns to Dance (Comedy) 365
SELIG—The Vow of Ysobel (Drama) 1000
VITAGRAPH—The Curse of the Lake (Drama) 1000

WEDNESDAY, JULY 10th, 1912.

EDISON—The Artist's Joke (Comedy) 1000
ECLIPSE—A Mysterious Case (Drama) 1000
KALEM—The Bugler of Battery B (Drama) 875
KALEM—Hungry Hank's Hallucination (Comedy).... 125
LUBIN—The Stolen Ring (Drama) 1000
PATHE—On the Brink of the Chasm (Drama) .....
VITAGRAPH—A Bunch of Violets (Drama) 1000

THURSDAY, JULY 11th, 1912.

BIOGRAPH—Man's Genesis (Comedy) .....
ESSANAY—Pa Trubell's Troubles (Comedy) 1000
LUBIN—The Sheriff's Daughter (Drama) 1000
MELIES—The Man Inside (Drama) 1000
PATHE—His Wife's Old Sweetheart (Drama) .....
SELIG—His Masterpiece (Drama) 1000

FRIDAY, JULY 12th, 1912.

EDISON—For Valor (Drama) 1000
ESSANAY—Down Jayville Way (Comedy) 1000
KALEM—Saved by Telephone (Drama) .....
KALEM—A Pet of the Cairo Zoo (Edu.) .....
LUBIN—Over the Hills to the Poor House (Comedy)
LUBIN—The Hypnotist (Comedy) .....
SELIG—A Mail Order Hypnotist (Comedy) .....
SELIG—The Los Angeles Police Department (Topical)
C. G. P. C.—Max Takes Tonics (Comedy) .....
VITAGRAPH—The Foster Child (Drama) 1000

SATURDAY, JULY 13th, 1912.

EDISON—Picturesque Darjeeling, India (Scenic) 300
EDISON—Madame de Mode (Comedy)) 700
ESSANAY—A Story of Montana (Drama) 1000
CINES—For Her Father's Sake (Drama) 950
LUBIN—The Stranded Actors (Comedy) 1000
PATHE—The Unwilling Bride (Drama) .....
VITAGRAPH—Aunty's Romance (Drama) 1000

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VITAGRAPH.

HER OLD SWEETHEART (July 8):—Priscilla is all flustered when she receives word that a long-lost lover is coming to claim her. She is somewhat of an antique, but she has always kept alive the spark of maidenly love, which is ready to burst forth into a consuming flame. Time is precious. She cannot lose a chance and hastens to a beauty parlor to acquire a few touches of the bloom of youth. During her absence a burglar, a regular "tough mug," enters her home and holds up the maid.

When Priscilla returns she mistakes him for her long-lost lover. She embraces him and orders the maid from the room, that she may nestle on his breast and listen to the cooings of his responsive heart. The poor fellow tries to escape from her demonstrations, but she holds onto the skirts of his garment and will not let him go.

Her old sweetheart arrives and makes himself known. Priscilla hesitates, while the words of the immortal bard pass through her mind:—"How happy could I be with either, were t'other dear charmer away!" During this lull in the proceedings the burglar beats it through the open window and "hikes it for the tall pines." Priscilla gets a strangle hold on her arrived lover and assures him that it was all a horrible or pardonable mistake. "The other man was so handsome, I thought it must be you!"

FATE'S AWFUL JEST (July 8).—This drama of the circus is one of jealousy and the love of a ticket taker for Mrs. Heinrich, the wife of the proprietor. He cannot refrain from showing it and finally declares it in a demonstration which is extremely distasteful to the woman, for she detests him and her dislike is shared by her little boy Joey. The pet elephant of the circus, Nellie, who is a close friend of Joey's, has a natural antipathy for Michael, and when he strikes the boy, the faithful beast does not hesitate to show it. Joey's father, Mr. Heinrich, when he learns that the ticket taker has struck his boy is only prevented from knocking him senseless by Michael accusing the elephant of having struck Joey with his trunk. Heinrich despises Michael and the crisis of his feelings comes when Michael insults his wife. He discharges him and the ticket taker determines upon revenge.

He knows that the money is kept in a strong box in the living room of the van of the Heinrich's. He plots to get possession of it by breaking into the van, setting fire to it, burning the Heinrichs to death and escaping with the money. Joey accidentally detects Michael's plot and tells Nellie, the elephant, to watch the man's actions and protect him and his father and mother from harm. Michael, in the darkness of the night, opens the door of the van and secures the money from the strong box. The elephant sees him and makes him drop the money, which Mr. Heinrich afterwards picks up. Returning again, Michael enters the small vestibule, saturates the walls of it with petroleum, lights a candle and ignites the oil. While he is doing this, the elephant closes the door, the spring lock snaps, and Michael is held a prisoner, in his own trap caught. He tries to burst open the door, but the elephant holds it closed and the man is suffocated. In the meantime, Joey arouses his father and mother from their slumbers and they escape in safety through another entrance.

THE CURSE OF THE LAKE (July 9).—A tribe of Indians passing over the desert strike camp and the chief's daughter, Owanda, is sent to a nearby spring to fetch water. On her return she finds Howard Martin, a young cowboy, dying of thirst. She hastens to his side, revives him and brings him to her people, who administer to him. Owanda loves him and he persuades her to elope with him. Far out on the plains he tires of her and deserts her. When she awakens to her position, in desperation she wanders aimlessly until she comes to a small lake into which she deliberately walks, and is drowned. Shortly after this occurrence, the lake disappears, and according to a legend, it was accursed by the Great Spirit in displeasure at the white man's heartlessness.

Howard Martin goes East, enters business and forgets about the past. Many years have gone by and Howard, with his son, twenty-five, start on a sight-seeing tour. They are held up by an accident to the train at the very place where Howard met and deserted the Indian chief's daughter. While looking about he recognizes many of the old landmarks, and a vision of the girl appears before him. He sinks, apparently dead, to the ground. His son, half crazed by his father's condition, roams away into the open country, to the very spot of the sunken lake. He too, beholds a vision of the Indian girl beckoning him on. He follows on and on, until he falls exhausted to the ground and dies. His father, missing his son, searches for him with a party of horsemen. He finds him dead at the place where he deserted the girl; the shock is too great. He becomes a raving maniac and dies, stricken with heart failure and remorse.

A BUNCH OF VIOLETS (July 10).—Married to a man who is a drunkard and a general good-for-nothing, Violet Ray, a popular actress, sticks to him for the sake of their dead child. Mabel Wright, the daughter of a florist, aged ten, is a great admirer of Violet, and comes every afternoon to the stage door with a bunch of violets. Violet grows fond of the child and one afternoon takes her home with her to her apartment, and in answer to the child's questions, tells her about the little girl she has lost. Mabel reciprocates Violet's love with all her childish sympathy. Alec Lang, a man about town, who is very much in love with Violet, tries to persuade her to leave her brutal husband and marry him, but she refuses.

One day, going to the stage door, Mabel is run over and seriously injured; she is taken to the hospital. There she makes her father go and tell Violet what has happened and take her some violets. In the meantime, Jim has grown particularly brutal, and Violet, resenting his conduct, decides to accept Alec's protection. She telephones him to come to her. While she is waiting, Mabel's father arrives with the message and the violets. These touch Violet's heart and awaken her wifely love. She dismisses Alec, and we see her, in the final scene, at Mabel's bedside, consoling the little sufferer and happy in her resolution to remain true to herself and the memory of her child.

AUNTY'S ROMANCE (July 13).—In honor bound, Stephen Fiske, Jr., son of a supposed millionaire, tells Doris Myhtle, his fiancée, that the death of his father has revealed that he has died penniless and left him a poor man. She is so disappointed she returns her engagement ring to him, which he throws into the fire. He is obliged to go to work as an ordinary laborer. She tells her Aunt Patience, with whom she lives, and the old lady confides the romance of her life to her. She was engaged to Stephen's father. She rejected him and it was the regret of her life, and almost broke her heart when he married another woman.

One evening, Aunt Patience, after a day's shopping, entering her home, slips, injuring herself, and Stephen, returning from his day's work, finds her on the area step, and carries her into the house. He calls a doctor, who pronounces her injuries fatal. The old lady recognizes Stephen, of whom she is very fond, and who closely resembles his father. She expresses a hope that he and Doris will be wedded to each other, and again repeats the romance of her life. As she does so, visions of the happy retrospect appear before her and she passes away in thoughts of that past happiness, and a full realization of the joys that await her in the life beyond.

Grieving at the loss of their good friend, Doris and Stephen, kneeling at her bedside, touch hands, and looking into each other's eyes, they ask each other if they will fulfill Aunt Patience's hope. The mutual fervor with which they silently embrace each other is their answer.

THE FOSTER CHILD (July 12).—Mr. and Mrs. Caspar, home-loving, industrious people, long for a little one to bless their lives and their home. Their hopes are not in vain. One night, when they are sitting in the quiet, they hear the voice of a baby. Mr. Caspar, opening the door, finds a deserted child lying on the door-step. Tenderly lifting it in his arms, he brings it to his wife, who cares and nurtures it with a mother's love. Their adopted child is just one year old when a son is born to Mrs. Caspar, and an added joy comes to bless their union. The foundling, Jack, and the real son, Dick, grow up together as brothers, but quite different in dispositions. The real son is idle, morose, and disrespectful, and a selfish ingrate, who heaps abuse upon his parents, regardless of their kindness to him. The foster son is manly, kind and thoughtful, industriously working for his parents, constantly considering their comfort and happiness.

The mother of the child whom she deserted, conscience-stricken and remorseful, one day comes to the Caspar home to reclaim her child. Of course she cannot identify him, and the Caspars hate to part with the boy, whom they love more than they do their own. They determine to pass their own son off as the woman's. She is very wealthy and when Jack hears this, he is anxious to go with her, and does not waste much time in leave-taking with those who love him, and sadly part with him. Jack, with plenty of money, which he does not hesitate to demand from his supposed mother, soon shows his real nature and indulges in all sorts of dissipation. In a gambling den, he becomes involved in a quarrel. In the struggle, he is accidentally shot. He is taken to his home, where he dies. When his real parents hear that their son is dying, they hasten to his bedside, where they find him dead. The Caspars tell the whole truth to Dick's mother, and then, returning to their home, impart the truth to Dick. With a heavy heart he bids farewell to those who have brought him safely and lovingly to man's estate, asuring them the he will never forget them or neglect them. He hastens to his own mother's home and side, where she clasps her deserted child to her bosom and he lovingly embraces her.

KALEM.

THE ORGAN GRINDER (July 8).—Pasquale, an old Italian inn-keeper, is secretly in league with a party of bandits, but is extremely diplomatic in keeping his guests from becoming suspicious. His daughter, Pepina, is in love with Bariola, an organ grinder, who often serves as guide for the tourists and she takes good care of the young man's savings in anticipation of their coming marriage.

One day Bariola is attacked by brigands and is rescued by an American who is on his way to the inn with his wife. This timely assistance earns the Italian's gratitude and he is later in a position to demonstrate his appreciation. The bandits inform Pasquale that wealthy Americans are stopping at his place and a plan is made to rob them. Pasquale permits himself to be bound in a chair that he may not be suspected of complicity.

While the bandits are attempting to force the tourists' door, the American is attracted by strains of music beneath the window, where Bariola sits with Pepina in the moonlight. The tourist hastily drops a note through the shutters. This is picked up by Pepina who takes the grind organ and continues the music while Bariola hastens for help. The organ grinder gathers several officers who hasten to the inn where a desperate struggle takes place, the bandits being overpowered and conducted to jail. In liberating Pasquale, one of the officers, who has been suspicious of the landlord, warns him to keep out of bad company. Several weeks later we see Bariola and Pepina in a cozy home which has been provided by the generous Americans.

THE BUGLER OF BATTERY B (July 10).—Battery B makes its headquarters at the Colwell Mansion. During their stay of a month, Major Pitt and Bugler Harkness lose their hearts to the two Colwell girls. Major Pitt, summoned to the front, leaves Bugler Harkness alone in charge of headquarters. During the battle that follows, Battery B bears the brunt of the fight and does not surrender until almost the last man is killed. A cavalry charge carries the day for the Federal troops and the triumphant northerners, advancing upon the town, receive an unexpected check at the Colwell Mansion. A cannon that has been left at headquarters owing to an accident to one of its wheels, is operated by Bugler Harkness and the girls to such good effect that the Federals are compelled to retreat. A visit from Stonewall Jackson, who has been a distant witness of the brave boy's work, transforms the bugler to a lieutenant.

HUNGRY HANK'S HALLUCINATION (July 10).—Hungry Hank falls asleep on a park bench and has a dream that is very interesting to him, but uproariously funny when presented to the spectator.

SAVED BY TELEPHONE (July 12).—Mr. Lawson is about to go to the bank to deposit a large sum of money. An important business matter requires his attention and when he finally prepares to leave the office he finds to his annoyance that it is after banking hours and he will be obliged to take the money home for safe keeping over night. Just at that moment Blinky Morgan, a vagabond, forces his way into the office, begging the price of a meal. Lawson hands the beggar a coin and inadvertently displays the roll of bills.

Morgan sees that Lawson is taking the money home and resolves to secure possession of it. Having learned Lawson's name from the sign on the door, he secures the address of his residence from a telephone directory and then seeks his pal, Shiner Kelly, to whom he discloses his plans. Lawson arrives home and places the money in a safe.

That night Lawson is obliged to go to the office and as the maid has the evening off, Mrs. Lawson is left alone. Kelly and Morgan gain entrance into the house and demand the money. Mrs. Lawson bravely holds them off and tries to telephone to her husband, but the crooks knock the instrument from her hand. Kelly stands guard over Mrs. Lawson while Morgan attempts to open the safe.

Finding that he will be detained, Lawson decides to telephone to his wife and central tells him "I cannot get your number. The receiver must be down." While he is waiting for the connection Lawson hears his wife pleading with the crooks. He hurries from the office and with two policemen speeds to his home in an automobile in time to capture Morgan and Kelly. When Mrs. Lawson has recovered from her fright she asks her husband how he knew of her danger and in response he picks up the telephone and adjusts the receiver.

EDISON.

AFTER MANY DAYS (July 9).—This is the story of an old musician and his little daughter. Beginning when they play and sing in the saloons together, passing through the time when she is a coon shouter in a popular priced theater and then under his careful training becomes a good concert singer, she finally accepts an offer of a leading role in a big production in a large city. This, of course, leaves the old father alone as he cannot travel with her and at their parting she gives him some money to take care of him until the first salary day comes around.

As he turns from the railroad station he is followed by two men who have noticed the money. By the river's edge they attack him, take the money and put him, unconscious, into a small boat, which is shoved off into the stream. At Rest Haven he is cared for by fisher folk who find him, but he has lost his memory and all idea of who he is or where he belongs.

The singer is fairly beside herself because she can get no word and finally employs a detective to trace him. The years roll by and the great singer comes for a vacation to Rest Haven and is asked to sing at a benefit concert for the Old

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Men's Home. The detective, coming there, tells her that his search is over, that he has exhausted every resource and failed to find her father. Later, among the fisher folk, he sees one who resembles the picture which he had. He questions him but the old man can tell him nothing of his past and so he invites him to the concert. Thus the father is brought face to face with his daughter, but while something in his mind puzzles him, he is unable to place her until she sings an old song which he taught her. Then, of course, recognition comes, and his mind is restored to him.

THE ARTIST'S JOKE (July (10).—A wealthy artist lives in retirement in his country mansion with his only son, Charles, who is averse to country life and anxious to make his abode in the city where they raise brides instead of crops.

One day a sketch club, consisting of a bevy of beauties, arrive by motor from the city to sketch the ruins of an old castle which they are at first unable to locate. Nell Travers, the leading spirit of the party, inquires at the mansion for direction and thus forms the acquaintance of Charles, who begs to be permitted to act as guide. She gladly accepts the proposition and introduces him to the other members of the Sketch Club, and together they proceed to the old ruins and after considerable discussion as to the best point of view, the tripods and canvases are finally placed and each girl's name written in bold type across the top of her canvas. It is noon and they decide to return to their motor car for luncheon, but Charles, having become enamoured of Nell's charms, persuades her to meander in an opposite direction. The canvases being left alone, Charles' father, when he happens upon the scene, is unable to resist the temptation of carrying out a practical joke. He draws a caricature upon each canvas and in fiendish glee departs for home.

When the girls return and discover their canvases unfit to work upon, they conclude that Nell, the missing one, must be the culprit and immediately depart for home in their motor, leaving Nell to get home as best she can. When Nell learns of the girls' sudden departure, the gallant Charles offers to drive her home in his trap. At the mansion she meets his jovial father and, seeing the various drawings about the house, she immediately suspects him of being the one who disfigured the girls' canvases. She makes the accusation and the old gentleman admits that he is the real culprit and humbly apologizes for his joke. Nell now starts for home escorted by Charles, and we can plainly see that he is no longer anxious for city life.

FOR VALOUR (July 12).—The plot revolves around that eternal triangle, two men and one woman. We are first shown the heroine of the story in a beautiful lily field where she meets her two lovers who prove to be "Tommy Atkins" of the British army. Her affections seem to waver from one to the other when suddenly the regiment is called to South Africa. Then she is forced to decide which of these two privates has won her heart. Ere they have departed for foreign shores she has chosen.

The rival lover in bidding her goodbye discovers this fact, but to prove his worth promises her that he will bring her fiance home safe and sound.

We are now introduced to the two soldiers in this picture in the heat of a foreign campaign, and we discover that the man who has won the girl's heart is a coward. Nevertheless, the rival lover proves faithful to his trust and brings him safely out of danger, but ere they have reached the lines both are wounded. The coward would abandon his saviour but is forced at the point of a pistol to carry him safely into the lines. This is witnessed by the commanding officer. He believes the coward has performed an heroic action in saving his comrade, and, not knowing the motive back of it, awards him a medal for bravery. For the sake of the honor of the regiment his comrade does not reveal the secret, but when they meet the object of their love the truth is disclosed and Private Swanwick comes into his own.

PICTURESQUE DARJEELING, INDIA (July 13).—Darjeeling is delightfully located in the Himalayan Mountains. A view of the snow range including Mt. Everest, the highest mountain in the world, forty-five miles away, lends a touch of awe and majesty as these mighty earthworks rear their summits higher and higher until at last passing through the clouds, the peaks are crowned with ice and snow.

Another view equally as imposing was taken above the clouds which appear like a great rolling sea of soft white fleece, parting now and then, enabling one to see far below into the dizzy depths of valley space.

As picturesque as the scenery are the people whose habits and customs have stayed stagnant in the onward march of civilization. A market scene with hundreds of natives trading and bargaining, also a general view of the town, give a fair conception of what there is and what goes on in the land of Allah.

Pictures of such people as a wandering minstrel, Tibetan women dancing, mountaineers dancing, and an aged pair of Bhutanese dancers, add an unexpected touch of humor with their queer steps and gestures.

Some boys of Darjeeling are shown playing a native game in which they juggle a ball from one to the other, only using their feet.

MADAME DE MODE (July 13).—"Advice to the Lovelorn by Madame de Mode," is the heading of a column in a daily newspaper and Harry Fenton is the up-to-the-minute young newspaperman who replies to all correspondence from the Lovelorn under the nom-de-plume of Madame de Mode. Although he conducts this column successfully, Harry personally, is backward with women. He is in love with Madge Everett and she returns his love, but Harry never seems to acquire courage enough to propose.

Madge in her despair finally decides to seek advice and accordingly writes the following letter to the daily newspaper: "Dear Madame de Mode: A certain young gentleman loves me but he is too bashful to propose. What shall I do? Respectfully, Constant Reader." This letter causes more than a ripple of merriment among the clerks in the office and without having the slightest idea of the writer's identity, Harry causes the following answer to be published: "Constant Reader: Create opportunities for the young gentleman. Sit close to him. Keep your engagement finger prominent. Give him your photograph. Faint in his arms if necessary.

When Madge reads this she clips the item from the paper and determines to follow the advice. Consequently when Harry calls again Madge brings about a droll situation which culminates in Harry popping the question. The happy day is named and soon arrives. Among the wedding presents is one from the newspaper office with the following note: "To Mr. and Mrs. 'Madame' de Mode from the boys in the office." This is the telltale note which leads Madge to discover that bashful Harry is none other than "Madame" de Mode who advised her how to encourage her young man to propose, and which ended in bringing about a very happy union.

CINES.

IN WRONG (July 6).—William is madly in love with Marie, the pretty daughter of stern old Mr. Hasty, a retired merchant. But having incurred the father's ill-will is not permitted to visit at the home. In many ways he tries to reconcile the old gentleman and writes colntless messages of appeal to the object of his affections, but each time he receives the same answer that there is positively "nothing doing."

Just when things look darkest and William has begun to wear that long, downcast look, which rejected lovers assume, uncle Harry takes an active interest in his affairs. The uncle, after learning the details of the situation, calls upon his friend Hasty and cautiously suggests that he knows just the husband for such a pretty girl as Marie. Hasty is interested at once and eagerly consents to have the young people meet.

At the appointed hour, Marie rebels and literally has to be forced into the room, but whom does she find but the handsome William Smarty. The young man is now "in right."

THE GAY DECEIVERS (July 9).—Two Merry jokers get "caught with the goods." Leah and Lizette receive notes from their respective admirers, who wish to arrange a holiday party. Leah suggests that the three come to her house and have a jolly time. The two sweethearts, Tony and Fritz are married men, Tony being Fritz's father-in-law. Each leaves home in the morning, claiming to have an important engagement for the day. Fritz arrives first, with parcels of good things to eat, and Lizette and her friend Tony arrive soon after.

The scene which follows may be better imagined than described. However the two men pledge secrecy, and the party proves a huge success.

An unexpected sequel follows the next day, for the wives happen to make purchases at the millinery shop in which the girls are employed. On delivering the hats, Leah and Lizette meet their sweethearts and learn that they are married men.

Accusations, excuses and a general scrimmage follow, in which the husbands certainly "get theirs."

LEAH LEARNS TO DANCE (July 9).—Wishing to learn the art of dancing, Leah engages lessons with a famous dancing master. Because of her tireless energy, she makes rapid progress and is soon the leader of the class. At the ball she is a wonderful success, but the many partners who try to keep pace with her have to be taken home in an ambulance.

ECLIPSE.

A MYSTERIOUS CASE (July 10).—Lacking the necessary money to complete an experiment, John Brown, an inventor, decides to borrow from his brother Arthur, and calls at his house.

The latter, a miser, refuses the loan; a dispute arises and the noise attracts the attention of the neighbors. They arrive upon the scene just in time to see John walk hurriedly out of the door. Investigating further, they discover the miser lying senseless upon the floor with a large wound on his forehead.

The police are called and everything appears against the inventor as the injured man is unable to answer questions. The police superintendent is a rejected suitor of the prisoner's daughter, and is especially zealous in affecting the arrest.

The next day, however, with the able assistance of the girl, the injured man is restored to reason and is able to explain the circumstances. When the two men meet face to face the situation changes. Arthur Brown is astounded to learn that his brother is charged with attempt to murder, and explains that he only wished to take a book from the shelf and fell on the corner of the safe.

The prisoner is reluctantly released by the police officer, who realizes his error in being too hasty on account of a personal grudge.

ESSANAY.

SIGNAL LIGHTS (July 9).—Jim Drake is station agent at Winslow Junction. One noontime his wife and little child bring his lunch, and the baby becomes interested in the chains that turn the signal light outside on the platform. Drake laughingly shows her how to work them while she claps her hands in delight. That evening Drake receives a message from the Division Superintendent instructing that No. 6 is running as a "special" with bullion from Goldfield, and will not stop at Winslow. Before turning in, Drake smokes a pipe in the moonlight and accidentally drops the message on the platform, while searching his pockets for a match. It is found by two tramps who instantly decide to stop the "special" and secure the bullion. Holding Drake up at gun-point, they bind, gag and place him under the table in the office, turn the signal light to red and hide nearby to await the coming train. Meanwhile, Mrs. Drake is called out to nurse a neighbor's sick child and little Mary, rousing from her sleep and finding her mamma gone, determines to go to her father at the station. Running down the tracks she enters the station office, calls for her papa, but cannot find him. Suddenly she sees the signal light chains, clambers upon the table and, crowing with delight, turns back the danger light to the one giving the "special" a clear track. Hiding nearby, the two tramps are astonished when the train rushes through the station at high speed, and are amazed to see the signal reversed. Muttering deep curses they hasten away in disgust. Arriving at the station in search of little Mary, Mrs. Drake discovers her husband, releases him and little Mary is made the hero of the hour when Drake learns it was she who reversed the signal light and saved the bullion.

PA TRUBELL'S TROUBLES (July 11).—Pa Trubell objects strenuously to William Mason's attentions to his pretty daughter, Mildred. Mason conducts a school of dramatic art and has gobs of ready money. One morning Dick Trubell, old Trubell's son, borrows $500 from Mason to aid his father, who is in financial difficulties. Mildred now develops signs of dramatic art and Trubell agrees to hire an instructor. Of course Mildred sends for Mason, who starts in to give the lessons personally. Their love-making interferes with rapid progress. Trubell becomes enraged and, not knowing Mason is the one who has aided him with the money, orders him from the house. Mason disguises as an Italian artist and again proceeds to make love to Mildred under cover of the disguise until Trubell finds out and once more ejects him. Trubell now demands that Mildred have a lady instructor. The ready Mason disguises as a dashing female and the wooing goes on until Trubell again discovers the deception and throws him out for the steenth time. Mason and Mildred now agree to elope at midnight, take the butler into the plan and explain that "mum's" the word. Frightened out of his wits, the butler gives the scheme away to old Trubell, who sends him out, gets a huge club and prepares to lay for Mason when he comes. But he falls asleep, the young people get away in safety and Trubell is only awakened by the noise of footsteps in the hall. Thinking it Mason he turns out the lights and jumps upon the intruder, who happens to be Dick, his son! A glorious scrap ensues until they discover each others' identities, then both hear more footsteps, the lights are once more extinguished and this time the returning butler is mauled within an inch of his life. Returning from the parson the elopers find a trio of blackened eyes and torn clothes. Trubell is about to murder Mason when Dick explains about the money and that it was Mason who loaned it. So of course everything ends happily.

DOWN JAYVILLE WAY (July 12).—Tom and Jerry, two country boys, are in love with pretty Tilly King, a farmer's daughter. Tom and Jerry are bitter rivals and almost come to blows whenever the fair Tilly is nigh. Tilly cannot decide whom she loves best, takes the matter to her father and asks him to sit in judgment on the difficulty. Farmer King is puzzled and finally agrees to let the best man have her. Taking Tom and Jerry out to the barn-yard he inaugurates a target contest, but both boys are equally good at shooting bottles from the fence. A standing jump is now tried and both leap exactly the same distance. King is stumped, until he thinks of having a race for the marriage license. The one who brings back a parson first gets Tilly. Away go Tom and Jerry and after a tough struggle, both reach the parson at the same moment and both bring him to the farm-house. Again old King is stumped, introduces the minister to Tilly and the holy man instantly becomes smitten with her charms. Leaving Tom and Jerry waiting a decision, the minister takes the family into the adjoining room, pours out his love for Tilly and asks for her hand in marriage. The old people are delighted, readily give their consent and the young people leave by the back way to procure the license. It is not until Tom and Jerry see them driving off down the road that they realize they are badly stung and bury their animosity forever. Later they meet their old girls, and, after much difficulty, make up and a double wedding looms brightly on the horizon.

A STORY OF MONTANA (July 13).—Old Clayton, a ranchman, has a pretty daughter, Sue, who is loved by Dan Morris, a worthless cattleman. Clayton tries to force Sue to marry Morris, but the girl indignantly refuses, tells Morris she doesn't love him and goes to meet her real sweetheart,

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Jim Burrows, a stalwart young cowboy, to whom she gives a pair of hand-made gauntlets. They are planning to marry when Morris discovers them, goes to Clayton in a rage and tells him of what he has seen. Clayton instantly orders Burrows off the ranch with many threats and Burrows, furious, declares if he ever applies such names to him again he will kill him. This is overheard by Sue, who calls her father into the ranch-house. Later old Clayton is carrying his saddle into the barn when he is suddenly stricken with heart-failure and dies. Coming upon the body, Morris suddenly conceives a dastardly scheme, drops Burrows' gauntlets beside the body, withdraws to a distance and fires two shots into the dead man. Riding to the sheriff's office, Morris explains matters, the sheriff investigates and the supposed crime is fastened upon Burrows. At the trial Sue is called to the witness-stand and is forced to acknowledge having heard her sweetheart threaten her father's life. The jury returns a verdict of "guilty," and things look black for Burrows. However, Morris is now mortally wounded in a saloon brawl, and, on his death-bed, confesses the truth about Clayton's death and clears Burrows. Later Mrs. Clayton gladly gives her consent to Sue's marriage with Burrows and withdraws silently from the room as Jim takes the girl to his heart.

MELIES.

THE LESSON (July 18).—Ralph, a slave to money-making has no time for the pleasures of home. Finding her happiness at stake, Ethel asks her brother's help. Together they plan a successful scheme to make him believe her dead. Ralph is informed of the sad news and rushes home. He bitterly regrets his neglect of the best wife in the world. Her brother, after giving Ralph a severe lecture, calls Ethel into the room. Ralph, delighted to find her alive, becomes the most devoted husband and strives in every way to make up for the past.

A COWBOY'S PROPOSAL (July 18).—A very comical picture, showing how bashful Stephen finally proposed to the girl of his choice. Having bought a book of instructions, "How to Propose," he practised assiduously on anything in reach. The complications that ensued lead to many difficulties and an accidental discovery, and the clever wit of his intended put the finishing touch to all his troubles.

LUBIN.

THE HALF-BREED'S TREACHERY (July 8).—James Spence, an aged miner, had for months been working on a prospect he had located, but which bid fair to be a forlorn hope. Finally the old man's health gave way and he died. Burying her father, the girl finds herself alone in the world. Pedro Miguel, a drunken half-breed, learning of old man Spence's death, enters the cabin to rob. He is interrupted by the entrance of Elsie. A struggle between the two ensues, and Elsie's screams for help are overheard by Joe Edwards, a young mining prospector. Edwards quickly kicks the half-breed from the cabin. Elsie then tells Edwards of her father's death and of the unprofitable mine. Attracted by Elsie, Edwards offers to give the prospect a whirl as a partner of the girl, and a friendship is thus formed. Edwards located on the claim and starts to work. His efforts are fruitless, and it begins to look as if the property was really worthless. One day, Pedro again drunk, wanders into the neighborhood of the mine. He witnesses an interview between Joe and Elsie and in his drunken mind, inflamed by remembrance of the way in which he had been handled, he determines to be revenged. Drawing his revolver, he creeps up and fires. His aim is spoiled by the liquor he carries, he misses Joe, but hits a keg of gun cotton, which explodes with tremendous force, all but wrecking the mine and burying Joe within the debris. Elsie, who is just about to mount her horse, hears the roar of the explosion and hastens to aid Joe. She digs him from the gravel and dirt which cover him, and returns with him to the cabin. Realizing the need of medical aid, she mounts her horse and quickly returns with the doctor. The latter in removing from Joe's face particles of rock, discovers them to be pure gold. Wonder-struck at the discovery, Elsie, assured by the doctor that Joe's injury is by no means serious, hastily runs back to the mine to see if the good fortune promised is really true. Pedro, who has returned to the scene of the explosion, has also discovered the precious metal, and is filling a bag with nuggets. By a ruse, Elsie gets possession of Pedro's gun, sticks him up and forces him to return with her to the cabin, where the cowboys attend to his case and Joe and Elsie determine to make the partnership a lifelong matter.

THE STOLEN RING (July 10).—Walter Brooks is a clerk at a large hotel. Guests are arriving and leaving. Among the latter are Mr. and Mrs. Walling. Sometime after their departure, a chambermaid brings down a chamois jewel bag left by Mrs. Walling under a pillow in her room. The clerk and maid examine the contents, which consists of a large sum of money and a ring of odd design. The bag is then placed in the safe. This action has been witnessed by Will Taylor, son of the proprietor, who is heavily in debt. He has given his I. O. U. and is unable to meet any part of his obligations. Walter is called away from the office for a moment and, unable to resist the temptation, Taylor steals the money and the ring, substituting crumpled paper for the money. Discovering the loss, Mr. and Mrs. Walling return and are handed the bag. She opens it and Taylor, Sr., is convinced that Brooks has stolen the contents and orders his arrest. He is sent to prison and writes a note to his sweetheart, Grace, a manicurist. She hastens to him and Walter tells his story, describing the ring. In a short time he is released on bail. Will Taylor, in the meantime, has given the ring to Blanche Daix, a woman he is in love with, and she, not knowing the history of the jewel, wears it and goes to the manicure shop where Grace is employed. Grace sees the ring and is greatly agitated. Walter comes to the shop and is told by Grace to follow Blanche. He does so, and communicates with his lawyer and Mr. and Mrs. Walling. They proceed to call on Blanche, who is, of course, surprised. She tells them the ring was a gift and is asked the name of the giver, just as Taylor, Jr., is announced. She points to him and on Mrs. Walling's identifying the ring, he confesses the theft, is placed under arrest and led away leaving the girl to Walter and the ring to Mrs. Walling.

THE SHERIFF'S DAUGHTER (July 11).—The Red-Rock stage has been held up twice by a lone bandit and, as the sheriff and his posse have been unable to catch him, the president of the Phoenix Bank offers a reward of $5,000 for his capture, dead or alive. He also sends to the Pinkerton detective headquarters for a man to help capture the bandit. The man arrives and gets his first clue from the bank president, who suspects the sheriff of Red-Rock. The detective follows up the clue and in an effort to get the resired information, he falls in love with the sheriff's daughter. The manager of the Big Strike Mine is also in love with the sheriff's daughter, but she prefers the detective, whom she believes to be a prospector. As the detective is a stranger in that locality, the sheriff suspects him of being the robber and plans to capture him red-handed. The bank president has arranged with the detective to take the next shipment of gold to Red-Rock by wagon instead of by stage; he also informs the sheriff of the special shipment. Through the medium of his daughter, the erstwhile prospector is informed of this fact, and immediately leaves town, which causes the sheriff to feel sure of his man. The trap is laid by the sheriff to capture or kill the "prospector," likewise the trap is laid by the detective to get the sheriff. The shipment is sent, the sheriff and his deputies lay in waiting for the bandit, who attempts to hold up the wagon, but is shot, and, when his mask is removed, all concerned are surprised to find that the "lone bandit" is none other than the manager of the Big Strike Mine, whom no one suspected. The detective receives the good wishes of the sheriff and the hand of his daughter.

OVER THE HILLS TO THE POOR HOUSE (July 12).—Jim Downs is an habitual drunkard and leaves his home, wife and children. The poor woman in despair writes to her husband, telling him that unless he sends money quickly she and the children will have to seek refuge in the poor house, Saturday. Jim, when he receives the letter, is as usual, three parts full, but he scrawls a letter which reads: "Dear Martha.—Try and not move until Monday, and I will arrange my affairs so that we can all go to the poor house together. Lovingly, Jim."

THE HYPNOTIST (July 12).—The clubs were the only bone of contention between McKendal and his young wife. She insisted that he neglected her, but he resisted all her appeals, and still kept coming home early in the morning. As a last resort, she left her home after his usual appearance at 6 A. M., and went to her parents. Her father was a renowned professor who was convinced that her husband could be cured of his erring ways by hypnotic suggestion. He 'phones a mesmerist, who appears in a flash of fire and smoke. The professor, after his alarm subsides, tells what he desires—it is the reformation of his son-in-law—but the hypnotist misunderstands his explanation and proceeds to put the professor himself under his power. The professor throws years off his shoulders and returns to his college days when he was himself a young-man-about-town. In the midst of his exhilaration, McKendal appears in quest of his wife and the two exit, followed by the hypnotist, the professor's wife and daughter. The professor and his son-in-law jump into an auto for a joy ride, but the power of the hypnotist keeps them under restraint; even when the auto explodes and the two are landed by the side of a railroad track. The hypnotist calms the shrieking mother and daughter, and, by simply waving his arms, restores the professor and his son-in-law to themselves.

THE STRANDED ACTOR (July 13).—Two actors, who are down on their luck and out of an engagement, are walking the ties to the next town, carrying their trunk. They sit down to rest when one of them, who has a nail in his shoe which has been annoying him, sees a newspaper, which he picks up and tears off a piece. The other actor starts to read the paper and an article on the front page attracts his attention. It is to the effect that should John Silas Higgins return to his native village he would find a fortune of $75,000 and his old sweetheart awaiting him. He has an idea immediately, that here is a chance to get a good square meal and possibly some ready money. He at once tells his partner of his scheme and the partner agrees. They go to the edge of a wood and, opening their trunk, proceed to make themselves up to appear like what they suppose the advertised personage would look like. Having gotten themselves up in true western style, they start, and on the way they perceive a bottle of gold paint on a table in front of a second-hand store. This they appropriate, and, picking some stones up from the street, they paint them so that they will look similar to nuggets. Armed with all the proofs (and the get up), that they are fresh from the West, they go to the girl's house, where they are wined and dined. Everything is going nicely until the old girl receives a letter from the real Silas Higgins. She then discovers that they are imposters. She excuses herself in order to notify the police. In the meantime the actors get a peep at the letter that she has left in the adjoining room, and they think it best to be on their way. A lively chase then follows. In order to throw off the pursuers, they try to get away in autos, motor boats, etc. They finally succeed in losing the crowd and make their way to where their trunk is hidden, and quickly change into their street clothes. They have a lively time, and although had a run for it, they are amply repaid by the good square meal that they have had.

SELIG.

UNDER SUSPICION (July 8).—"Danny," an orpan through no fault of his own, becomes a waif of the streets, without home, friends or money. Small in size and young in years, he is unable to secure work and, finally, arrives at a point where he faces starvation. To satisfy the cravings of his little stomach he is forced to steal. For this a strong armed officer of the law arrests him, and the next day he is brought before Judge Lanshaw, of the Juvenile Court, for sentence. Frank Weston, a lawyer, becomes interested in "Danny," and asks permission to adopt him. This is granted and "Danny," overjoyed at the thought of having a really truly father and mother, accompanies him to the Weston home. Mrs. Weston receives him with open arms, and Danny is made clean and comfortable. A love for his new parents is born within his manly little bosom, and he resolves to some day show his appreciation.

Mrs. Weston is reading a book, when the phone rings. Having nothing else at hand, she places a ten dollar bill in the book to mark the place where she was reading. Later, forgetting about the misplaced bill, she discovers its loss and is worried about it. That afternoon she loans the book to a Mrs. Rich, one of her friends. Mrs. Rich drops her pocketbook, which is found and returned by "Danny." Pleased with his honesty Mrs. Rich gives him a crisp new ten dollar bill. Mrs. Weston notices the bill in "Danny's" possession and thinks that he has stolen hers.

"Danny," thinking to surprise his foster parents, buys presents for them with his money. Mrs. Rich discovers the lost bill inside the book and goes to return it to the Weston home in person. She arrives upon the scene, just as the Westons are about to denounce "Danny" for a thief, and by her explanation everything is righted and the shadow of suspicion is lifted for all time from "Danny."

THE VOW OF YSOBEL (July 9).—With the advent of the Gringos, or white people, into Old Mexico, many picturesque, and often-times thrilling romances took places. One in particular that was long remembered on the Mexican border was that of Ysobel Juan and the young American doctor, Frank Livingston.

As was the custom in Mexican families, Don Juan, Ysovel's father, had arranged for her to marry young Jose, the son of a rich neighboring Don. Ysobel, just passing sixteen and with a mind of her own, had other views upon the subject of her own marriage, and Jose did not figure in them. So when the handsome, young Dr. Livingston made his appearance upon the scene and began to cast longing eyes towards Ysobel, that hoydenish young lady straightway fell head over heels in love with him, much to the disgust of Jose. This jealousy found its climax on the day that Ysobel and Livingston went horseback riding together out along the Verduga Gorge.

Jose, filled with hatred and liquor, decided to do away with his white rival. So, in an unwatched moment, Jose, all but severed Livingston's saddle girth. As the happy young couple were passing over a particularly dangerous part of the old trail, the girth gave way, and the young doctor was hurled headlong into the chasm below. Looking over the precipice edge, Ysobel discerned the body of her lover in a tangled mass at the bottom of the gorge, but by some strange act of providence he was still alive. To her screams for help who should answer but Jose. In order to make the Mexican save Livingston's life, Ysobel was forced to promise herself in marriage to him. This she vowed and Livingston was rescued by Jose.

In order to prove how he had accomplished the rescue, he and a party of not too friendly Dons, again returned to the spot of the accident. While explaining the circumstances, Jose was accidently bumped by another rider, and, loosing his balance, he went tumbling over the precipice edge and into the gorge below. When they reached his side he was dead. Livingston soon recovered from his experience, and long and happy were the ceremonies that marked his wedding to Ysobel Juan.

HIS MASTERPIECE (July 11).—Jahn Schmidt, first violinist in the orchestra of the International Opera House, has reached the age when he is being gradually pushed aside by younger blood. He incurs the displeasure of the Prima Donna, who com-

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plains against his incompetency. This results in his dismissal from the company. The stigma of discord from such an organization is a serious block in the way of similar employment, and, being unsuccessful in his search for work, he devotes all his time to the composition of an opera. When his masterpiece is completed, he is at the end of his financial resources, but is buoyed up with faith in ultimate acceptance and success of his composition. The old story of rebuffs and heartaches is repeated and repeated again, and, as a culmination of his trouble, he finds himself without even a place to lay his tired head.

Hugging his life's work to his breast, he wanders in a sort of a daze through the busy streets. He is knocked down by a passing auto, loses his manuscript, and is carried insensible to the hospital. His manuscript is found by a passer-by, and through a chain of circumstances it falls into the hands of the conductor of Jahn's old orchestra. He, realizing its artistic worth, unscrupuously appropriates it as his own. Under a new title, it is accepted and produced his company, and its first performance takes place the night Jahn is discharged from the hospital as a convalescent. From force of habit, his steps are directed towards his old stage door. As the strains of music float from the house he recognizes his composition, and, in a frenzy, he tries to assert his claim. He is ejected, but invests his last cent in a seat to the gallery, where he witnesses the success of his masterpiece and its supposed composer.

A MAIL ORDER HYPNOTIST (July 12).—Mary Johnson is the center of attraction for the Rubeville farmers' sons, and is especially sought after by Jim Hudson and Lucius Milker. Lucius has the best of it in Mary's affections, and Jim casts about for something to make his stock stronger. He reads in one of the weekly papers the ad. of a correspondence school, which guarantees to teach the wonderful art of hypnotism in thirty lessons. Jim pictures to himself the added advantage he would possess over his rival by the knowledge of this power, and starts to save up his money for this course. Meanwhile he is steadily loosing ground with Mary, while Lucius gains.

At last Jim has money enough to buy the course in hypnotism and he does so. He studies the lessons in his own room and his efforts to hypnotize himself are most amusing. Finally, feeling that he has mastered the subject he starts out to sway his new found power over everyone he comes in contact with. Cows, horses, and chickens are cautiously approached by Jim and on all he attempts to practice his new art. The barnyard inhabitants, however, prove poor subjects, and his experiences in this direction afford many a laugh for the crowd that eagerly follows him. When he finally meets and tries to hypnotize Mary, his rival, Lucius, thinks it time to interfere, and he does so in rather a rough way. Jim, realizing that he has made a fool of himself, gives up all hope of winning Mary, and, tossing his mail order course aside, he turns to his chores on the farm.

THE LOS ANGELES POLICE DEPARTMENT (July 12).—An instructive and entertaining educational subject showing the police drills of a large city.

BIOGRAPH.

AN INDIAN SUMMER (June 8).—The lonely old widower arrives in town and seeks out a pleasant, homelike boarding place. The house he selects may be pleasant and homelike, but most of all it is owned, if not operated, by a widow—her daughter being the real manager. The widow and widower are impressed with each other at first sight, and a very pretty romance is imminent, but it came very near being spoiled. The widower realizes that his hair is both white and scant and so feels that unless he shows a little less age, his chances with the widow are slim. Hence he writes to a hair tonic manufacturer for aid. This letter he tries to keep under cover, but the widow sees his efforts to hide it, and, of course, imagines it is from another woman, so turns about to make him jealous. A most unique trick of fate smooths out the ruffles.

MAN'S GENESIS (July 11).—This subject is a distinct departure from the conventional motion picture production, depicting, as it clearly does, a theory of grave importance—Darwin's argument as to the evolution of man. To introduce the subject, we show an old man telling the story of man to his grandchildren. The story is that of the life of "Bruteforce" and "Weakhands" in the primeval village. The bare fist at this period was the only weapon and, as you may imagine, the law was "might is right." The boy, "Weakhands," stood but small chance against the powerful "Bruteforce," and this condition forced him to exercise his brain, hence it was only through his cunning that he managed to win the girl "Lilywhite," for his lack of prowess made him unpopular as a suitor. "Weakhands" and "Lilywhite," however, are beset with dangers at the hands of "Bruteforce," who would break up their little home. It is now that the woe of "Weakhands" is darkest, and he despairs until by accident he discovers a new force. Here the brain becomes active and the first invention, the stone hammer, is evolved, and the first conflict between brains and brawn results in victory for brains.

PATHE.

PATHE'S WEEKLY, NO 27 (July 1).—Sydney Australia, The Governod General of Australia, Lord Denman, and his wife, Lady Denman, open the Royal Agricultural Show.

Taft, Cal. An oil gusher, flowing 10,000 barrels a day, catches fire and burns fiercely for four days.

Sissone, France. Lieutenant Arrêteau, of the artillery, duplicates his feat of driving tandem 40 untrained horses around the parade grounds.

Chicago, Ill. Ex-President Roosevelt arrives for the Republican National Convention and addresses the crowd from the balcony of the Congress Hotel.

Cokertown, N. Y. The farmers hereabouts are following the new vogue in farming and are using dynamite to remove the boulders in their fields.

Worcester, Mass. The United Commercial Travellers hold their annual convention in this city.

Seattle, Wash. The great Northwestern Development Congress, headed by Louis W. Hill, who recently succeeded his father, James J. Hill, as head of the Great Northern Railway, is received with a shower of roses.

Portland, Ore. The aviator Christofferson, for the Panama Exposition, in San Francisco, flies from the roof of the Multnomah Hotel.

Washington, D. C. A new automatic device for delivering and collecting mail, which needs no one to operate it, is being tried by the Government on the Chesapeake Beach Branch of the Pennsylvania R. R.

Lyons, France. In the auto races here, a sensational accident occurs, in which the mechanician is killed and the driver badly injured.

Among the Exhibitors.

Elizabeth, N. J.—Plans are being prepared for the erection of a new theater here on Elizabeth Ave., near Spring Street.

Toronto, Ont., Can.—G. W. Bedell of 130 Adelaide St., secured a permit for the erection of a moving picture theater to be erected on the northeast corner of Bloor Street and St. Clarens Avenue, at a cost of $25,000.

Buhl, Minn.—Messrs. Rochon & Jones, proprietors of the Star Theater, have purchased the John Neimela Building on State Street, and will convert it into a theater.

Reading, Pa.—Ground has been sold by Charles H. Wieand, on the north side of Cotton Street, on which a moving picture theater will be erected.

Grand Rapids, Mich.—A. M. Cooper has sold the Bijou Theater to Arthur Eswien.

Newcastle, Ind.—William H. Elliott purchased the Alcazar Theater.

Warren, Arkansas.—A new moving picture theater was opened here recently under the management of the J. M. Ensor Film Exchange of Little Rock.

McGregor, Tenn.—Smith & Moorehead have let a contract for the erection of a new opera house here, seating capacity 1,000.

Ordway, Colo.—Phil Patrick, the owner, has spared no expense in fitting up one of the nicest theaters in the valley. The location is the Leary Building, recently vacated by the pool hall. It has been remodeled, with a regular theater front, two exits in the rear, and many other improvements. The seating capacity will accommodate 250 people.

Hickman, Ky.—H. N. Cowgill is converting the old store of Helm & Co. into a moving picture theater.

Fremont, Neb.—The Theater Exchange has purchased the Bijou Moving Picture Theater from Parr Bros.

Reading, Pa.—An addition will be erected to the moving picture theater at 10th and Spring Streets.

Reading, Pa.—Plans have been completed by Architect Calvin James Young for the erection of a new moving picture theater to be erected at 17½ and Cotton Streets, by Frank A. Gould.

Baltimore, Md.—Isaac Cluster, 669 W. Baltimore Street, will erect a moving picture theater at 667 W. Baltimore Street.

Wausau, Wis.—Adolph Holub has purchased the interest of Judd Alexander and Cal. Pier in the Bijou Theater here.

Whitewater, Wis.—A. J. Gilbertson has sold the White Theater to George and Hermon Kahlke, of Elkhorn, who took possession.

Hickman, Ky.—H. N. Cowgill of this city, will be the proprietor and owner of a new motion-picture show in this city. He is busy repairing the old store building of Fuqua, Helm & Co., converting it into a theater.

Fort Wayne, Ind.—Gottie Rosenbaum of Kalamazoo, Mich., will erect a new theater here.

Salt Lake, Utah.—The contract was awarded to the James Stewart & Co., for the erection of a new theater here.

Monticello, Ind.—Mr. and Mrs. Elmer Zink, of Gilman, Ill., purchased the Arc moving picture show from Mr. and Mrs. J. C. Downey.

West Palm Beach, Fla.—Carl Kettler will erect a new moving picture theater, seating capacity 700.

Charleston, W. Va.—J. B. Crowley has awarded a contract to W. A. Abbitt to erect a new theater here.

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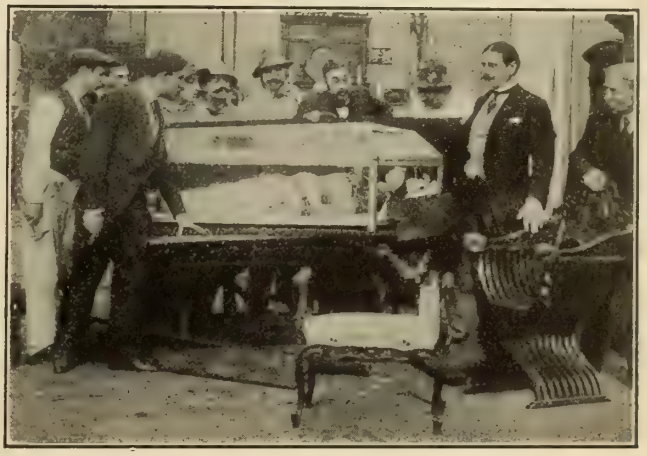

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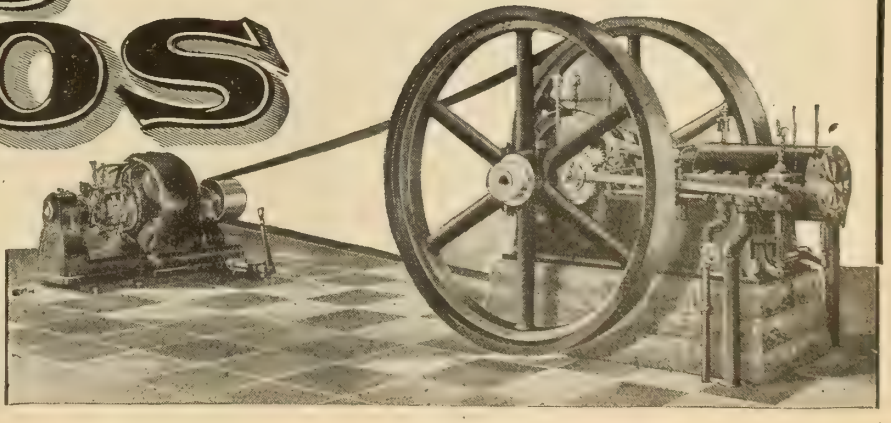

Independent Film Stories

THANHOUSER.

THE PORTRAIT OF THE LADY ANNE (July 7).—It hung in the place of honor in the old Colonial house, and the daughter of the family was very proud of it, for she could prove by the likeness that she was a descendant of the proud Lady Anne, who had been a noted belle one hundred years ago.

The portrait had been painted before Lady Anne was married, and only a few years before she died, leaving a broken-hearted husband, and one little child. There were rumors that the Lady Anne had died of a broken heart, because she believed that she had sent one of her disappointed suitors to death, but it was only a tradition, and the girl never believed it.

The girl was the living picture of Lady Anne. Everyone told her so, and she had no reason to doubt it. Naturally she liked to watch the painting, and knowing the other woman's life story, or believing she did, she wondered often what her own would be.

They had a house party at her home one time, and at night there was a dance. The girl, in a spirit of fun, took all the other young women up in the attic and fitted them out with costumes of days gone by. She herself wore the dress in which Lady Anne had posed for her portrait, for it emphasized the resemblance.

At the dance, the girl and her fiance had a quarrel. It seemed most serious to her at the time, although it was only a trifle. Still, she returned him his ring and told him that all was over between them forever. For the moment she believed it herself. So she flounced upstairs, took off her gala dress, and was thoroughly miserable.

The young man was unhappy, too. The others were dancing, but he stood sadly in one corner. A moment later he brightened up, for his sweetheart entered, and with a radiant smile, went over to him. He welcomed her gladly, they danced, and all his troubles were forgotten.

It wasn't the girl he was dancing with, however. She was upstairs in her room at the time. Finally the music drew her out, but as she was not dressed for the party, she slipped out the window and peered in the downstairs room, hoping to see a thoroughly miserable Jack. To her amazement, she saw him dancing with—herself.

She could not comprehend until she had cautiously made her way into the library. Then she saw that the portrait of the Lady Anne was missing and she realized that a miracle had been performed in her behalf. She went back to her room and reverently picked up the gown of the Lady Anne. Out of the pocket dropped a note, written one hundred years ago. She read and understood.

The old legend was true; the Lady Anne had lost the man she loved because of a foolish quarrel, and had died of grief. The girl knew that what she had seen was meant as a lesson to her, and she decided to be guided by it.

The lovers made up and never quarreled again, and they say that the portrait of the Lady Anne was seen to smile on their wedding day, but as one matter of fact individual said, perhaps it was only the reflection of the sun upon the glass.

Perhaps! But the girl does not believe it, and never will.

PA'S MEDICINE (July 9).—Willie West, a small boy, is very fond of his pet rabbit. He is unhappy because Hank (the rabbit) seems to be losing his former good health. When Willie tries to obtain assistance from his family, he quickly discovers that he has chosen the wrong time, for his father is feeling bad himself, and has no sympathy to waste on rabbits. A doctor is also hard-hearted.

Willie is sent to the drug store to fill a perscription for his father, and he decided to see if the medicine will not cure the rabbit. To hide his wrongdoing from his parents, Willie fills the bottle with water.

In the meantime the druggist has discovered that he has made an awful mistake, and put poison in the dose. He goes for the doctor, and the two hasten around to the house, in hopes of being able to save West's life. They find he is still alive, and work hard to keep him from dying. While everybody is busy, Willie enters, and wants to know why the nasty medicine has killed his rabbit instead of curing it. Then there is a general rejoicing, except on the part of Willie.

THE HAZERS HAZED (July 9).—Two new "freshies" arrived at a college town. Some of the boys were at the station and saw the "jays" come in. They were of the very green species, and their arrival was the signal for a score of plans to make the college a very hot place indeed for them. They were welcomed by the students in the presence of their professors with the utmost consideration, but as soon as the dean was out of ear-shot, the unhappy freshmen were thrust into their room and kept prisoners there until night. At midnight, when the professors were all soundly asleep, the "freshies" were roused from their slumbers and given the "third degree" in great shape. They were chased, beaten and abused generally, and were finally locked again in their bedroom, while their tormentors indulged in a drink and a smoke.

Now these particular freshmen resented being "hazed," so they determined to be revenged. They managed to escape from the window of their room and, reaching the college campus, turned in an alarm of fire. The boys in their "frat" room were suddenly disturbed by the firemen climbing through the windows and drenching them with the fire hose. The "freshies" stayed long enough to see the fun, then they "beat it" for the train, and went 'way back home.

NURSIE AND THE KNIGHT (July 12).—The rich little boy was seven years old and his kind Mama gave him a birthday party. A number of children were invited to wish him happy returns of the day, and it promised to be a wonderful event in the child's life.

There was one unpleasant feature, however. The host's cousin, who was a boy of twelve, therefore almost venerable, was a guest, and the prettiest little girl of the party soon became this "old man's darling." As the rich little boy had favored her with his attention it angered him to find that he had a rival in his elderly relative. Trying to make this clear only caused the elder boy to laugh, and brought down on the host a severe reproof from his nurse, and even threats of punishment.

Among the presents given to the birthday boy was a book of fairy stories from the girl of his heart. His mother, at his earnest request, read them to him that night in bed, after his guests had departed, and they made a deep impression upon him. No wonder that the story ran through his sleepy head as he dropped into slumber.

He saw himself a gallant knight, wandering through a strange kingdom and halting when he saw a sign announcing that the King had determined to give his daughter to any brave noble who would slay a terrible dragon.

Did our young hero see the beautiful princess, and was she the "old man's darling" of the birthday party? He did, and she was. Also, they fell desperately in love at first sight, much to the anger of "The Black Duke," who strangely resembled the big cousin and who loved the Princess despite the disparity of their years.

The Dream Knight killed the dragon, but the dastardly dark duke managed to induce the King not to pay the promised reward. The claims of the Knight were ignored and the tears of the Princess disregarded. In fact, she was locked up in her room for daring to think of the stranger.

Now what could a brave knight do under the circumstances? The only knightly thing was to enter the castle, rescue the Princess, and put to the sword all who dared to interfere with him. So this was exactly what our little noble did.

He displayed surprising ability as a swordsman, killed everybody in sight, and carried the girl away in triumph. Then something happened. Nursie appeared. Now, a boy of seven may be very brave, indeed, and able to fight dragons and knights and defy kings and dastard dukes, but when Nursie says "Jump through this," he jumps. So when Nursie blundered into the dream the knights and castles and the romantic surroundings speedily faded away, and all that was left was a sleepy little boy, in his pajamas and in his crib, blinking solemnly and vaguely wondering what had really happened. Then he turned over andwent to sleep again, and this time he did not dream at all.

MAJESTIC.

THE COOK CAME BACK (July 7).—Miss Slim's boarding house is a mecca for old maids who have turned their backs on conceited men forever. The colored cook is the only man allowed in the house, and even he is dispensed with when Miss Slim discovers his family in her kitchen eating heartily while her boarders are clamoring for enough food to keep them from starving. A woman cook is advertised for, and the advertisement falls into the hands of two striking waiters, who, being desperate, arrange a plan whereby one of them can impersonate a woman and thereby get the coveted position. Miss Slim appears to possess a beautiful head of red hair, when, in reality she is as bald as a billiard ball. An afternoon nap by the open window results in her losing her red wig out of the window, and the waiter finding it just when he needed a wig to complete his disguise. He succeeds in getting the position, but during a secret visit of his friend, the cat is let out of the bag, and the colored cook is welcomed back to his old place in Miss Slim's kitchen.

THE WIDOWER'S WIDOW (July 9).—Gordon Trent, widower, is madly in love with Matilda Byron, a vivacious widow. Trent's daughter, Helen, opposes the match, believing that her own place would be usurped in her father's life. At the earnest request of her father, Helen consents to visit her prospective step-mother. During the visit she meets the widow's son, Jack, just out of college, and they fall in love. Helen takes Jack into her confidence and explains to him that she wishes to prevent their parents' marriage if possible. In order to give Jack a reason for interfering, she tells him that her father is bald-headed and wears a wig, thus deceiving his mother. Seeing a chance for mischief and an opportunity to please Helen, Jack exposes the old man, which has the desired effect. As a result of his work, Jack is forbidden to call upon Helen by her father. "Love will find a way," and Jack thinks out a plan to foil the purpose of Trent. The plan succeeds admirably, as it not only makes the marriage of the young people possible, but also that of their parents. In the end nothing remains to mar the happiness of all concerned.

FATHER'S BUST (July 9).—Michael Angelo Mudslinger is a sculptor who has a hard time paying his rent. He is about to be ejected from his studio when a note from one I. Cohen asks him to make a bust of his dear father who died twenty years before. Mudslinger is discouraged when he discovers that he cannot get a picture of Cohen's father, but finally decides to make the bust from a description furnished by the Cohen family. He works hard on the bust and finishes it in short order, much to the astonishment of the janitor who is an interested critic of his work. The sculptor goes to inform his customers that the bust is ready, after instructing the janitor to carefully clean up the studio. The janitor accidentally knocks over the precious bust and is so frightened when he sees the result of the accident, that he proceeds to model one himself. The harder he works the more excited he becomes, and his surprise is great when he sees the bust take its original form, even to the large diamond in its shirt front.

GAUMONT.

WRITTEN IN BLOOD (July 4).—While fighting side by side in the same regiment through the bloody battle of Vauchamps, in which encounter the army of Napoleon defended French soil against the invasion of British soldiers under the command of Wellington, two young fellow lieutenants, Lesparre and Gerard are shot down in the thick of the combat. Both are left for dead on the field after the scrimmage is over, but fortune has willed otherwise and Lesparre regains consciousness at the break of day. Little by little, the terrible events of the day before crowd in on his aching brain. He begins to wonder where his fellow comrade, Lieutenant Gerard could now be. Gaining gradual strength he looks about him and recognizes amongst the heroes strewn on the battlefield the body of his dear friend. With a cry of terror he leaps towards the corpse and frantically presses his ear on its breast in hope that its heart may yet be beating. There seems to be no action, however, and the valiant Lesparre breaks down and weeps over the body of his favorite associate. While fingering his uniform, Lesparre discovers a letter in the prostrate lieutenant's pocket and, pulling it out from its resting place, reads its contents. To his surprise he finds out that it a communication received the day before from the attorneys of the valiant soldier announcing that an inheritance of $800,000 awaits him upon proper identification. This disclosure unbalances the mind of Lesparre and transforms him from friend into fiend. From his own pocket he takes his pocketbook and exchanges it for the letter he had removed from the coat of his comrade, thereby pretending to be Lieutenant Gerard himself.

Months pass by. The war is now over. Lesparre returns to his home town and proceeds at once to claim the inheritance of his unfortunate companion. He bribes two fellow citizens to swear falsely as to his identity and shrewdly obtains the possession of the fortune that rightfully belongs to Lieutenant Gerard. Not fearing any trouble from his comrade whom he left apparently cold in death at Vauchamps, he proceeds to live in the magnificent estate and becomes known throughout the region as the brave lieutenant who had received a nigh-mortal wound during the bloody campaign of the English in France.

In the meantime the rightful Lieutenant Gerard had been carried from the battlefield and sent to a hospital when the army surgeon had discovered faint signs of life in the prostrate form. After the most careful medical attention the lieutenant is saved and rapidly improves in health. He requests leave of convalescence from the hospital for a period of six weeks. In preparing to depart he asks for the letters and effects that had been removed from his clothes while being carried from the field of combat, and to his horror and dismay discovers that the letter directing him to his attorneys in order to claim his inheritance is missing. Instead he finds the pocketbook of Lesparre. He hastens to the lawyer's office, where he is ridiculed as a pretender, but soon succeeds in establishing his identity. The attorneys show him the signed papers in which two tax payers testify that the first claimant was a Gerard. To further complicate matters the heir discovers that one of these false witnesses is no other than the ex-canteen keeper of the regiment, Bersac by name. He hunts him up and discovers him with his wife in the cafe of which he is proprietor. He accuses them of aiding the thief, whereupon they break down and give full confession. Furthermore, they return to Gerard every cent of the money that Lesparre had given them for their perjured testimony, if but he accept their willingness to help him run down the wrong-doer. Gerard assents, and seeks out his former friend. He enters the ground of the mansion alone and, invading the house without being properly presented by the servants, finally meets Lesparre face to face in the study room. The false claimant is frightfully disturbed at the figure of his former comrade, whom he never expected again to see in life, but observing that there is no possible oppor-

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tunity of escape, he resorts to a strategem. He feigns entire willingness to turn over his ill-gotten fortune to the rightful owner, and under the guise of friendship, escorts Gerard through the grounds and confines of the property. Amongst other places in which he leads him is the Tower prison, where in a most opportune moment, he locks the unsuspecting lieutenant in a dungeon, lighted only by the few rays of light that penetrate through an iron barred window. The frantic Gerard beats desperately at the doors that prevent his liberty, but to no avail, and is forced to suffer the pangs of tower imprisonment. His only friends are a pair of pigeons who happen to have made their home in a chip in the wall of the dungeon. These, however, have been sent to him as deliverers from Heaven, and finally accomplish his escape. Realizing his aloofness from the rest of the world he sees that his only chance for liberty lies with these little feathered creatures. Accordingly he takes out his handkerchief, tears from it a strip on which he writes with a pin, which he inked in the blood of his own arm the words, "Imprisoned in the Tower. Help."

It so happens that the daughter of the Imperial Prosecutor has also prepared a little nest for these very same pigions and has learned to spend many a happy hour on her balcony taming the little feathered creatures. This day she receives a surprise in the form of a strip of cloth tied to the leg of one of the birds. She takes it off and finds the inscription, "Imprisoned in Tower. Help," inscribed upon it in blood. She bears the silent testimony to her father, who chides her for her fanciful dreams. She, however, is not content, and has grown very suspicious that there must be something wrong in the big Tower prison that looms up in the distance from her home. After tying a return message on the leg of the tiny pigeon to the effect of "Hope," she persuades the Imperial Proscutor to take her to the proprietor of the estate. Upon arriving there they find Lesparre and his two former friends, Mr. and Mrs. Bersac, ex-canteen keeper of the regiment. The latter couple have also grown suspicious at not hearing from Gerard after directing him to the estate which he inherited, but Lesparre has allayed their fears by advising that he has agreed to turn everything over and settle all matters with the rightful heir, and that the latter has gone back to the hospital to fully recuperate. This story does not satisfy the Prosecutor's daughter, however, and she produces the little strip of cloth on which the message has been written in blood. The strategy of Lesparre now dawns clearly upon the ex-canteen keeper. He draws a revolver from its holt and holds it at the head of the designing claimant, commanding him to lead them to the door of the prison and to liberate the prisoner so that he might enjoy the inheritance that had been properly left him. The cowardly lieutenant breaks down in full confession and shrinks from this duty, but is forced to complete it at the point of the revolver. Silently they cross the brige that separates the prison from their home and carefully they descend the long narrow winding stairs approaching the prison cell.

They open the rust-encrusted lock and enter. To their horror they find its occupant to be none other than Lieutenant Gerard, who by this time was almost dead from hunger and consumed by the vermin. Bersac, ex-canteen keeper of the regiment, then assumes the upper hand and, upon the advice of the Imperial Prosecutor, locks Lesparre in the cell and liberates the unfortunate Gerard. Everything is now righted. The dastardly Lesparre is suffering his merited punishment and Gerard is now set free, and soon regains his health and fortune. The strange manner of his liberation endears two forms of life to him beyond all description—the pigeons—and the Imperial Prosecutor's daughter, whom he rewards by making his wife and liege lady of his vast estate and holdings.

RELIANCE.

A MAN'S DUTY (July 3).—When the Civil War was declared, it caused great consternation in the home of John Wilson, as he was of Southern birth, while his wife was a Northern woman, and she favored the Federal cause. Their two sons were asked which side they favored. John, the elder, declared he would fight for the South with his father, while Dick, the younger boy, upheld his mother's cause. Wilson became a Confederate colonel, and John lieutenant under his father's command. Dick left his old home in the uniform of the North. At the Union headquarters there was a call for a spy to enter the Confederate lines. Dick was glad to be given the commission. General Lee, commander of all the Southern forces, was warned of this spy and the leadership of his son and they search the woods for the spy. Dick, in the meantime, had overpowered a Confederate soldier and taken his uniform. The scouting party come upon him and think him one of their soldiers, until John, riding up, recognizes his brother. Then they know he must be the spy they are looking for and he is captured. They bring him back to camp, and Wilson sends his son to the guard house. After a court-martial the spy is scentenced to be shot at sunrise. The father's heart is breaking up, but it is his duty as a man and a soldier. The brother of the condemned boy has one last hope, he will appeal to General Lee for clemency. He rides wildly for hours and finally reaches the headquarters of the Confederates. But upon telling his story, he is refused—Lee will no nothing for a spy. Dick is led out to be shot. In the meantime, however, Lee, thinking the matter over, has experienced a change of heart and he despatches a courier with a reprieve. It arrives just in time to save the boy's life. John, riding back to camp, cannot believe his eyes when he sees his brother alive. He is told of the reprieve and how his wild ride was not in vain after all.

RIP VAN WINKLE (July 6).—Rip's story is too well known to need repitition. How he came home drunk one night during a terrible storm and was driven away from the house by his wife, Gretchen. How he wandered up into the mountains and met Hendrick Hudson and his demons who urged him to drink with them. How he fell asleep after drinking and slept for twenty years, awakening finally to find himself an old man. How his false friend, Derrick Von Beekman, claimed his houses and lands while he was away, by pretending to have a document from Rip turning them all over to him. How Derrick married Gretchen and made her very unhappy. How Rip arrived home after twenty years, just in time to save his wife and his home by producing an old, faded document from his game bag, which proved conclusively that nothing belonged to Derrick. The pretty love story between Rip's daughter Meenie and young Heinrich Vedderm, sweethearts since childhood, carries the same interest that it always did.

GRANDPA (July 10).—Tony is a cross and exacting old man who works on the large dry docks of New York. His pretty daughter, Gertrude, is in love with Captain Jim, whose ship is anchored nearby. While on her way to the docks one day with her father's lunch, Gertrude meets him. They go off for a stroll on the docks and forget all about Tony, who every moment is growing more peevish over the non-appearance of his lunch. When the pair finally turn up, it is way past his lunch hour. This makes him more angry with Captain Jim, whom he always had a grudge in for. The old man forbids him ever to see his daughter again. Jim returns to his ship, but that night he sends a note to Gertrude proposing that they elope. The girl agrees. She and Jim are married and then they wire the old man, who refuses emphatically to forgive them. So they go off on Jim's ship. They return a year later. An old friend sees them and their baby. He rushes off to tell Tony, but Tony wants nothing to do even with the baby. A few more years elapse. Jim and his wife are going on a long cruise and decide to put the little girl, Rosanna, in a convent school. On this cruise the mother and father go down with the ship. The old man hears the news and for the first time he breaks down. Knowing where Rosanna is, he decides to get her and bring her home with him. He goes to the school, but the child takes an aversion to her grandfather. However, she is left in his charge, and in the days that follow the old man does all in his power to win the little one over to him. But he cannot awaken one spark of love in her heart. Breaking down under the weight of remorse, his sobbing attracts the child's attention, and for the first time, goes to him of her own free will and puts her arms about his neck. And the old man knows that he need be lonely no longer.

THE TOY PHONE (July 13).—Mr. Webb, struck by the novelty of a little toy phone offered for sale by a street peddler, buys one for his daughter, Ruth. The child is delighted with her new plaything. Her father shows how it can be run from her bedroom to the nursery of her little friend, Gladys, who lives across the street. On the day after the phone is installed, Mr. Webb has occasion to discharge an impertinent gardner, Pedro. He leaves the house, vowing revenge. On the following day, when Mr. Webb is at the office, the Italian returns and steals into the house. Mrs. Webb is alone sewing in Ruth's room. Pedro enters and secures her hand and foot. He attaches his revolver to the door, so that the first one to enter will set is off. He leaves by the window, closing it after him. The woman is terrified and cannot move. Suddenly she remembers the toy phone close at her side. She calls through it to her little girl, who is playing in Gladys' nursery. Ruth finally hears and understands her mother's cry for help. She rushes to her own home and is about to open the door, which would mean her mother's death, when the mother's warning cry causes her to go around to the window. She cannot reach the window and rushes out wildly for help. She finds a policeman, and he goes with her to the window. In the meantime Mr. Webb has returned home and enters the front door. He goes in search of his wife and decides that she must be in Ruth's room. Just as he puts his hand on the door knob, the policeman enters through the window, and, realizing the situation, he pulls the chair, and Mrs. Webb out of the way as the husband enters. The shot misses her. Pedro, repenting his terrible act, rushes back to the house and arrives just in time to hear the shot fired. He comes to the conclusion at once that Mrs. Webb has been killed and falls on his knees in remorse. The door opens and Mrs. Webb enters with her husband, the policeman, and little Ruth. Mr. Webb wants to have the man arrested, but his wife, seeing that Pedro's grief and remorse are real, prevails upon her husband to let him go free. Pedro falls on his knees beside the little girl whose plaything saved her mother from a horrible death.

COMET.

JENKS AND HIS MOTOR BOAT (July 1).—Abner Jenks, who has just purchased a motor boat, has his wife and sons, one seventeen and the other eight years of age, hasten to the wharf, where the graceful little craft is moored, and board her for a sail. When the family is seated Jenks goes forward with all the assurance of a trained "skipper," turns on the power, but the motor fails to respond. He then summons the young salesman, from whom he purchased the boat, and, after instructing Jenks, the salesman disembarks, and the Jenks family glide merrily over the surface of the water. Even though everything is working nicely, Mrs. Jenks is worried, and has grave doubts, as to the efficiency of her spouse as a sailorman, and demands that he take her ashore. In making the turn, Jenks exhibits great nervousness, and nearly swamps the boat. This increases her terror, and in spite of Jenks' assurance that there is no danger, she refuses to be pacified. Jenks finally succeeds in making a landing, where Mrs. Jenks and the boys leave the boat, as she insists that a trip with Jenks at the helm would be anything but safe.

Angered at her doubts as to his ability to run the boat, Jenks starts off alone; only a few hundred yards are traversed, and he scarcely out of sight of the landing, when the motor again "goes dead." Jenks labors diligently to start it, but in vain, so the trim little craft drifts gracefully away. He goes forward, and makes an examination of the spark plug and igniter. Finding them all right, he next turns his attention to the gasoline tank. He removes the cap, and makes an effort to peer in, but cannot see whether there is sufficient gasoline, so he lights a match and holds it over the opening to illuminate the inside. The lighted end of the match drops into the tank and a terrific explosion follows. The boat is blown to atoms, and Jenks mounts heavenward. He is seen coming down head first. By a miracle he is only slightly injured and succeeds in swimming to the hull of the boat, from which he is rescued by a passing yacht.

Broken in spirits, drenched to the skin and shivering with cold, he is landed at a neighboring boathouse, where a sign painter is employed painting a sign, which reads: "Motor Boat For Sale." Jenks goes to him silently, takes the brush from the startled painter's hands, paints the figure "2" before the word "Motor," adds an apostrophe and the letter "s," returns the brush, points in the direction of the river, and goes from the scene with a woe-begone expression.

THE POUGHKEEPSIE INTERCOLLEGIATE REGATTA (July 8).—Aside from the attendant excitement of the several races, to which the best specimens of brawn and sinew, selected from the following colleges: Cornell, Syracuse, Leland Stanford, University of Pennsylvania, Columbia, University of Wisconsin, lent their efforts, the Comet's cameramen added further interest to the film by securing reproductions of the crews in action, attended by their coaches, Courtney of Cornell, Rice of Columbia, Murphy of Leland Stanford, Ward of University of Pennsylvania, Vail of University of Wisconsin, and Ten Eyck of Syracuse.

A reproduction of the start and finish of the Freshmen four and Freshmen eight, and the 'Varsity four and 'Varsity eight, are also vividly shown. Views of the beautifully situated City of Poughkeepsie, resplendent in flags and bunting, and the most wonderfully constructed grandstand ever erected. This stand in itself is a marvel, being built on forty specially constructed flat cars, with seats pitched to a height of twelve feet; its seating capacity is twelve thousand; the structure is four thousand feet long, and is moved a distance of four miles from the starting point, to a location two miles below the Poughkeepsie bridge.

A mass of gaily decorated craft adorns both sides of the course, over which the race is rowed, in view of more than half a million spectators. Every conceivable sort of craft is pressed into service for this occasion, even many that are borrowed from Long Island Sound, and its tributaries.

REPUBLIC.

THE ALL-SEEING EYE (July 15).—Tom O'Hara, the foreman of the Bleecker Lumber Company, is in love with the daughter of his employer, and, although his suit is looked upon with favor by all, his course of true loves does not run smooth, owing to the tactics pursued by Pete Le Faner, a bully, whom Tom had to thrash more than once for his cowardly attacks.

Le Faner has at one time been deeply in love with Rose Baptiste, the beautiful daughter of a lumberjack, but finally tiring of her beauty, he cast her off. The girl told her father who vowed to avenge her honor. The opportunity came when Le Faner followed Tom and his sweetheart, and then purposely picked a quarrel.

Tom, unable to withstand his taunts, sprang at his insultor and, in a few seconds, the men were locked in a deadly embrace, while the girl rushed to the camp for assistance. Tom succeeds in thrashing Pete until the latter cries for mercy, then leaves him while he follows his sweetheart. As Pete is left alone, the father of the girl he has ruined, rushes upon him and makes him pay with his life for the girl's honor. Rose has in the meantime obtained help and, upon returning to the spot where she left the two men, only the dead body of Pete is found. Tom is at once arrested for the murder and is held for the jury. The conscience of the murderer, however, will not permit him to rest, and in a moment of remorse, he confesses his crime to the sweetheart of the man who is awaiting death in a prison cell.

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POWERS

MATES AND MISMATES (July 5).—Mabel Wentworth and Jack Allison are sweethearts and love each other devotedly, although their parents have other plans for their children and their dream of love is shattered. Mabel is forced to marry Will Howard, a society man, and Alice Middleton is the convenient wife for Jack. The story concerns the two homes with the husband of the gay butterfly repenting the choice of the mother, and Mabel grieving as the true character of her husband is revealed. Jack struggles to maintain his wife in the society she covets and fails. He is about to blow out his brains with a revolver when fate intervenes in another manner. His wife elopes with the husband of his sweetheart, and he is relieved. The wife has proven false and unworthy, and he upbraids his mother for choosing a helpmate so base.

Mabel is leading a life of uneasiness and is miserable. Her husband brings a gay woman of the world to their home and openly flirts with her. There are a series of flirtations and finally an elopement, and Mabel returns to her father, and is grand in her indignation. She tells him all and he is shocked and repentant. He sees the injustice of it all and the saddened life of his cherished daughter. The shock kills him.

The guilty partner and the wife of Jack go rowing and are enjoying their flight when their boat is upset, and they are drowned together with the mother who was instrumental in wrecking the lives of two estimable young people. The story closes with the other couple on an eminence. The glamour has worn off and they quarrel and both are dashed to their death. Babel embarks in a boat to end her existence in a watery grave and Jack appears on the bank bent on self-destruction. He throws himself into the water and is rescued by the girl he has always loved. Barriers removed, they are happy and are free to marry.

TANGLED (July 10).—David Jackson resides on his country estate, and is a widower. With him lives Willie, his little nephew. The story opens with Mrs. Edwards taking an adjoining estate for the summer. She has her little niece, Dorothy, with her. Dodothy and Willie meet and the girl tells the boy they have taken the adjoining house. Elsa Edwards receives a letter that her sweetheart, John Jackson, is coming down to spend the summer with his uncle, and that they will enjoy the country. Jackson meets the charming widow and there is mutual attraction. Dorothy and Willie become fast friends, and there is a trio of love affairs.

The harmony of the situation is broken when the children quarrel over the possession of a tricycle, and the widow and the widower take sides and are estranged. There is another outburst when the children meet at a pharmacy to partake of cooling drinks. Willie places a bug in the glass of Dorothy and she retorts by pouring the bitter decoction into his drink. There is another quarrel and the young lovers part in anger, leading their belligerent little relatives away.

The children go out to fly kites and the kites become entangled in the air just as they have kised and made up. The widow and the widower and the young lovers come on the scene and all become interested in the fate of the kites. There is an ingenious reconcilliation that presents a charming picture—a fitting finale to a very pretty comedy.

A LEAP YEAR DELUSION (July 10).—This subject illustrates how a young man, unfortunate in his love affairs, reads of leap year and of the women proposing. He dozes off to sleep and dreams, and his dream takes on a most satisfying aspect. He is proposed to by a lovely young woman and is in the heighth of his glory when he awakens and discovers that it is all a dream and is brought back to earth and a painful realization of his state of bachelorhood.

NESTOR.

WHEN HEARTS ARE TRUMPS (July 1).—Don Pedro, a wealthy Mexican, has a beautiful daughter, Juanita, who loves Jose, a poor boy. Her father looks with disfavor on his suit for his daughter's hand, preferring that Juanita marry Don Nedro, a wealthy Mexican. On being forbidden the house, Jose writes the following note to Juanita: "Dearest Juanita: I will be waiting for you in the garden. Ever thine, Jose." Just as Juanita starts on her way to meet her lover, Don Nedro appears and endeavors to make love to her. Her father appears at this juncture and effusively greets the rich Mexican, forgetting his daughter. Juanita hastens to her lover, dropping the note as she goes.

Don Nedro, who has long wanted to marry the old gentleman's daughter, suggests that Juanita and he get married immediately and offers Don Pedro gold in return for his daughter. The old man readily accepts, and on searching for Juanita, they come across the note which she has dropped. Hastening to the garden, they find Juanita and Jose. Commanding his daughter to go to her room, he tells her she must marry Don Nedro at once and sends for a priest to perform the ceremony. In the meantime, Jose and Don Nedro have quarreled, and Don Nedro is knocked down.

Juanita, who has been locked in her room, comes out on her balcony and observes Jose anxiously watching her window. They arrange to elope and, on placing a ladder at her window, they disappear down the orange grove. Gardeners, Don Nedro, father and priest give chase to the lovers, and Jose is felled by a blow from Don Nedro. They arrange for the ceremony when Jose appears in their midst on horseback and, snatching Juanita in his arms, he rides swiftly away.

That evening the old man sits and sighs as he thinks of his daughter, thinking he will never see her again, when along come the happy couple, informing him that they are married, and he gladly gives them his blessing.

HARD LUCK BILL (July 3).—An old settler's daughter, Jessie, is the belle of Sycamore Dale. As she comes from the house, Frank whistles for her from one side and Jim from the other, as neither dares to go to the house, having been warned by father. Selecting a spot between her two suitors, Jessie waits for them to appear and then confides to them that the one who reaches the tree first shall have her hand. Instead of allowing Jim to try, she pulls his sleeve as he is getting ready and together they run off, leaving poor Frank to meet the old settler, who has also heard the whistling.

The old man soon finds the lovers and marches Miss Jessie into the house, putting the hired man, Tom, to guard her and telling Big Bill to keep himself in readiness to boot either of her suitors off the place.

At last Jessie manages to get a note off to Jim, reading: "Dear Boy: Meet me on the bridge at 3 o'clock this afternoon and we will elope. Jessie."

Father, however, gets the note, but in order to catch the culprit, he allows it to be delivered. Fortunately, Tom tells Jim of the settler's intentions, so Jim sends the note on to his rival, who promptly appears with horse and buggy at the appointed time and, while Frank is having a few very unhappy moments with the old man, Jim and Jessie ride away in his buggy to the minister's. Here father, Big Bill and Frank soon appear, for the old settler has held up an automobile and forced the driver to take them to the minister's after the eloping couple. The young couple were too quick for them, however, for while they enter the front entrance of the house, the minister, Jim and Jessie hurry out of the back door, jump into the automobile, and there the minister finishes the ceremony, while Frank drives sadly away in his buggy, leaving Big Bill and father to foot it home.

YOUNG WILD WEST ON THE BORDER (July 5).—Young Wild West and his party approach the Mexican border, and, believing themselves to be miles away from any town, they stop at a deserted house and there celebrate the Fourth of July. Pedro, the owner of the property, is informed that strangers have taken possession of the premises and immediately goes to dislodge them. Wild West pays the Mexican and orders him away.

Leaving the Chinese cook in charge of the house, Wild West and his followers go to town. Entering a dance hall, they noticed a display of flags; the Stars and Stripes beneath the Mexican banner. Wild quickly changes the position of the flags and a big rumpus follows. The Mexicans are defeated. Pedro and his men swear to be revenged, and, accordingly, they swoop down upon the deserted house to rob the Americans of all their belongings. Wild West arrives in time to save the Chinaman from the hands of the marauders, while Pedro manages to slip away. Still bent on revenge, Pedro abducts Young Wild West's sweetheart, Arietta, who, after many thrilling incidents, is restored to her friends, while Pedro and his gang are railroaded to prison.

CHAMPION.

THE GYPSY BRIDE (July 8).—Harry Mason, the petted son of a social leader, while out walking with his sister, comes upon the camp of some gypsies. The sister wants her fortune told and Harry goes with her. While there, he meets the daughter of the Gypsy Queen. Love at first sight and many meetings follow. Harry's mother interrupts one of these meetings while passing by in her car, and Harry is ordered to get in and return home. He refuses, but when he does come home, his irate mother demands that he cease his flirtations with the gypsy. Harry assures her it is more serious.

Sometime later, realizing that his mother's consent cannot be gained, Harry marries the girl without it. They are first married according to the custom of her people, a regular Gypsy wedding with the quaint and curious rites of her people, after which they are united by the Church and the State. Being still unable to gain his mother's forgiveness, Harry settles down in a cottage. A year later, a child comes to bless their union. On learning of the arrival of a grand-daughter, the proud old mother hastens to Harry's little cottage to clasp the little one to her breast.

Years go by and all is happiness till one day the wife is out on her way to make some purchases. She is surprised to meet her Gypsy mother at the gate. The tribe was again in camp near the home. The mother is invited to see her grandchild, a girl of six. The presence of the Gypsy woman angers the over-sensitive husband, who has just come in. Then follows the first quarrel between man and wife. The wife begins to regretfully look back over the years of free life spent with her people, and she takes out the costumes she had worn at their first meeting. He enters, prepared to ask forgiveness, but indulgently retires rather than disturb her.

Seated in the little parlor with his daughter on his knee, the young husband falls asleep. The wife returns, pensively takes her violin and softly plays a favorite melody of his. Then he dreams—the quarrel is re-enacted, his young wife returns to her people. He sees her take the child and he follows, arriving in time to separate her from his old rival, whom he engaged in mortal combat. They fight furiously and the rival suffers death. At this juncture the husband awakens, and finds his faithful little wife standing by, playing to him in dreamy attitude.

SOLAX.

WINSOME BUT WISE (July 10).—An impecunious little lady finds herself out West. She had no luck in the East, although she was full of energy and pluck. Her advent in the West begins with a very exciting experience. The coach in which she rides to her little town of promised fortune is held up by a highwayman. The highwayman had been lurking in the neighborhood for some time, and after each of his daring robberies, has been successful in escaping the sheriff and his posse.

After the hold-up of her coach, the sheriff, who goes on the trail of the bandit, is desperate. But his desperation doesn't help him catch the desperado, so he gets the town council to offer a reward of $500 for the capture of the bandit, dead or alive.

Somehow, the impecunious little lady from the East gets an idea into her head that she can catch the bandit. Although all the cowboys laugh at her, she is determined to try and get the $500 which she badly needs.

She sets out, and, after wandering for several days, comes upon the object of her wanderings. The bandit is aware of her approach. She sees him also, but feigns ignorance of his presence, and appears on the scene with suppressed excitement, but seemingly on a stroll. The bandit jumps out and tells her to throw up her hands. He demands her bag, which she throws at him. The bandit opens the bag and begins to laugh as he pulls out a powder puff. She jumps up, snatches the bag from him, from which she takes a little mirror and proceeds to powder her nose: she then places the articles in the bag again and sits down. The bandit is astonished. He returns the contents of the bag, but takes out a roll of bills which he places in his coat pocket. Then he pulls out a lady's pistol and, laughing, compares it with his own. The girl smiles at him over her shoulder. The bandit is flattered. She invites him to sit on the ground beside her, and he does so, placing his gun on the ground near his foot. She pretends to admire the gun and reaches for it, but he puts his foot on it and shakes his head postively. She pouts. The bandit again examines the contents of the bag in which he finds a pair of handcuffs. Looking at her narrowly, he inquires where she got them, and she replies that she found them down the trail. He looks at her for a moment and then decides that she is telling the truth. She takes the handcuffs and looks them over. She asks him how they work and, illustrating his answer, he puts his hand together. Suddenly she calls to him to listen, and as he turns his head, she quickly snaps the handcuffs on his wrists, and snatching up the gun, she holds the furious but helpless bandit at bay. And she gets her reward.

HOTEL HONEYMOON (July 12).—A man who had imbibed a little too freely passes through a hotel lobby and staggers up the stairs. An old maid, with very red hair—mostly artificial—arrives, registers and follows bellboy No. 1 up the stairs. A bride and groom arrive and they are also taken up stairs by bellboy No. 2, the bride dropping a glove unnoticed. The drunk not being a new guest, finds his own room, No. 45, and throws himself on the bed fully dressed. The old maid is shown to room No. 47 by bellboy No. 1, who, not being tipped by her, through revenge, transposes numbers 45 and 47 on the doors. Bellboy No. 2, having shown the bride and groom to No. 49, immediately after emerges from that room, and, as a joke at the expense of the newlyweds, transposes numbers 45 and 49, the three adjacent rooms now showing numbers 47, 49 and 45, reading from left to right.

The bride soon discovers that she has lost a glove, which hubby cheerfully goes in search of. In the lobby, having secured the glove, he comes upon an old friend, whom he tells of his marriage. His friend, as a means of expressing his congratulations, leads him, though he goes reluctantly, off for a drink. The bride becomes impatient at the extended absence of her husband, and determines to go in search of him. In the meantime, the groom bids good-bye to his friend in the lobby and returns. He enters the old maid's room, showing number 49, and as he closes the door, the bride emerges from her room and goes in quest of him. The groom, in the old maid's room, sees, as he supposes, his wife in bed asleep. He steps softly so as not to awaken her, and removes part of his upper clothing. Bellboy No. 1, passing along the corridor, becomes afraid of what might be the consequences of his transposing numbers 45 and 47, and thinking he is remedying his mischief, transposes 47 and 49, the three numbers now arranged as 49, 47 and 45, left to right. The bride is assured of her husband's proximity by the clerk and returns. Upon finding, as she thinks, her husband in bed fully dressed, she calls, and is startled when a strange man sits up and waves silllly at her. She rushes out of the room frightened and

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If your exchange cannot supply you, send orders direct to
MORTIMER FILM CLEANER CO., 704 Fidelity Bldg., Portland, Maine.

goes in the direction of the lobby, the drunk following her, but going in the opposite direction.

In the meanwhile the groom has made a disconcerted discovery. He has found the old maid's artificial red hair. His wife's hair is black. He goes inquiringly over to the bed, and it is disclosed to him that he is in a room with a strange woman. He gathers his clothing and steals out without awakening her, and realizes upon seeing No. 47 on her door that he entered the wrong room. He discovers No. 49 on the next door to the left and goes in, to find it empty. This surprises him somewhat, but he concludes his wife has stepped out for but a short while and makes himself at home. There are a number of disconcerting complications before the newlyweds are happily reunited.

IMP.

THE PARSON AND THE MEDICINE MAN (July 8).—The little Indian girl, Fawn, took an aversion to the Medicine Man of her tribe, though commanded by her father to marry him. In effecting her escape from the red man she was befriended by a white, and the white in this case was a kind-hearted parson to whom the little aborigine promptly hands her heart. But the parson was not a very robust specimen of manhood; he was tubercular. He fell sick, and Fawn as she was known, nursed him.

In her ministrations she was discovered by the Indian whose suit she discouraged. He was on the point of dragging her off by main force when the poor parson rose to the occasion and saved the girl at the pistol point. Then there was another struggle in which the jealous Indian, for the time being, was paramount. But help was at hand and he was finally secured before he could carry out his scheme of abducting the unwilling girl.

The clergyman recovers and inasmuch as the girl has probably saved his life, he, out of gratitude, sends her East to school, and the Medicine Man to a reservation.

CAUGHT IN A FLASH (July 11).—Jack Gayboy is in love with Dolly Varden, a famous Broadway favorite, and true to the proverb their love affair fails to run smoothly. The father, Mr. Gayboy, objects to his son's marriage with an actress, though as the picture develops it is shown that he, too, is an admirer of the fair sex.

Jack, knowing his father weakness, arranges with his sweetheart to impersonate a maid in their home, and by a well arranged plan they succeed in securing kodak evidence of the old man's penchant for those whom he considers not in his sphere.

When confronted with proofs of his fondness for the girl, Mr. Gayboy relents and gives his permission to the marriage of Jack and Dolly, which duly takes place.

THE WRONG WEIGH (July 13).—Louis Schnitz and his wife, Lena, are proprietors of a small restaurant, and business is very, very poor; no one seems in need of food, and the only persons who enter the place are those who wish large bills changed. Even the animals plot against the German, for a dog contrives to seal from the counter a prime cut of beef. He and the wife are so angry they rush from the restaurant, determined to wreck vengeance on the guilty one.

While passing a store where scales are displayed an idea occurs to him. He buys a pair and places them in his restaurant, and puts this notice in the window: "You pay 5 cents for each ounce gained; we pay you 10 cents for each ounce lost."

This attracts the attention of a shabby man and he devises a plan to get the better of the German. He loads his pockets with brick, enters the restaurant and is duly weighed. He then orders his dinner and while the couple are preparing the food in the kitchen, he removes the bricks. On again being weighed, it is discovered that he is fifteen pounds lighter than before partaking of the hearty meal, and Schnitz is forced to pay him the sum of $24.00.

After his departure the bricks are found under the table and Schnitz seeing the trick played on him gives chase, hurling the bricks as he runs. His wife follows, also armed with the heavy missiles, and, in her excitement, instead of hitting the man, she succeeds in breaking the window, and the fugitive escapes.

The couple return weary after the long chase and decide the scheme is a failure, so remove the scale and sign, and substitute for the latter one that reads, "Meals, 15c." And business once more thrives and prosperity beams on the Germans.

GEM.

THE MEDAL OF HONOR (July 2).—He was old. His heart was a battlefield where all the wars of the world had been fought and lost or won. He had seen life and heard it—in his ears had rung the shout of victory and the groans of defeat, and despair, songs of merriment and the silence of misery. A thousand times he had been close to the door of death, but Some Power had not permitted him to enter the far away so near. But now he was old, and in its tardy time had come the Medal of Honor that his valor had earned in the distant yesterday. Amid a solemn hush the speaker arose, and in a voice trembling with the emotion of the buried memories of the red days and the crimson carnage, told of the deed that would live after what was said there would be forgotten—how, midst the blinding smoke of musket-rattle and death shots falling thick and fast, in the very

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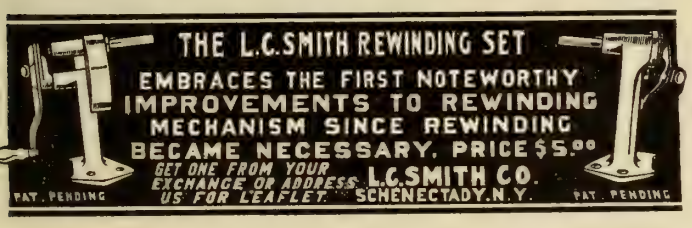
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Ceiling height.....

Width of house.....

Name.....

hell-born roar of battle, with shot and shell screaming their dirge, all forgetful of self, he dashed across the death-line and rescued the colors. Timid, trembling, tenderly he took the medal and pressed it to his heart, while the cheers of the veterans echoed again all the din of the conflict. Only one voice was silent, only one heart envious. He, too, had been brave and valiant, had suffered and attempted much throughout the strife, but he was one trait short of being a hero—he lacked resignation and repression. He looked with covetous eyes upon the medal, and a dangerous greed stole into his heart.

The old hero's grand-daughter was a happy girl when she heard the glad news. Proudly, reverently, she caressed the symbol of suffering and sacrifice. To him the medal was everything.

He became ill. The ecstatic excitement created by the medal may have had lots to do with it. There was no money in the house. It wasn't that the girl valued the medal less, but that she loved him more—so she sold it: sold it for medicine, bartered it for the life that had so often been placed in jeopardy to earn it; sold it to him who envied and coveted it. His life was saved, but he was more than dead when he discovered the loss of the medal. Something in the bereaved mind surrendered to the great grief that overwhelmed him, and he forgot. Forgot all but the medal, and it was pitiful to see him searching, searching, always searching, and searching always in vain. The girl, broken-hearted and desperate, raised the money and tried to redeem the medal, but he refused to part with it. If he had been a younger man he could not resist her tears and the pathetic, sympathetic plea in her sobbing voice, but he was old, old and selfish, selfish and vain. He refused.

At last she went to the Legion of the Medal of Honor and told the truth of the tragedy. The wrong was righted, the hero received back all that he lived for, and that he had so nearly died for.

A PROPHET WITHOUT HONOR (July 4).—The town ridiculed and reviled him. There might have been a few who pitied him. A few others hated him. None loved and very few tolerated him. They considered him shiftless, careless, hopeless. And his wife; she was one of those very rigid, very pious and righteous personages. There was something lacking in her composition, that something that alone makes the world worth living in. She made the villagers' opinion regarding her husband unanimous.

The prophet—you'll know why we call him that a little later—went his way in peace and patience. Meek and reserved in the presence of his wife and town-folks, he would undergo a complete metamorphosis once he left the house and the vicinity. Eyes gleaming with the glory of a great light, shoulders straight with the pride of a vast conquest, his heart beating high with the happy hopes of those who associate with things beyond the earth, he would walk along the road, playing his flute and talking to the cosmos—yes, and hearing the thin, far-away reply.

He was an ambling, rambling prophet. That same gentleness with which he reproached the country boy for swearing at the innocent gate because it would not open, the humble force with which he taught two quarreling sweethearts to smile, the patient firmness with which he exhorted to man who was to elope with another's wife to leave her in her own home with her own happiness—that sweet spirit of human love and tenderness, too spiritual to be recognized in its real value and volume by his foolish neighbors, directed and designed his every act and motive.

And one day a minister of a neighboring parish heard one of his impromptu sermons and asked him to address the congregation at a revival meeting. The sincerity and integrity of his appeal, the genuineness and gentleness of his plea, sank into the hearts of the listeners and whispered solace to their souls. The meeting was a success and the minister wrote to the minister of the prophet's home parish, and recommended that he hold a revival meeting, to be addressed by the same eloquent exhorter.

When the people assembled in the little church saw their shiftless neighbor mount the pulpit they were dumbfounded and horror-stricken. When they heard the words of truth and the tender voice, passionate with the hunger of right, when they looked into the eyes searching theirs, lighted with a divine glow of sympathy and understanding, when they felt the mystic note of common joy and common grief that his voice betrayed, they purged their hearts of the error they had permitted to dwell there, and they took him and his teachings to themselves.

THE UNKNOWN BRIDE (July 17).—When the actress learned that if she married the man his father would disinherit him, she was rather determined for his sake not to marry him. When his father, at the point of death, suddenly had a will drawn up leaving everything to his wife, and then commissioned his attorney to go out and find a woman who would marry him, it was she whom he met and to whom he broached the daring offer. And she accepted. When she learned that she had married the father of the man she loved, and that she had everything and he nothing—they arranged a plan of their own whereby the fortune would be more equally distributed.

ITALA.

A WOMAN'S DUPLICITY (July 6).—Anna Dexter, a country girl, is betrothed to John Galvin, the village blacksmith. Anna is fired with ambition and goes to the city to learn stenography. John is grief-stricken at the parting, and looks forward to her return with an anxious heart.

Anna fails in her first position, but wins her employer's affection. She yields to his impassioned wooing, craving beautiful clothes and the mansion he offers her. After her marriage she stops writing to John, keeping him in ignorance of her unfaithfulness. His anxiety over her silence prompts him to write her a letter telling her he fears she is ill and that he is coming to ascertain the matter.

Lacking the moral courage to tell John of her marriage, she decides to placate him by visiting her old home. Donning the attire which she wore when she left home, she returns to the village. John is overjoyed to see her and pleads with her for an immediate marriage, showing her how he has toiled and saved his money.

Anna puts him off, telling him of her ambitions and urging him to elevate himself in the world. After her departure John, spurred by her words, determines to go to the city, and secure a position in a shop. While walking on the street he sees Anna, handsomely gowned, riding in a carriage with her husband. Amazed, he is petrified for a moment at the sight, and runs after the vehicle. He sees Anna enter her beautiful residence, and looking through a window sees the affectionate attentions of her husband.

Frenzied at the sight he endeavors to enter, but is driven off by the servants, who consider him a madman. He resolves to see Anna at all costs, and a friend promises to assist him.

That evening Anna and her husband dine at a fashionable restaurant. John follows and watches them. After they have returned home John and his friend force an entrance into the house. The husband hears a noise and rushes into the room. John's friend leaps through the window, and is shot by the husband. John grapples with his assailant and the revolver is discharged as Anna rushes into the room, the bullet striking and mortally wounding her. As she expires, she confesses her duplicity and asks the forgiveness of both men. The last scene shows John back at his forge—a broken-hearted man.

Among the Exhibitors

Racine, Wis.—B. H. Baldwin, manager and part owner of the Orpheum Theater on College Avenue, this city, has sold his stock and retired from business. He will be succeeded as manager by A. G. Langlois, who with A. A. Anderson, were the other two stockholders. The Baldwin, third interest, was purchased by Frank H. Miller.

Hibbing, Minn.—C. A. Rhodes, manager and proprietor of the Orpheum Theater here, will open a new vaudeville theater and moving picture show at Crosby, Minn., on the Cuyuna range.

Madison, Wis.—Ninth ward will have a moving picture theater. Mrs. Mary Stang yesterday secured a building permit from the City Clerk for the erection of a theater on Mound Street, at a cost of $5,500.

W. Chicago, Ill.—The new moving picture theater in the Atcherson Building has just opened to the public.

Elm Grove, W. Va.—The new Elite Theater has opened up to the public.

Wall Lake, Ia.—A new theater will be erected here at a cost of $10,000.

Lakeview, Ore.—A new theater will be erected here on Water Street.

Milwaukee, Wis.—A permit to erect a moving picture theater was issued to Frank Rogowski at Twenty-second and Lincoln Avenues. The cost will be $8,000.

Davenpart, Ia.—A contract was awarded to C. Jaeger, who will erect for J. Reimers, a $7,000 moving picture theater on West Third St., between Myrtle and Marquette Sts.

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WANTED—Experienced cameramen in all parts of America to cover current events. Wire immediately ARGUS WEEKLY, Los Angeles, California.

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INDEPENDENT Release Dates

AMERICAN.

June 13—The Simple Love (Dr.).....1000
June 17—The Weaker Brother (Drama).....
June 17—A Fifty-Mile Auto Contest (Sporting)
June 20—The Wordless Message (Drama).....1000
June 24—The Evil Inheritance (Dr.).....
June 27—The Marauders (Dr.).....
July 1—The Girl Back Home (Dr.).....
July 3—An Hour of Terror (Dr.).....1000
July 4—Under False Pretenses (Dr.).....1000
July 6—The Fall of Black Hawk (2 reels, Hist.)1000
July 10—The Fall of Blackhawk (2 reels, Hist.)2000
July 11—The Vanishing Race (Dr.).....1000
July 15—The Fatal Mirror (Dr.).....1000

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

June 8—The Outcast (2 reels, Drama).....
June 18—His Punishment (Dr.).....
June 22—On the Warpath (Dr.).....
June 25—His Message (Dr.).....
June 29—The Colonel's Peril (Dr.).....
July 2—The Sheriff of Stony Butte (Dr.).....
July 6—The Restoration (Dr.).....

CHAMPION.

June 10—Camille (2 reels, Dr.).....2000
June 12—A Western Child's Heroism (Dr.).... 950
July 1—Pat's Breeches (Com.).....
July 1—Little Old New York (Hist.).....
July 8—The Gypsy Bride (Dr.).....

COMET.

June 3—My Wife's Birthday (Com.).....1000
June 8—The Isle of Strife—Cuba (Edu.)... .1000
June 10—The Price of Deceit (Dr.)..... 910
June 15—An Interrupted Wedding (Com.).....1000
June 17—The Plucky Ranch Girl (W. Dr.).....1000
June 22—The Tale of a Rubber Boot (Com.)... 925
June 24—A Realistic Rehearsal (Com.)..... 750
June 24—Street Carnival in Jacksonville (Sc.).. 200
June 29—A Wild Rose of the Hills (W. Dr.)..1000
July 1—Jenks and His Motor Boat (Com.)..... 500
July 1—New York Catholic Protectory (Edu.) 500
July 6—A Heroine of Pioneer Days (Dr.) 975
July 8—The Poughkeepsie Intercollegiate Regatta (Sporting).....1000

ECLAIR.

June 16—A Lucky Fright (Dr.).....
June 16—Scenes of Luxor and Thebes in Egypt (Scenic) .....
June 18—How She Became Her Husband's Wife (Drama) .....
June 25—A Romance in Old Kentucky (Dr.)...
June 27—Three Men and a Girl (Com.).....
June 30—Willy Wants a Free Lunch (Com.)..
June 30—Picturesque Portugal (Sc.).....
June 30—Woman's Work (Edu.).....
July 2—The Holy City (Biblical).....
July 4—Hearts and Memories (Dr.).....
July 7—For Love (Dr.).....
July 7—Arabian Theatres (Edu.).....

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..
June 18—Hill Folks (Dr.).....
June 25—The Reason (Dr.).....
July 2—The Medal of Honor (Drama).....
July 9—Under Two Flags (2 reels, Dr.).....

GAUMONT.

June 18—When the Leaves Fall (Drama).....
June 20—Bells of Paradise (2 reels, Drama)..
June 20—By the Zuyder Zee (Com.).....
June 25—The Auto Smash-up (Dr.).....
June 27—When Money Isn't Money (Com.-Dr.)
July 4—Written in Blood (2 reels, Dr.).....
July 9—The Lion's Revenge (Dr.).....
July 11—Love's Floral Tribute (Dr.).....

GREAT NORTHERN.

June 1—Love At First Sight (Dr.).....
June 8—Those Eyes (Com.).....
June 8—The New Teacher (Drama).....
June 15—The Price of Secrecy (Dr.).....
June 22—Painter and Peasant (Dr.).....
June 29—How to Make a Reputation (Dr.)....
June 29—A Bath With Consequences (Com.)...
July 6—The Two Sisters (Dr.).....
July 6—Copper Industry In Spain (Edu.).....

IMP.

June 17—Fanchon, the Cricket (Drama).....1000
June 20—The Schemers (Drama).....1000
June 22—Printing Uncle Sam's Paper Money (Industrial) 600
June 22—Cowland (Com.-Dr.)..... 400
June 24—The Dividing Line (Dr.).....1000
June 27—A Child's Influence (Dr.).....1000
June 29—His Other Self (Dr.)..... 600
June 29—Portugese Joe (Com.-Dr.)..... 400
July 1—Love, War and a Bonnet (Dr.).....1000
July 4—Betty, the Coxswain (Dr.).....1000
July 6—Home Again (Com.)..... 600
July 6—Printing and Engraving U. S. Government Stamps (Edu.)..... 400
July 8—The Parson and the Medicine Man (Dr.).....1000
July 11—Caught in the Flash (Com.-Dr.).....1000
July 13—The Wrong Weight (Com.)..... 600
July 13—In and Around Chicago, Ill. (Topical.) 400

LUX.

May 24—Arabella's Flight (Com.)..... 291
May 31—The Apache Ball (Dr.)..... 698
May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)..... 950
June 14—What An Ass (Comedy)..... 514
June 14—Music Mad (Comedy)..... 453
June 21—The Gambler (Dr.)..... 948
June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860

ITALA.

(By N. Y. M. P. Co.)

Jan. 27—Toto Enamorato (Com.).....
Feb. 3—The Ascent of the Matterhorn.....
Feb. 3—Anarchical Attempt (Com.).....
Feb. 10—Toto, Door-Keeper (Com.).....
Feb. 10—Hunting Ducks (Sporting).....
Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

June 18—Hoop-skirts, My Dear (Com.).....
June 18—The Bowery Pearl Fisheries (Com.)..
June 23—Meals By Weight (Com.).....
June 23—The Knight and the Friar (Com.-Dr.)
June 25—Papa's Double (Com.).....
June 30—Getting Rich Quick (Com.).....
July 2—The Flat Upstairs (Com.).....
July 2—The Burglar Alarm Mat (Com.).....
July 7—The Cook Came Back (Com.).....
July 9—The Widower's Widow (Com.-Dr.).....
July 9—Father's Bust (Com.).....

NESTOR.

June 8—Hats and Happiness (Dr.).....
June 12—Those Were Happy Days (Com.).....
June 12—Views of the Hudson Valley (Scenic)
June 7—(Release Cancelled for this Date)....
June 10—The Belle of Bar Z Ranch (Com.)....
June 12—The Squatter's Child (Dr.).....
June 14—The Girl and the Sheriff (Dr.).....
June 17—The Bandit of Tropico (Drama).....
June 19—The Land of Might (Drama).....
June 21—Beneath Western Skies (Drama)....
June 24—The Dawn of Netta (Dr.).....
June 26—Reaping the Whirlwind (Dr.).....
June 28—Young Wild West Leading a Raid (Dr.)
July 1—When Hearts Are Trumps (Dr.).....
July 3—Hard Luck Bill (Com.).....
July 5—Young Wild West on the Border (Dr.)

POWERS.

June 15—Italian Friendship (Dr.) .....
June 19—No Children Wanted (Com.-Dr.).....
June 22—Two Gay Boys (Comedy).....
June 26—Their One Day's Work (Dr.).....
June 26—The Helping Hand (Com.).....
July 3—The Coming Generation (Com.).....
July 5—Mates and Mis-mates (Dr.).....
July 10—Tangled (Com.).....
July 10—A Leap Year Delusion (Com.).....

RELIANCE.

June 1—His Mother's Son (Dr.).....
June 5—Uncle Hiram Visits Washington (Edu.)
June 8—Kaintuck (Dr.) .....
June 12—A Day at the Zoological Gardens (Edu.) .....
June 15—Virginius (2 reels, Dr.).....
June 19—One Man's Love (Drama).....
June 22—The Forbidden Way (Drama).....
June 22—The Pelican (Edu.).....
June 26—Votes for Women (2 reels) (Dr.).....
June 29—Before the White Man Came (Dr.).....
July 3—A Man's Duty (Dr.).....
July 6—Rip Van Winkle (Dr.).....
July 10—Grandpa (Dr.).....
July 13—The Toy 'Phone (Dr.).....

REPUBLIC.

June 1—The Other Man (Dr.).....
June 4—Reparation (Dr.).....
June 8—A Western Triangle (Dr.).....
June 8—Beautiful Palo Duro (Scenic).....
June 11—Was He a Suffragette? (Com.).....
June 15—A Shadow of the Past (Dr.).....
June 18—The Serpent (Drama).....
June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.).....

REX.

June 9—Tears o' Peggy (Com-Dr.).....
June 13—The Flirt (Drama).....
June 16—The Diamond Path (Drama).....
June 20—The Power of Thought (Dr.).....
June 23—The Voice of the Millions (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 30—Looking Backward (Dr.).....
July 4—A Prophet Without Honor (Dr.).....
July 7—The Unknown Bride (Dr.).....

SOLAX.

June 12—Micky's Pal (Dr.).....
June 14—The Great Discovery (Com.).....
June 19—Four Friends (Drama).....
June 21—Indian Summer (Comedy).....
June 26—Love's Railroad (Com.).....
June 26—Planting Time (Com.).....
June 28—The Call of the Rose (Dr.).....
July 3—Father and the Boys (Com.).....
July 5—Between Two Fires (Dr.).....
July 10—Winsome But Wise (Com.).....
July 12—Hotel Honeymoon (Com.).....

THANHOUSER.

June 18—The Twins (Drama).....
June 21—Called Back (2-reel Drama).....
June 23—The Farm and the Flat (Com.).....
June 25—In Blossom Time (Dr.).....
June 28—The Professor's Son (Dr.).....
June 30—Doggie's Debut (Dr.).....
July 2—Out of the Dark (Dr.).....
July 5—Ma and Dad (Com.-Dr.).....
July 7—The Portrait of the Lady Anne (Dr.)..
July 9—Pa's Medicine (Com.-Dr.).....
July 9—The Hazers Hazed (Com.).....
July 12—Nursie and the Knight (Com.-Dr.)....

VICTOR.

June 14—Not Like Other Girls (Com.).....

GREAT NORTHERN SPECIAL FEATURE FILM COMPANY.

Feb. 27—The Nihilist's Conspiracy.....
March 18—The Call of a Woman.....
April 8—Cell Thirteen .....
April 22—The Dead Man's Child.....
April 15—The Dead Man's Child, 3 reels (Dr.)

FEATURE AND EDUCATIONAL FILM CO.

Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.).....
Dec. 18—The Love Chase (Com.).....

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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2nd	"	At Night Through Icebergs, 3000 feet.
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4th	"	THE MIRACLE, 3500 feet.

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LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

June 13—Neighbors (Com.).....
June 13—Katchem Kate (Com.).....
June 17—Lena and the Geese (Drama).....
June 20—The Spirit Awakened (Drama).....
June 24—A Dash Through the Clouds (Com.)..
June 24—The New Baby (Com.).....
June 27—The School Teacher and the Waif (Com.-Dr.) .....
July 1—Man's Lust for Gold (Dr.).....
July 4—One Round O'Brien (Com.).....
July 4—Trying to Fool Uncle (Com.).....
July 8—An Indian Summer (Dr.).....
July 11—Man's Genesis (Com.).....

CINES.

(G. Kleine.)

June 15—Venice, Italy (Scenic)..... 420
June 18—The Frailty of Man (Dr.)..... 950
June 22—Her Vengeance (Dr.) 1100
June 25—The Girl and the Mayor (Com.)..... 971
June 29—The Wandering Minstrel (Dr.).....1004
July 2—Jenkins Sneezes (Com.)..... 325
July 2—A Violin and a Pipe (Com.)..... 640
July 6—In Wrong (Com.)..... 975
July 9—The Gay Deceivers (Com.)..... 585
July 9—Leah Learns to Dance (Com.)..... 365
July 13—For Her Father's Sake (Dr.)..... 950

EDISON.

June 15—How Father Accomplished His Work (Com.) 570
June 15—Kitty's Hold-Up (Com.)..... 430
June 18—A Man In the Making (Dr.).....1000
June 19—Target Practice of Atlantic Fleet, U. S. Navy (Naval)..... 650
June 19—Apple Pies (Comedy)..... 350
June 21—The Passer-by (Drama).....1000
June 22—The Girl at the Key (Drama).....1000
June 25—The Little Bride of Heaven (Dr.)...1000
June 26—Pennsylvania State Police, Troop "B" (Topical) 500
June 26—The Wooden Indian (Com.)..... 500
June 28—Master and Pupil (Dr.).....1000
June 29—The Father (Dr.).....1000
July 2—The Close of the American Revolution (Hist.).....1000
July 3—Partners for Life (Com.-Dr.).....1000
July 5—The Workman's Lesson (Dr.).....1000
July 6—How the Boys Fought the Indians (Com.)..... 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.)... 300
July 13—Madame de Mode (Com.)..... 700

ESSANAY.

June 8—A Child of the Purple Sage (Dr.).....1000
June 11—The Mis-sent Letter (Com.).....1000
June 13—The Honeybug's First Quarrel (Com.).1000
June 14—The Passing Shadow (Dr.).....1000
June 15—Western Hearts (Dr.).....1000
June 18—Broncho Billy's Gratitude (Drama)..1000
June 20—The Return of William Marr (Dr.)..1000
June 21—Derby Day at Churchill Downs (Spt.)1000
June 22—The Foreman's Cousin (Drama).....1000
June 25—Billy and the Butler (Com.-Dr.).....1000
June 27—A Guardian's Luck (Com.).....1000
June 28—Springing A Surprise (Com.).....1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000
July 2—On the Cactus Trail (W. Dr.).....1000
July 4—White Roses (Dr.).....1000
July 5—The Butterfly Net (Com.).....1000
July 6—Broncho Billy's Narrow Escape (Dr.)..1000
July 9—Signal Lights (Dr.).....1000
July 11—Pa Trubell's Troubles (Com.).....1000
July 12—Down Jayville Way (Com.).....1000
July 13—A Story of Montana (Dr.).....1000

KALEM.

June 7—The Pugilist and the Girl (Com.).....1000
June 10—Making Photoplays in Egypt (Vocational) 1000
June 12—The Gun Smugglers (Dr.).....1000
June 14—The Girl Strikers (Dr.).....1000
June 17—The Bag of Gold (Drama).....1000
June 19—An Arabian Tragedy (Drama).....1000
June 21—The Rube Detective (Comedy).....
June 21—The Chauffeur's Dream (Comedy)....
June 24—The Colonel's Escape (Dr.).....1000
June 26—Captured by Bedouins (Dr.).....1000
June 28—The Penalty of Intemperance (Dr.)..1000
July 1—Tragedy of the Desert (2 reels Dr.) (Special).....2000
July 1—The Girl Bandits' Hoodoo (Com.).....1000
July 3—The Filibusterers (Dr.) 1000
July 5—Winning a Widow (Dr.).....1000
July 8—The Organ Grinder (Dr.).....
July 8—Nile Hippopotamus (Edu.).....
July 10—The Bugler of Battery B (Dr.)..... 875
July 10—Hungry Hank's Hallucination (Com.) 125
July 12—Saved by Telephone (Dr.).....
July 12—A Pet of the Cairo Zoo (Edu.).....

LUBIN.

June 13—An Indian's Gratitude (Dr.).....1000
June 15—Her Gift (Dr.).....1000
June 17—The Choir of Densmore (Drama)....1000
June 19—The Widow Casey's Return (Com.)..1000
June 20—The Ingrate (Drama).....1000
June 22—The Runaways (Comedy).....1000
June 24—Over the Divide (Dr.).....1000
June 26—The New Physician (Dr.).....1000
June 27—From Fireman to Engineer (Dr.).....1000
June 28—Bridget's Explanation (Com.).....
June 28—The Tramp Elephant (Com.).....
June 29—What the Driver Saw (Com.).....1000
July 1—The Spoiled Child (Dr.).....1000
July 3—The Prize Essay (Dr.).....1000
July 4—A Child's Prayer (Dr.).....1000
July 5—Just Pretending (Com.).....
July 5—A Pair of Boots (Com.).....
July 6—The Back Window (Com.-Dr.).....1000
July 8—The Halfbreed's Treachery (Dr.).....1000
July 10—The Stolen Ring (Dr.).....1000
July 11—The Sheriff's Daughter (Dr.).....1000
July 12—Over the Hills to the Poor House (Com.).....
July 12—The Hypnotist (Com.).....
July 13—The Stranded Actors (Com.).....1000

MELIES.

May 16—The Swastika (Dr.).....1000
May 23—All Is Fair (Com.).....
May 30—The Rustler's Daughter (Dr.).....1000
June 6—Making Good (Dr.).....1000
June 13—Ghosts At Circle X Camp (Com.)....1000
June 20—Two Loves (Dr.).....1000
June 27—A Woman's Way (Dr.).....1000
July 4—The Cowboy Kid (Dr.).....1000
July 11—The Man Inside (Dr.).....1000
July 18—The Lesson (Dr.).....
July 18—A Cowboy's Proposal (Com.).....

ECLIPSE.

(G. Kleine.)

June 26—The Music Hall Singer (Dr.).....1000
July 3—Scenes in Somerset, England (Sc.).... 200
July 3—The Wax Model (Dr.)..... 800
July 10—A Mysterious Case (Dr.).....1000

PATHE.

June 3—Pathe's Weekly, No. 23 (Topical)....
June 5—The Texan Twins (Com.).....
June 6—The Lure of the Footlights (Dr.)....
June 8—A stern Destiny (Dr.).....
June 10—Pathe's Weekly, No. 24, (Topical)..1000
June 12—Any Old Clothes (Com.).....
June 13—A Redskin's Appeal (Dr.).....
June 15—Niagara Falls (Scenic).....
June 17—Pathe's Weekly No. 25—1912 (Top.)
June 19—The Gambler's Reformation (Dr.)..
June 20—The Fickle Soldier (Drama).....
June 22—An Indian Idyl (Drama).....
June 24—Pathe's Weekly, No. 26, 1912 (Top.)..1000
June 24—A Nation's Peril (Special—2 reels, Dr.)
June 26—True Love (Dr.).....
June 27—Deer Slayers Retribution (Dr.).....
June 29—The Squawman's Sweetheart (Dr.)...
July 1—Pathe's Weekly, No. 27—1912 (Top.) 1000
July 3—Where Jealousy Leads (Com.-Dr.).....
July 4—The Greed of Gold (Dr.).....
July 6—The Wooing of White Fawn (Dr.).....
July 8—Pathe's Weekly, No. 28, 1912 (Top.)
July 8—The Adopted Child (Special Release) (Dr.).....
July 10—On the Brink of the Chasm (Dr.)....
July 11—His Wife's Old Sweetheart (Dr.).....
July 13—The Unwilling Bride (Dr.).....

C. G. P. C.

May 31—Life Among the Mursits (Custom)....
June 4—Max Sets the Fashion (Com.).....
June 4—Costumes of Different Periods (Edu.)
June 7—The Enchanted Fifer (Juvenile).....
June 7—The Irbith (Siberian) Fair (Travel)...
June 11—Trap of Death (Dr.).....
June 11—Cavalry Test Marches in Belgium (Military) .....
June 14—Pepita's Escapades (Com.).....
June 14—Catching Crocodiles on the River Nile (Industrial) .....
June 18—Mimi's Love Story (Drama).....
June 21—The Mystified Pierrot (Com.).....
June 21—London (Scenic).....
June 25—The Death of Saul (Biblical).....
June 28—The Heat Wave (Comedy).....
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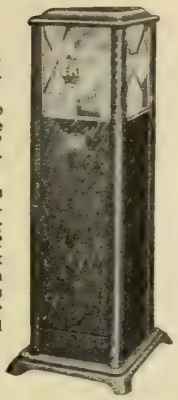

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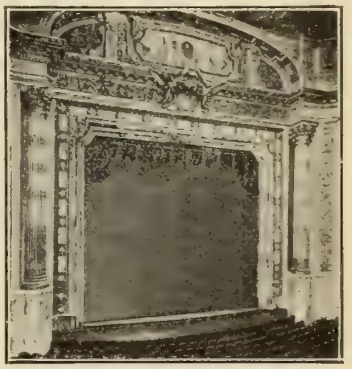

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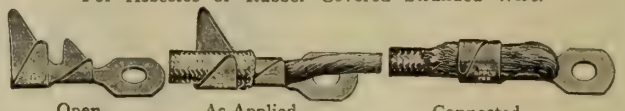

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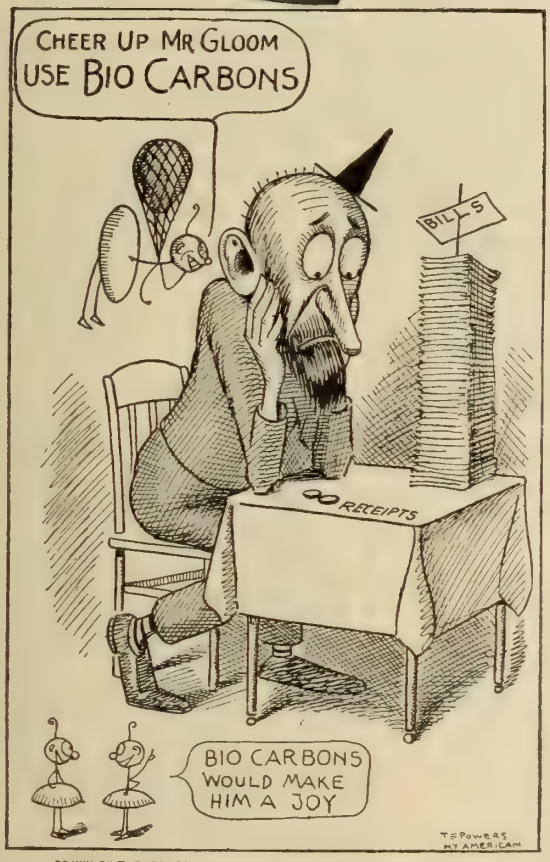

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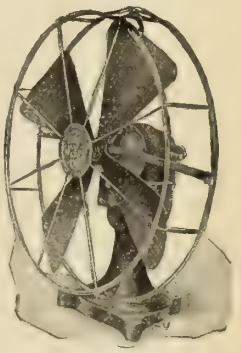

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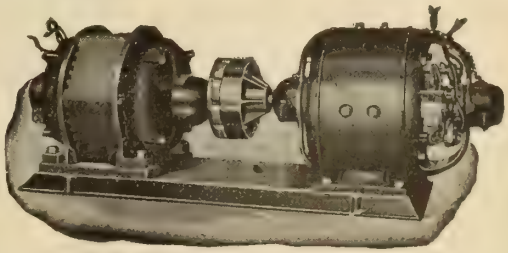

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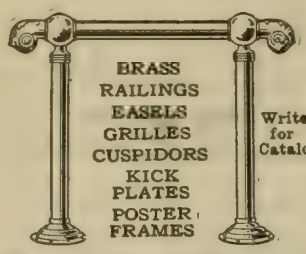

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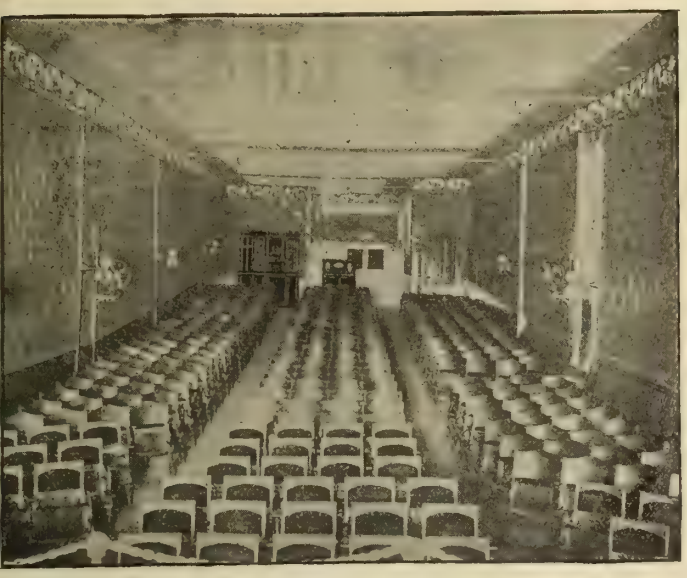

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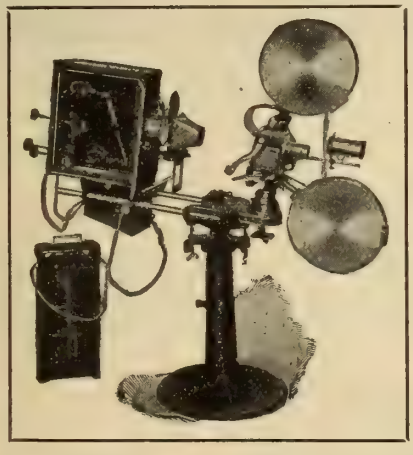

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THE MAN INSIDE

LOVE AND JEALOUSY

Rank, the foreman, tries to turn Edith's love against Alonzo by discharging him, hoping in this way to be free to win her for himself. Meeting with no success, he determines to get rid of Alonzo and, hiding some cattle, accuses Alonzo of being the cattle thief. Leading a gang of cowboys, they surround him in his home intent on lynching him. The house is accidentally set on fire. Edith discovering the plot, hurries to his rescue, too late, however, to save him from the flames. The cowboys, after learning the truth, capture Rank and punish him in the same manner that he proposed to serve Alonzo.

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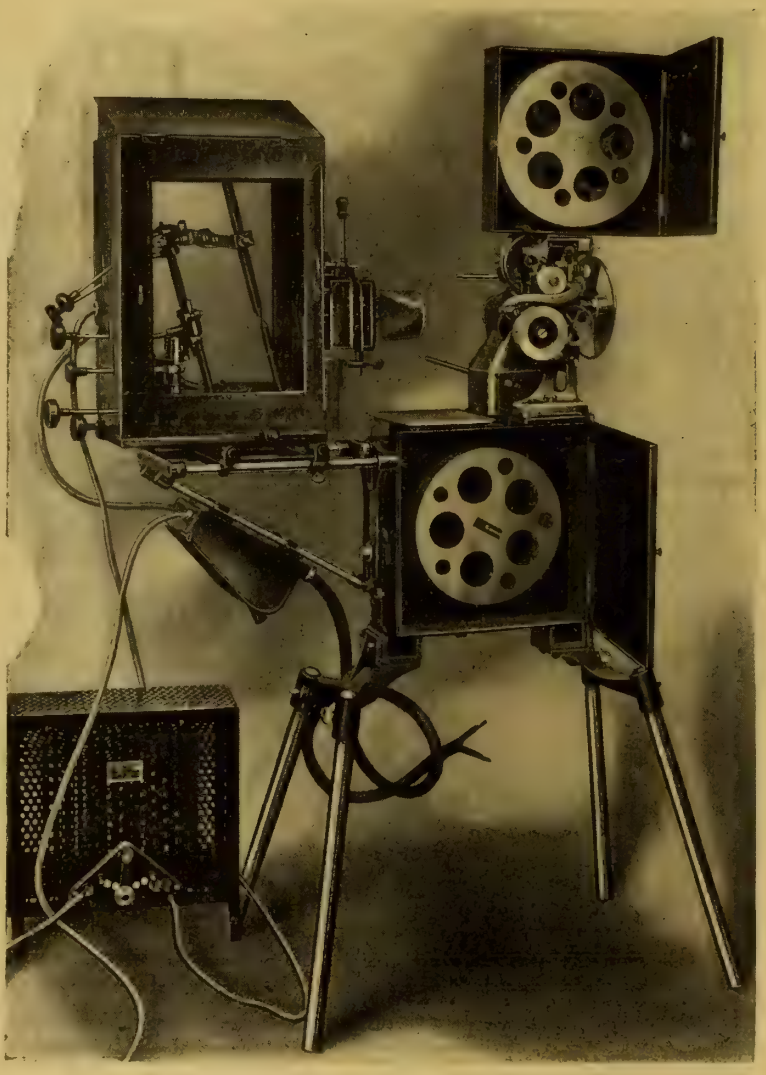

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from Thanhouser Two-Reel Production, "Under Two Flags."

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

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FRIDAY, JULY 26, "Merchant of Venice" in two reels

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IN TWO REELS — FRIDAY, JULY 26

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THE FOURTH issue of the new SUNDAY RELEASE

The Finger of Scorn

It Will Cease to Point at the Fallen, If This Film Is Heard

RELEASED SUNDAY, JULY 14

RELEASED TUESDAY, JULY 16

Vengeance Is Mine!

A Wife Resists the Temptation to Take the Revenge That Was In Truth the Lord's

RELEASED FRIDAY, JULY 19

The Ranchman and The Hungry Bird

The Bird Wasn't Nearly as Hungry as the Boy Who Stole His Bread — and Found a Friend Thereby

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BY

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Released Tuesday, July 9th

"Signal Lights"

A thrilling railroad melodrama in which a little child is the heroine, frustrates an attempted hold-up of the fast express and saves a valuable shipment of gold-bullion! Teems with excitement and the real old-fashioned nerve-tingles! Baby Lynch, Martha Russell and Francis X. Bushman in feature roles!

Released Thursday, July 11th

"Pa Trubell's Troubles"

Some troubles, take our word for it! The poor old boob tries to stop his daughter from eloping, mistakes both his son and the butler for victim-son-in-law, gets a pair of black eyes and other things too numerous to mention! The funniest sight in the world—your audiences roaring with mirth over this one!

Released Friday, July 12th

"Down Jayville Way"

Absolutely a revelation in rural comedy! Production, cast, interpretation, photography—all of the most excellent sort! A picture we feel proud to boost to wide-awake exhibitors! 'Nuff sed! Get it!

Released Saturday, July 13th

"A Story of Montana"

The entire film-world appreciates good Western photoplays. Essanay and G. M. Anderson were first in the field and stand pre-eminent! Here is a gripping dramatic subject, portrayed in the heart of the West, powerful in plot and presenting Mr. Anderson in another of his famous characterizations!

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Beginning the 6th of July, for three weeks, every newspaper in the United States will be filled with daily news of the Olympic games. You get this advertising for this feature reel FREE OF CHARGE which otherwise could not be purchased at any price.

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MONDAY, JULY, 8

Imp "THE PARSON AND THE MEDICINE MAN."	**Nestor** "THE FLOWER OF THE FOREST"	**Champion** "THE GYPSY BRIDE"

TUESDAY, JULY 9

Gem "UNDER TWO FLAGS" Two Reels	**Bison** "RECONCILED"	**Eclair** "A DOUBLE MISUNDERSTANDING"

WEDNESDAY, JULY 10

Powers "TANGLED" "LEAP YEAR DELUSION"	**Nestor** "A GENTLEMAN OF FORTUNE"	**The Animated Weekly**

THURSDAY, JULY 11

Rex "THE GREATER LOVE"	**Imp** "CAUGHT IN A FLASH"	**Eclair** "THE CEDARVILLE SCANDAL"

FRIDAY, JULY 12

Victor "IN SWIFT WATERS"	**Powers** "GETTING EVEN"	**Nestor** "YOUNG WILD WEST CORNERED BY APACHES"

SATURDAY, JULY 13

Bison "JUST IN TIME"	**Imp** "THE WRONG WEIGH" "GOV. WILSON AT HIS SUMMER HOME"	**Milano** "THE WOLF'S PREY" Two Reels

SUNDAY, JULY 14

Rex "THE MOTHER HEART"	**Eclair** "ARTFUL GONTRAN"	ACROSS THE CAUCASUS

THE EXHIBITOR'S PROGRAM

The UNIVERSAL Program

IMP

"The Parson and the Medicine Man"

Monday, July 8

A young Indian girl falls in love with a minister and saves his life. He in gratitude sends her to the East to be educated.

"Caught in a Flash"

Thursday, July 11

A father's consent is secured to a son's marriage through a clever ruse in which a pretty house maid, a flash-light photograph and a wife's home-coming figure.

"The Wrong Weigh"

Saturday, July 13

Wit is pitted against wit in this picture. A German restaurateur originates a plan to charge by weight, gained after meals, but soon abandons it when he finds himself outwitted by his customers.

Governer Wilson at His Summer Home

An interesting picture showing the Democratic Candidate for President of the United States, at his summer home at Sea Girt, N. J., giving an excellent representation of this popular candidate in his home environments.

MILANO

"The Wolf's Prey"

TWO REELS

Saturday, July 13

A society drama which shows the evils of dueling and gambling; the scenes are placed in fashionable life in a large Italian city.

NESTOR

"The Flower of the Forest"

Monday, July 8

A picturesquely staged drama in which the perfidy of a heartless young man is portrayed. A series of thrilling episodes in which a pretty Indian maiden effects the rescue of a hunter who professes love and later spurns her.

"A Gentleman of Fortune"

Wednesday, July 10

A picture of an outlaw and a child taken amid beautiful surroundings. A child's influence plays an important part in the regeneration of a bandit.

"Young Wild West Cornered by Apaches"

Friday, July 12

A story of strife between Indian tribes which was ended by the peaceful intervention of American soldiers.

REX

"The Greater Love"

Thursday, July 11

When the invalid wife discovered that her husband loved another woman, she deliberately threw her medicine away and decided to die so as to eliminate the only obstacle in the path of her husband's happiness.

"The Mother Heart"

Sunday, July 14

Her child died, and her heart hungered for the lost loved mite. One day she saw a woman, with lines of toil and care on her face, carrying a baby. She became a friend of the baby—and its mother. The father of the child was brutal, a drunkard and almost inhuman. The bereaved woman eventually gains the child and takes it to her heart.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY

for the Week of JULY 8

VICTOR

"In Swift Waters"

Friday, July 12

Miss Florence Lawrence, the world's most famous motion picture actress, appears in this delightfully pretty comedy. It is just the kind of a picture that enables Miss Lawrence to portray her many qualifications.

BISON

"Reconciled"

Tuesday, July 9

A Western drama in which a child's influence plays an important part. The story deals with the reuniting of three generations under very pathetic circumstances.

"Just in Time"

Saturday, July 13

Staged in the West, portrayed by a brilliant company, this picture is the type of drama that is so eagerly sought after. It deals with the rewards that come of love of parents and the fate that must befall the high strung, egotistical child, whose love of self supersedes the regard due to parents.

CHAMPION

"The Gypsy Bride"

Monday, July 8

A gypsy girl marries against the wishes of her tribe, but ultimately finds happiness with her husband.

GEM

"Under Two Flags"

TWO REELS

Tuesday, July 9

A French vivandiere sacrifices her life in order to save her English lover. A brilliant picture of French army life in Algeria.

ECLAIR

"A Double Misunderstanding"

Tuesday, July 9

The love affair of a young couple involves the meeting of their respective guardians and the ultimate infatuation of the elder couple. Though opposed to the match at first, circumstances favor the young folks and the consent is secured after an amusing situation.

"The Cedarville Scandal"

Thursday, July 11

An old bachelor becomes the temporary custodian of a baby and creates a world of trouble for himself through his good nature.

"Artful Contran"

Sunday, July 14

A spirited comedy in which a jealous lover, who is a practical joker, endeavors to embarrass his rival, but succeeds in placing himself in a serious predicament from which his friend rescues him, much to his displeasure.

"Across the Caucasus"

Showing the inhabitants of a very beautiful country while engaged in their trades and customs.

POWERS

"Tangled"

Wednesday, July 10

The entanglements of a number of friends are removed by the aid of some little children who convert discord into harmony.

"Leap Year Delusion"

In which an old man dreams that he is pursued by many pretty girls for his wealth. He awakes to find himself confronted by a burglar who is captured by his housekeeper, with whom he actually falls violently in love.

"Getting Even"

Friday, July 12

A lively comedy showing the antics of some city folks who have much fun at the expense of their country cousins. A practical joke almost brings the fun-makers to grief, but it all ends happily without mishap.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY

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TWENTY-FIVE PER CENT of the Moving Picture Theatres of America, or over 3,000 exhibitors, are dealing with rentors who do not buy a program of new films.

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Patronize the office that buys EIGHTEEN OR MORE new releases.

We Have Authorized Agents Who Will Supply This Program

MONDAY—AMERICAN, COMET, ALL STAR
TUESDAY—THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY—RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY—AMERICAN, ALL STAR, GAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NOTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

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OUR SLOGAN
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"The EQUINE SPY"

TWO REELS

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"DON" A HORSE WORTH $10,000

"DON" has made a fortune for his master. He is considered the most perfect type of the performing horse. He got $500.00 a week in vaudeville and "big time."

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"The Equine Spy" is a romance of the Civil War. In it the horse steals papers and ammunition, carries messages, lights bonfires and does everything but talk.

Released through Film Supply Company of America

OTHER FEATURES

Wednesday, July 17th - - SLIPPERY JIM.—Jim is a crook who is turned over to the police by his own wife. Sensational Melodrama, with remarkable situations.

Friday, July 19th - - - THE FOUR FLUSH ACTOR.—A story full of fine humor and farcical situations. One of those comedies for which Solax is famous. All-star comedy cast.

FILM SUPPLY CO. OF AMERICA

Solax Company

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FLUSHING, - N. Y.

REMEMBER 3 SMASHING WESTERN AMERICANS EVERY WEEK

Those Strong, Dramatic, Gripping, Western "Americans" with the Business Kick — The Kind That Mean Better Pleased Patrons and More of Them, Are Obtained Only by Demanding That You Get Them, Three=Each=Week. Insist Upon It — Then Watch Your Weekly Balance Rise!

In the Nick of Time

Released Wednesday, July 17, 1912.

A Magnificent "Western" full of Fight, fine strategy and excellent situations. A film that will delight with its breezy out-of-door action and entertain with its charming story. Don't fail to book it.

The Tell-Tale Shells

A real masterpiece among "Westerns" intended to liven up an audience "picture-tired." Two shells, dropped from an assassin's gun, give a clever sheriff the clew by which a baffling mystery was unraveled and an innocent man was freed. You will like it—so will your audience. It's engaging grip will please. Distinctly an out-of-the-ordinary photoplay.

"THE FALL OF BLACKHAWK"

That gigantic, TWO-REEL MASTERPIECE, which portrays such great American characters as ABRAHAM LINCOLN, JEFFERSON DAVIS, ZACHARY TAYLOR and GEN. WINFIELD SCOTT will be ready for shipment at once.

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just as you would imagine where so splendid a money-making subject was offered discriminating buyers. Some excellent states still open. If you overlook this you will regret it.

COMING

THE BATTLE-GROUND

(Released Wednesday, August 7, 1912.)

A two-reel subject that will echo around the world. A problem-play that for genuine pathos, tragedy and heart interest never has been surpassed. Watch announcements.

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RELEASE FOR SATURDAY, JULY 6th

THE TWO SISTERS

A dramatic production of excellent quality.

On the same reel:

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An educational subject of unusual interest

RELEASE FOR SATURDAY, JULY 13th

CIRCUMSTANTIAL EVIDENCE

A dramatic production with a strong plot—Length 694 feet.

On the same reel:

MOVING PICTURES

Comedy—length 305 feet.

RELEASE FOR SATURDAY, JULY 20th

ALMOST A TRAGEDY

A comedy-drama—Length 666 feet. On the same reel:

UNCLE REUBEN GOES TO TOWN

Comedy—Length 332 feet.

GREAT NORTHERN FILMS CO. COPENHAGEN

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PERSISTENTLY PERFECT PHOTOGRAPHY

TUESDAY, JULY 16th

"THE DREAMERS"

A Heart-Touching Drama Exquisitely Produced

SUNDAY, JULY 21st

"RIZZIO"

In Which Figures Mary, Queen of Scots. A Story of Court Intrigue and Royal Love

THURSDAY, JULY 18th

"That Loving Man"

A Comedy Which Will Make Them Laugh At Love

AND COMING

"ROBIN HOOD"

Now Being Produced in Eclair Fashion—A Great Story by a Great Producing Company

ECLAIR FILM CO., 225 W. 42d St., New York City

HAVE YOU INQUIRED

ABOUT THE THREE REEL MASTERPIECE

BLANCHE WALSH

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If you didn't you are missing information about the biggest money making feature ever produced

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THE KING of the PLAINS

BUFFALO BILL

The Man who first tread the path of civilization of the Great West.

See the most famous and thrilling adventures of this great Indian fighter and scout in three wonderful reels portraying life on the plains as it used to be.

This picture good for all time to come, and will positively attract people to the box office.

Wire for choice territory

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145 WEST 45th STREET, NEW YORK CITY

KLEINE

Cines and Urban-Eclipse

RELEASES FOR NEXT WEEK

ECLIPSE, WEDNESDAY, JULY 17, 1912

THE GRANDMOTHER

A tender story which will go straight to the hearts of your audience. Feature it; your patrons will send their friends to see the film.

CINES, TUESDAY, JULY 16, 1912

DISOWNED

A powerful drama, exceptionally well acted, telling of a girl who marries against her parents' wishes.

CINES, SATURDAY, JULY 20, 1912

The Part the Servant Played

The old servitor successfully manages the family affairs. A first-class comedy-drama.

ECLIPSE

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CINES

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LUBIN FILMS

RELEASED WEDNESDAY, JULY 10, 1912.
Length 1060 Feet.

"THE STOLEN RING"

Mr. and Mrs. Walling on leaving the Grand Hotel forget a jewel bag containing a large sum of money and a ring of odd design. The chambermaid delivers it at the desk and Walter Brooks, the clerk, places it in the safe. The landlord's son, who is going the pace, steals the money and ring and the clerk is arrested. Grace Davis, who is a manicurist and in love with Brooks, sees the ring on the finger of one of her customers, she quickly informs her sweetheart, who is liberated and the landlord's son sent to jail.

RELEASED THURSDAY, JULY 11, 1912.
Length 1060 Feet.

THE SHERIFF'S DAUGHTER

The Red Rock Stage has been held up twice by a lone bandit whom the sheriff has failed to catch. The president of the bank employs Gilbert Harnes, a Pinkerton man. The president suspects the sheriff himself, and the sheriff seeing a stranger in the camp suspects Harnes. The next transfer is made by wagon instead of the stage and both sleuths are on the job. The bandit is shot and, being unmasked, is discovered to be Jim Wallace, the manager of the mine. The sheriff congratulates the Pinkerton man and makes him a present of his pretty daughter.

RELEASED FRIDAY, JULY 12th, 1912.

Length 688 Feet.

"THE HYPNOTIST"

James McKendal and his wife Emma would have been fairly happy, but for the husband's attachment to the clubs. Emma could not stand it and finally left the home and went to her father. The old man thought he could cure his son-in-law by hypnotic suggestion and enlisted the service of a famous mesmerist. The mesmerist made a mistake and thought it was the old man who needed treatment. Many funny incidents occurred, but in the end all were happy.

COMEDY Length 368 Feet. LUBIN FILM

Over The Hills To The Poor House

Jim Downs, who is a drunkard, and is away from home in another city, receives a letter from his wife that if he does not send some money she and the children will have to go to the poor house on Saturday. A couple of days later she receives a reply in which her husband begs her to wait until Monday, he will be home and they will all go to the poorhouse together.

RELEASED SATURDAY, JULY 13th, 1912.
Length about 1000 Feet.

The STRANDED ACTORS

Two stranded actors walking the track happen on a piece of newspaper and read that Silas Higgins is wanted to receive a bequest of $75,000 and meet his boyhood sweetheart. Dressing themselves in Western prospector style they present themselves, but quickly are confronted with a letter from the true Higgins and have to make tracks for safety.

RELEASED MONDAY, JULY 15th, 1912.
Length about 1000 Feet.

"HONOR THY FATHER"

By WALLACE C. CLIFTON.

A beautiful story of filial affection. Through reverses in fortune Caleb Harris and his wife become poor and their son John insists on taking them to his home, the old man is proud and refuses, but John, by a ruse, accomplishes his wish and the old folks are made happy.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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MODEL NEW STUDIOS
20th and Indiana Avenues
Philadelphia, Pa.
Berlin, 35 Friedrich Str.

VITAGRAPH

"Her Old Sweetheart"
"Fate's Awful Jest"

Monday, July 8th

1. Oh, Joy! Thrilling and romantic experience of an old maid.
2. A surprise. The unlooked-for and fatal consequences of revenge.

Tuesday, July 9th

"The Curse of the Lake"

A miracle of nature. A legend of the Far West. The spirit of a beautiful Indian girl returns to the white man who deserted her. He and his son die. Their death is accepted as an evidence of the Great Spirit's displeasure.

Wednesday, July 10th

"A Bunch of Violets"

Very sweet and acceptable. A lonely and unhappy actress is influenced for good by the love they convey from a little girl.

Friday, July 12th

"The Foster Child"

Something to be proud of. He honors his foster parents. He is reclaimed by his mother, who deserted him, and honors her.

Saturday, July 13th

"Aunty's Romance"

Happy recollections that bring joy to all. Aunty's experiences lead two estranged lovers to become reunited and happy.

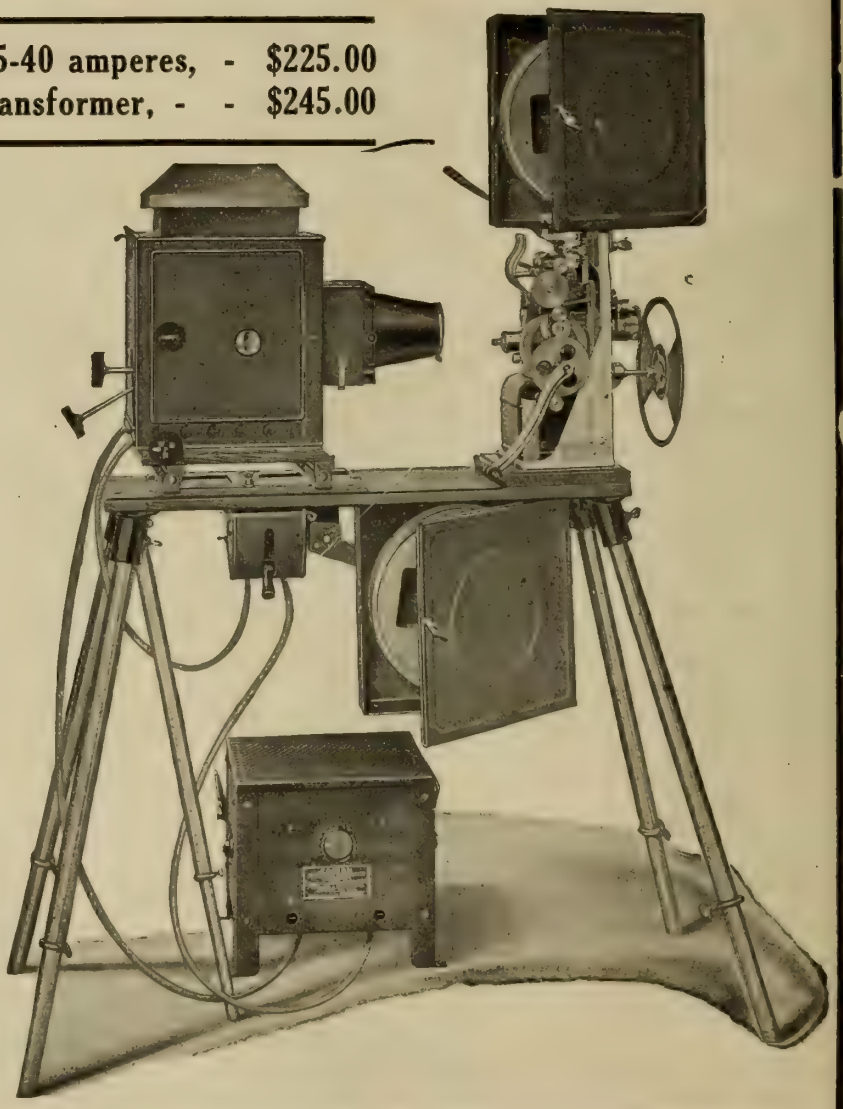
NEXT WEEK	NEXT WEEK
"CONSCIENCE," or "THE CHAMBER OF HORRORS."—Dramatic.	MONDAY, JULY 15th.
"A PERSISTENT LOVER." / "A LIVELY AFFAIR." Split Reel.	TUESDAY, JULY 16th.
"THE REDEMPTION OF RED RUBE."—Western.	WEDNESDAY, JULY 17th.
"HONOR THY FATHER."—Friend in need.	FRIDAY, JULY 19th.
"ROCK OF AGES."—Soulful drama.	SATURDAY, JULY 20th.

THE EDISON KINETOSCOPE

Underwriters' Type "B"

Is the only machine equipped with hardened steel bearings and shafts throughout and is the only one in which all the shafts run in hardened bearings. That is why it stands up under the steady daily grind that kills machines of inferior construction. There are other special features: Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1 1-4 inches in diameter. A very substantial stand.

Price, with Rheostat, 110 volt, 25-40 amperes, - $225.00
Price, with 110 volt, 60 Cycle Transformer, - - $245.00



Current Edison Films

TELL YOUR EXCHANGE
YOU WANT THEM.

July 12—"For Valor," by Talbot Mundy. 1,000 feet. Dramatic.
" 15—"Picturesque Darjeeling, India, in the Himalayan Mountains." 300 feet. Scenic.
" 15—"Madame de Mode," by J. W. Culbertson. 700 feet. Comedy.
" 16—"Nerves and the Man," from "Daybreak," by James Oppenheim. 1,000 feet. Dramatic.
" 17—"Revenge is Sweet." 600 feet. Comedy.
" —"The Maple Sugar Industry at Thompson, Pa." 400 feet. Industrial.
" 19—"The Necklace of Crushed Rose Leaves. 1,000 feet. Dramatic.
" 20—"The Little Artist of the Market," from The New York Sunday Times. 1,000 feet. Dramatic.
" 23—"The Sketch With the Thumb Print," by Harry Furniss. 1,000 feet. Dramatic.
" 24—"The Grouch." 985 feet. Comedy-Drama.
" 26—"The Escape from Bondage," by Bannister Merwin. Being the first story of "What Happened to Mary," produced in collaboration with "The Ladies' World." (This story appears in the August number.) 1,000 feet. Dramatic.
" 27—"The Relief of Lucknow." (The Indian Mutiny, 1857.) 1,000 feet. Historical-Drama.
" 30—"More Precious Than Gold." 1,000 feet. Dramatic.
" 31—"When She Was About Sixteen," by James Whitcomb Riley. 1,000 feet. Comedy.

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Facts and Comments

WHERE is that overwhelming demand for a more rigid and specific censorship of motion pictures in the boroughs of Greater New York? To judge by the many measures for the more stringent regulations of motion pictures emanating from that perennial source of statesmanship, known as the Board of Aldermen, the gentle reader is tempted to believe that the public "is crying for it" and "won't be happy until it gets it." As a plain matter of fact there has never been a time in the history of the motion picture when the craze for censorship was less justified and less apparent. Let us look at the news again. It appears then that the public is not worried about the censorship of motion pictures, but that the Society for the Prevention of Crime is. That dear old S. P. C. Evidently business is bad with these perpetual "witchfinders." They are running out of "good copy" for the newspapers. Their press agent must stir some benevolent old ladies and gentlemen into bequeathing something to this more or less useful society. Says the press agent of the society: "The principal objection which is made to this proposed censorship is that it is too good and too effective and so cannot be passed because of the influence of business and corrupt political opposition." We are used to having the worthy press agent point out the wide and impossible gulf that divides the S. P. C. from ordinary humanity. We have often heard the familiar chorus: "Of course you can never be like us, but be as like us as you can."

*

The latest proposition in censorship is to have teachers of public schools and members of the department of education inspect the films. If they approve, a letter is sent to the Bureau of Licenses and the films may be shown, otherwise it will be a criminal offence to show them. If the films shown excite the special admiration of the inspectors they may be used even on Sundays. No other films but these specially approved for Sunday use can be shown on Sunday. Now we do not doubt in the least, that the proposed board of censorship would be actuated by the best motives. We doubt very seriously, however, whether teachers, dealing constantly with the minds of children, will be able to take such a broad and liberal view as the situation requires. Then again it may be asked: "Wherein has the present method failed as signally as to justify this unceremonious disregard of its work? How has it incurred such lack of confidence?

*

While we do not for one moment believe that any of this crude and ill-digested mass of "reform measures" will ever be enacted into laws, and while we greatly doubt the legal power of the Board of Aldermen to pass any such laws as these proposed by the Society for the Prevention of Crime, we think this present occasion proper and fitting for a word of sincere and honest advice to the manufacturers. There would be no irresponsible outcry against motion pictures and all this silly agitation would probably never been heard of, if the manufacturers or some of them had not for years persisted in a policy of "No publicity." In other words, it is unwise in these days as well to hide your light under a bushel. Time and again friends of the motion picture, among them hosts of readers of the MOVING PICTURE WORLD, had to do missionary work in their own circles in order to make known the excellence of certain motion pictures. No systematic campaign of education has ever been conducted by those who should be most deeply interested in the reputation of the motion picture; i. e., by the manufacturers of motion pictures. Nothing was done to enlighten and influence public opinion by means of the daily press. It is true, that the pictures were constantly improving, that this great industrial art was making marvelous progress, that the personnel of the men interested in the exhibiting end of the business was steadily getting better, but no effort has been made to force this information into the daily press. Some of the manufacturers especially were doing great things and winning golden opinions among the motion picture patrons, but these very manufacturers pursued a policy of "No publicity." Not only was there no initiative to promote wholesome and deserved publicity for the motion picture, but every effort to promote such publicity was frowned upon and discouraged. The result is that the moving picture industry is in too many quarters either misunderstood or not understood at all; its purposes and ideals are not sufficiently known. If in the past we had fostered a good system of promoting publicity, if we had built up a strong public opinion in favor of the motion picture, if we had told the world at large of the great and wonderful things that the American manufacturers were doing, the hue and cry of these reform jacks and jills would be laughed down in a perfect storm of Homeric hilarity.

*

The sooner we realize that in these days no corporation is great enough to be careless of public opinion, the better it will be in the future. There are a lot of corporations that have learned this to their profit. It always pays to take the public into your confidence, especially if you cater to the amusement of the public in a free and democratic country. Even the great traction companies of New York, Philadelphia and Chicago do not deem it beneath their dignity to explain things to the public in large paid advertisements which appear in the daily press. Let us shout the merits of our good films from the housetops. Let the news of great doings in American filmdom find its way into the daily papers of the whole country. Properly prepared and presented, competent information about the doings of American manufacturers would be welcomed in every newspaper office in the country. The manufacturers of motion pictures have the means and the men to put this plan into speedy motion. Such a campaign would be a distinct benefit to every one interested in any way in either the making or showing of motion pictures.

*

Let it be said in conclusion that the vast majority of American film makers are not in need of censorship at all. Out of their studios have come thousands of films which have reflected credit on the American name. They have realized their responsibilities and their great powers for good and they have lived in constant remembrance of these responsibilities. Let these carping critics name the

films, which would justify this quasi police surveillance of a body of men, who yield to no other body in any field of human endeavor in point of character, intelligence or public spirit. To be sure, they are in the business for a return on their investment, but as their works show, they would scorn to enrich themselves at the cost of public morality and decency. On the contrary, they have done an incalculable amount of good. They have made lighter the burdens of those who struggle against poverty; they have brought cheer and sunshine into many a lonely heart and have helped to expand human sympathy and drive away ignorance and prejudice. When the Society for the Prevention of Crime is able to show such results of its work we will be in better mood to listen to its criticisms of the motion picture.

The Meaning and Value of a Convention.

CONVENTIONS have now come to be of great and widespread importance, also any organization which can so grow and bring together its numerously subdivided bodies is of importance. A convention is the highest form of successful amalgamation and when once called together and established, marks the beginning of a universal control for the good, of all of its adherents.

No event more thoroughly emphasizes a "coming of age" than a convention. An immature, undeveloped organization, cannot command the necessary capability or power requisite for convention purposes; deep strength and broad influences alone gather force equal to the far-reaching effects of convention purposes.

Leaders are always required in all walks of life, and under all conditions of society. The pressure of growing conditions forces to the front men of ripe experience with strong minds, and high purposes; actuated by reasonable and ambitious aims, to develop the best among the rank and file of those of kindred pursuits. Outgrowing the original confines of their beginnings, these personalities forge to the front and often become national in both influence and reputation. The school of leadership is one of the most trying and thorough, so that it is usually safe to assume that under modern democratic conditions personal authority and self-aggrandizement are impossible.

The truth of the strong principles of "government by the consent of the governed" is nowhere more apparent than in conventional assemblies. Here having come together for mutual profit, competition of highest thought and suggestion is keen. The greatest possible good for the greatest possible number is sought, those principles which can produce such results are introduced, binding themselves to those principles as rules of guidance, laws are enacted, and by consent enforced, to obtain the end sought. In the broader field of inductive legislation, conventions are authorized to speak to state and national governments concerning the adoption of such laws as may best serve not only their own interests, but also the best interests of the public at large.

True growth is educational; progress is the enemy of error; attainment is the foe of deterioration. Always advancing, the moving picture has risen to one of its highest possibilities now that it has become necessary to hold conventions for the purpose of doing for it all that a convention can do as instanced in the preceding notes. No one valued more highly the convention value to the moving picture than did the late editor of the MOVING PICTURE WORLD; indeed it may be said that he became a martyr to the cause, for nothing but the great value of a convention as he knew it, could have torn him away from his multitudinous duties to go so far and devote so much time if the issues were not of paramount importance.

Moving pictures have now reached such maturity that their management is beyond the limits of the few. So complex has become this great enterprise that exceeding all anticipations, whether viewed from an industrial, commercial, amusement or educational point, it is too big and too important to remain subject to individual conditions. In convention assembled it now becomes the property of the people. Men of no mean ability are becoming leaders, molding opinions and formulating plans to place applied cinematography in the front ranks of the sciences and arts.

Drawn from all grades of life the moving picture is now in the hands of the capitalist, the lawmaker, the scientist, the scholar, the artist and the artisan. The product of the centuries, it first descended to mean depths, only staying there long enough to prove its superiority to such incongenial surroundings in unworthy hands; it now has arisen to take its rightful place among the accepted and proved requirements of the most enlightened days of the world's history. From the moving picture conventions there will go forth rules and regulations which shall govern all branches of the work, taking from questionable debate that which can now be wisely and profitably determined. The highest conventional point will have been reached when its educational features shall have become clearly defined. The power of the convention will educate moving picture people, while the moving picture people will also bring the moving picture to the front as the great educator. Two great present-day hindrances to moving pictures, i. e., inordinate criticism, and incapable censorship, will be eliminated by the power of convention work. The atmosphere of a genuine convention is powerfully antiseptic, and pregnant with newer and purer life and ideals.

Now that we have state conventions with a prospect of even a national, and later no doubt an international convention, the moving picture has reached a zenith. Nothing in its previous history is of such importance, nothing in the future can more enhance its value; its best life and noblest purposes are assured.

An annual convention is at once a filter and a feeder; it eliminates these errors; it instils the better nature. No lover of the pictures now need be fearful lest any mishap deprive the pictures of their value; the convention is as safe as a sacred trust.

If it were necessary to mark the most distinctive work of future conventions it is easy to predict that it will be along educational lines. There is a limit to the managerial and the mechanical, there are boundaries for the commercial and productive, there is no end to the educational. In the years to come vast fields of learning must be traversed, ever and greater possibilities accomplished; the present-day halting and labored—progress will have passed away, and what at present the moving picture has not been able to accomplish, will eventually be realized by means of the open door of the moving picture in convention.

W. H. J.

A GERMAN TRIBUTE TO THE LATE JAMES P. CHALMERS.

A pioneer of the moving picture industry has gone from among us, a man who rose from modest beginnings to a mighty influence. Unmoved alike by envious enemies or tempting friends, he followed the right path. He was a noble character, the founder and editor of THE MOVING PICTURE WORLD, James P. Chalmers. He was one of the noblest of men. Peace be to his ashes.—Dr. Berthold A. Baer in "Der Kinematograph."

Why Some Plays Fail

By Louis Reeves Harrison.

IT is claimed that 99 per cent. of all the photoplays launched sink at once through weak or faulty construction. They may have some good material in them, but most of it is unfit for use and so badly put together as to be of no value whatever. What I have to say on this subject, however, pertains exclusively to those which appear on the screen, the ones we generously and hopefully tolerate.

It is commonly supposed that producers are indifferent to photodramatic quality in releases that sell well through clever commercial arrangements, but I have no reason to think this is true. Nearly every manufacturer I have met is alive to the necessity of turning out superior goods—high merit is half the sale—and not a few of them have exhibited anxiety to improve on what they are doing. This does not mean, however, that any of them have more than a vague idea of proportioning expenditures.

Hundreds of dollars are thrown away on burning houses, autos, bridges or other structures which give the spectator a mere glimpse of what is going on and no thrill whatever. People in front know that destruction of that kind is more or less of a fake, and it is absolutely without effect unless the action calls for it strongly. But this is a trifling waste of money that might be otherwise better employed when compared to the lack of system in staging a piece.

In illustration of a very common expenditure without adequate return let us deal with a concern able to carry a few leading actors on salary and pay special types five dollars a day. It would be astounding to those not familiar with studio methods if I could truly state the days that actors—in many cases where they are made up and in costume—are *compelled* to remain idle when ready and willing to do what is required of them. Many have told me that this outlay is double or treble what it should be for no better reason than the inability of those in charge to adjust the settings to the call for characters.

The gist of all this lavish expenditure on details unimportant to those in front, or of unwise use of those supposed to portray the action, lies in a false economy at the outset in not providing amply for the *selection* of what is to be acted. One good scenario editor is worth a whole force engaged in sorting over the ruck of those who do not know the first principles of dramatic construction. Such an editor working in combination with an art director—he is the most needed man in the business—could so well provide the starting point that work all along the line would be facilitated, leaving stage directors to their specific duties.

Once a play is started, the art director must see it through the stage presentation from both the eliminating and the suggestive point of view of a critic. He is the main responsible factor in the removal of the hackneyed and artificial devices of old theatrical men and the substitution of what gives freshness, variety and vigor to what is rarely comprehended as a distinctive art in itself. Very many plays begin with the timeworn subterfuge of a letter supposed to explain the feeble situation. One may assume the presence of a small percentage of weak-minded individuals in a mixed audience, but normal people prefer to do some thinking for themselves and prefer photo-action that explains itself. Stale and strained explanatory devices are made necessary by the lack of dramatic quality in the story to be told on the screen.

By putting more money into what is to be developed, producers will find the development itself less difficult and expensive. But no producer can expect at this stage of the game to get hundred dollar plays for twenty-five dollars, though it would not be unfair to pay fifty down and fifty on presentation if the dramatic critics approved—whatever their faults, dramatic critics are not insincere. This second payment is often made by publishers with results that might be expected. Authors return the compliment in loyalty as well as quality.

As soon as photoplaywrights feel justified by fair compensation in putting forth their best efforts the present scarcity of original scenarios will be relieved, and such efforts will lead to a lessened subsequent expenditure that will largely overbalance the increased first outlay. Most of those who started well and should have been nurtured have been half starved or driven to more profitable fields of work, but there are plenty of men who can rise to the occasion when one comes into existence. Present rates for splendid plays are farcical.

There are no schools in which playwriting can be learned. It is largely a question of telling a story cleverly or entertainingly or forcibly or impressively on the screen, and the fact that all producers go to writers of fiction for their adaptations shows that writers of fiction can use the new medium after acquiring the knack. Those of us who have converted published stories into photoplays and photoplays into magazine stories realize that the whole thing is less a matter of form than of mental concentration.

It is well nigh impossible for any successful author of stories told in print or on the screen to name the forces at work in the process of composition. What is called imagination may be a rearrangement of ideas and incidents drawn from a hundred recollections or he may start with the abstract and give it form through dwelling on it with sympathetic interest. The main thing is to construct a torch that will light other minds. To do this he must be capable of understanding that an abstract element should be interwoven with the human characterization and the exposition of the plot, the foreshadowing of events, the element of suspense and all else that contributes to curiosity, interest and satisfaction.

It is something of an art to tell a good story in any form, yet it should not be difficult for any master of the literary charm to exert it with equal power in this new medium, but there *must be* one or more "pursuing thoughts" to light the way and effect an after-glow. Those authors who are accustomed to cover a bare skeleton with fancy verbal draperies and fool the editor with dialects will find it difficult to write photoplays, where there must be something doing most of the time.

Most plays would *not* fail if they presented an absorbing segment of human experience that we all recognize or showed the working out of a theme kindling our sympathies, whether the setting be ancient or modern, or aroused our keen expectancy not to be ultimately disappointed by stale conclusion, and they may be of any time and place if interest is held by the art of the story teller to an end that makes a lasting impression of value to-day. It is not enough to copy what some other man has done some other time.

We need not expect variety except from the original author, and his work is not to be had for the mere asking. We need not expect strength from the weak and inexperienced. We need not look for truth from the insincere nor what is fresh from those long run stale in theatrical quackery. Charm and vigor must exist in the scenario or the story is rarely worth development and presentation.

Studio Saunterings

By Louis Reeves Harrison.

AMONG the producers of moving pictures there is one, Edwin Thanhouser, who is widely known by his works and in the theatrical profession, who was one of the first of the independents, and who was actually the first of them to erect a large factory, yet events have so shaped themselves that I met him personally for the first time after his plant was sold and he was getting ready to retire from the business.

The only time we came near becoming acquainted was when I was asked to convert one of his playlets into the form of a magazine story last winter. It was "The Guilty Baby," and I was very anxious to see him about it for some reason or other—possibly I could not bear the thought of one so young having "A Blot in the 'Scutcheon"—but we failed to connect and the pleasure of meeting Mr. Thanhouser for the first time was reserved for a studio sauntering.

I was prepared to meet a very interesting individual and was not at all disappointed when I strolled into his place at New Rochelle and was received by the head of the business with a courtesy that was charmingly unaffected. While Mr. Thanhouser is a thorough business man, one who gives close attention to the multitudinous details of production in all its departments, he has none of that pseudo-importance of manner often shown by men who have risen by their own efforts to leadership and wealth.

MR. EDWIN THANHOUSER,
Founder of the Thanhouser Company.

Possibly his modest attitude is due to a wide and varied experience. He was at one time an actor, played under Charles Frohman and David Belasco, even under the late Alexander Salvini. Later he conducted his own stock company in Milwaukee, in Atlanta and in Chicago. In the first-named city he made a record, that of giving 3,500 performances without closing his theater. He was also the first theatrical manager in this country to produce on the stage Ibsen's "Pillars of Society" in English.

While it is not at all remarkable that he should enter upon the production of moving pictures, it has always been a matter of interest to me how such men found their way successfully in this new art. It is a matter which engages both attention and curiosity, this turning from the beaten path into some venturesome side issue, so I asked Mr. Thanhouser how it all happened.

He replied very modestly as follows:

"About five years ago while on a visit to New York, in connection with one of my various dramatic stock companies in the West, I met a fellow-actor, one who had formerly been associated with me in the same company. His recent connection with one of the moving picture manufacturers greatly interested me and at his suggestion I investigated the then budding industry. My large theatrical interests in the West kept me from seriously entering the moving picture field at that time, but when I sold out my theatrical interests, I came East and immediately started activities in the moving picture field."

Very few of those who have entered upon the preparation of plays for the screen can boast of any such record—I'll take back that word "boast," as I have heard more bragging from old theatrical men than any other class in the business, whereas I had difficulty in eliciting these few facts from Mr. Thanhouser. I will start over again and assert that I have met very few men so well equipped by taste and experience for the production of moving pictures as the one I am writing about.

It is obvious that what such a man learned in his varied capacities, as actor, stage director, manager, and producer of stage plays, must be of high value in his present undertaking, but Mr. Thanhouser has undoubtedly learned a great deal that he never knew or even dreamed of since he began releasing photoplay reels.

Aside from the business and mechanical problems to be solved there have been artistic difficulties which he has overcome, and the greatest of these are yet unborn. While success must be gratifying to those whose labors in this field have been generously rewarded, the greater achievements of the future must emanate from men of advanced ideals whether they act alone or in connection with the first explorers—those who have blazed the way through technical difficulties.

I have been prophetic enough on this subject for the past two years. Those who keep posted realize what I mean when I give utterance to well-founded faith in tremendous improvements yet to come. On this account I cannot help feeling regret that Mr. Thanhouser has disposed of his plant and expects to enter upon a period of recreation about the first of next December. He is really going to quit and actually intends to enjoy himself for awhile at home or abroad, but perhaps he will miss the pictures almost as much as they miss him.

In preparation for this event he has gathered together some very efficient directors, including Lucius Henderson, who has been engaged in completing the two-reel subject, "Under Two Flags"; George Le Soir, whose thorough and painstaking work is beginning to be felt, and delightful Jay Hunt, whose theater lore is so rich that he staggered me when we became reminiscent.

I must add to these strong personalities one of those who always stands half way between the studio and that outside the gate, one of those friend makers like Mr. Dougherty, of the Biograph Company; Mr. Spedon, of the Vitagraph Company; Mr. Hoagland, of Pathe Freres;

Tom Cochrane, Levine and other amiable buffers who survive on hard knocks; I refer in this case to smiling Bert Adler. It was he who met me at the door with a glad hand, who piloted me through the picturesque studio and who brought me all the way back from New Rochelle to the perils of New York.

Mr. Adler has no peer in the kindness he extends to outsiders, but he seems to take his cue from those in authority—my very first impression of the place was that it housed a happy family. There is an air of refinement and cleanliness about this studio, which exerts a powerful though invisible influence upon all connected with it and seems to percolate into the pictures themselves.

After all I have said against adaptations as compared to original plays of modern purpose and strong sympathetic interest, I am compelled to admire such screen presentations as those shown me at the Thanhouser Studio, especially two new releases, "The Merchant of Venice" and "Under Two Flags." Of the former I shall have something to say in a future number—I was strongly attracted by its costumes and settings, and openly praised its exteriors on the spot, but I may as well go into details about an earlier release, one which may be ready by the time this article sees print.

"Under Two Flags," an adaptation from the novel of that name by Ouida, was in process. I could only see fragments of it during this visit, but it seems to be one of the most ambitious plays of this kind the Thanhouser Company has yet attempted. It tells the story known to most of us of the Hon. Bertie Cecil, a popular officer of the English Life Guards, who generously takes upon himself the crime of forgery committed by his younger brother, a weak-minded young man involved in financial difficulties. Bertie escapes from the officers of the law and gives up the protection of the flag he has served, thereby ruining his own career for motives which have never been entirely satisfactory to readers of the novel.

A railroad accident in which he is supposed to have perished stops all pursuit and eliminates his identity for a number of years. He in truth reaches Algeria and enlists in the French Foreign Legion. There he wins fame for bravery, but fails of promotion through having aroused the hatred of his colonel. He only reaches the grade of corporal after a service of twelve years under the French flag.

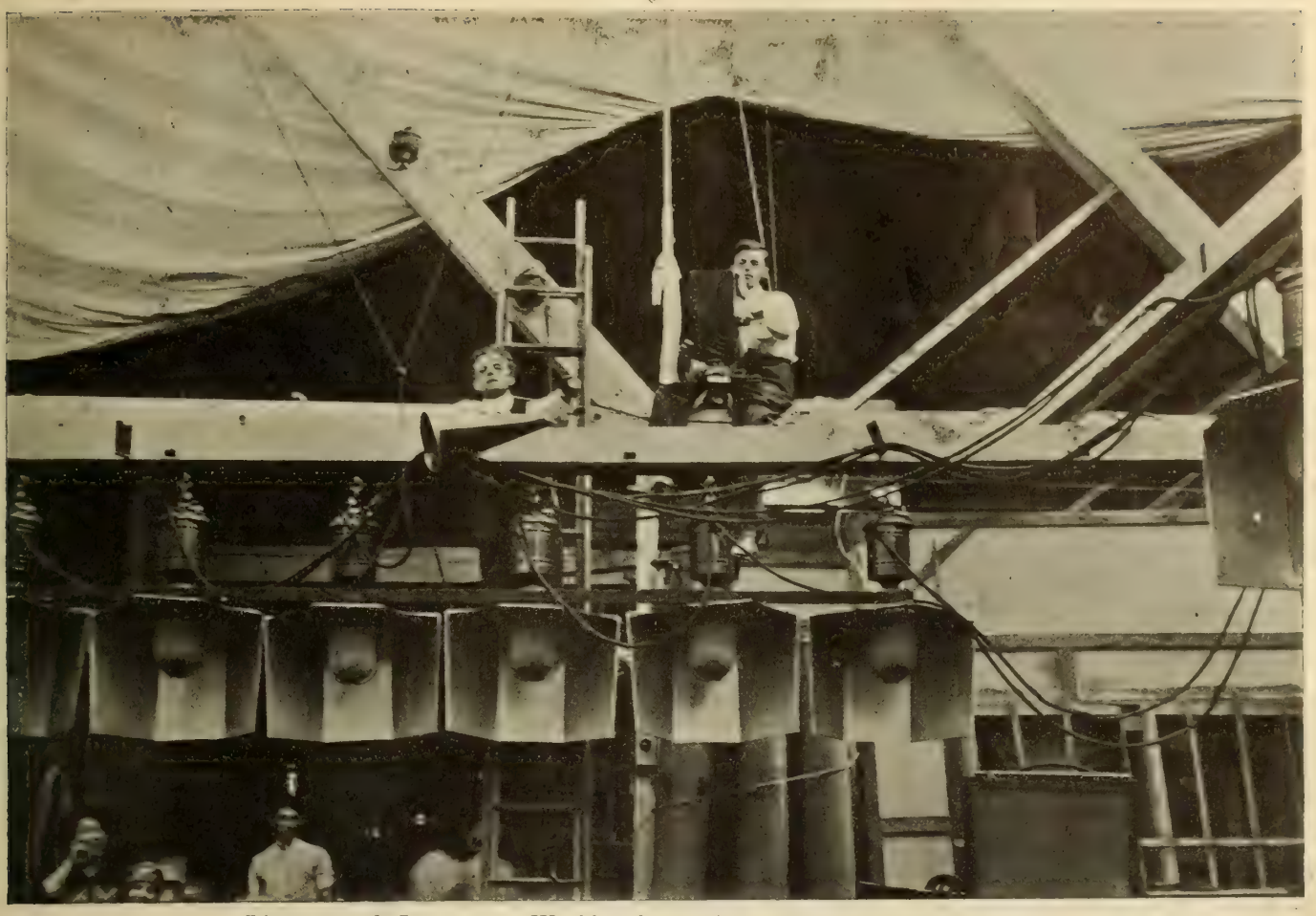
In this new existence he meets a beautiful young vivandiere named Cigarette, who falls in love with him. She eventually saves him and his detachment from destruction by the hostile Arabs and for this act is made a member of the Legion of Honor. During the presentation of the much-coveted ribbon, which is the insignia of that order, there are a number of English people of prominence watching the ceremony, and Cigarette notices that Bertie Cecil recognizes them.

One of the ladies in this party of English visitors is the sister of Cecil's most intimate friend in the Guards, who has at one time given Cecil her purse, containing all she owned, in sympathy, and he has preserved the purse, as well as the tender memory of the girl herself.

This recognition becomes mutual and the English girl meets Cecil secretly, where they are surprised by the unfriendly colonel. His superior officer makes a suggestive remark and is knocked down by Cecil. The latter is tried by court-martial for this serious offense and is condemned to death.

Cigarette now appears in the principal role of sympathetic interest. In Frank Stockton's famous story, "The Lady or the Tiger," a woman is called upon to

Rehearsing a Scene While It Is Being Set Up.



Director and Cameraman Working from Girder to Secure a Novel Effect.

decide the fate of the man she loves. It is up to her to decide, when he is placed in a room in an arena, whether a door shall be opened that will allow wild beasts to destroy him or another door opened which will place him in the arms of the woman he loves. Stockton lets the reader decide, but Cigarette settles the question in an example of noble magnanimity. She rides like a fiend to reach the headquarters of the marshal who decorated her with the Legion of Honor and wins a pardon for the brave soldier. On her return she encounters a sandstorm, dares enter the camp of hostile Arabs when her horse is exhausted, secures a fresh mount and reaches camp just as the firing squad is about to execute the prisoner. She rushes in front of him, waving the pardon, and is shot down in his stead.

Such is the story of "Under Two Flags," made fascinating to thousands of readers by the novelist's skill in depicting scenes of highest dramatic value, but I doubt if any moving picture producer can satisfactorily cover the many incongruities of this story. There is nothing particularly valuable to society in the degradation of a clean character for the sake of a feeble one, and Cigarette's highly theatrical death would be an impossibility under any circumstances. It is rankly impossible that a squad of soldiers detailed to shoot a prisoner would pour their entire volley into the body of a woman giving every evidence that she had secured his pardon. I do not know how the Thanhouser play will end and this episode is probably not very important, but it is one of many such scenes which make adaptations from old stories that lack strength of appeal to modern intelligence.

Poignant scenes or situations of sorrow reach out with their purifying effect most powerfully when they pertain to life as we all recognize it. If our sympathies are not quickened by some similar experience in our own lives these scenes and situations must be consistent in every detail so that we can imagine they are presented as if they actually occurred.

In nearly every studio I have visited I come across enthusiasts who point out the merits of the pictures exhibited and explain how wonderful it all is. It *is* wonderful. Almost every detail of the evolution of this new art is amazing to those deeply absorbed in the production of photodramas, but my point of view is that of people who go to the little theater by millions and go there thousands of times, comparing the thousands of plays turned out every year irrespective of brand.

I find those who make a business of studying motion picture audiences closely are agreed that, aside from farce comedies, very few pictures get further than the screen, where they are watched with hopeful curiosity, good-natured toleration, or a form of ironical amusement. The people in front have no idea of the tremendous expenditure of time, taste, energy and money put into these photoplays; they are only concerned with results and must be entertained in accord with their way of thinking. Their way of thinking is of the hopes, trials and struggles of to-day, not of what concerned other people in other lands and other times.

The resurrection of old plays and revival of old novels is educational in a way and the high-sounding names of past celebrity may serve to impress the unthinking, but such plays stay on the screen—they are either studied or merely tolerated—and they never set throbbing the great common heart of humanity.

I must admit that the plays going over and gripping the hearts of moving picture audiences are painfully few and far between, but they appear now and then like

Battle Scene from Thanhouser's "Under Two Flags."

brilliant little torches to light our way in the evolution of this fascinating art. When they do come the audiences sit enthralled, and remembrance of these illuminating exceptions is what brings the people back again, forever hoping for the charm and variety of what is new.

The Thanhouser products show dignity of conception and execution, but I do not think that they are the best Mr. Thanhouser can do by any means. He has gone so far into the development of the photodrama that I would like to see him continue or to have him come back some day and start in fresh and strong with plays of modern theme or of progressive spirit. Those he has turned out are a credit to his taste and intelligence and they bear the marks of his skill and training, but we are a long ways from the ultimate and I think many will join me in saying to him when he goes away for rest and recreation what he was kind enough to say to me at parting—"I hope you will repeat the visit and stay with us longer."

MAJESTIC STUDIO NOTES.

Mr. Robert Goodman has joined the producing staff at the Twenty-first Street plant. Mr. Goodman was formerly scenario editor and producer for the Melies Company in California where his work as a producer of Western picture stories earned for him a high reputation.

Miss Anna Lehr has been added to the Majestic Studio forces. Miss Lehr is a splendid actress and had her first picture training with the famous original Biograph stock company. Besides being a good actress, Miss Lehr is an extremely pretty girl, whose smile is like the summer sunshine.

The Majestic management has purchased another new six-cylinder, seven-passenger car, to be used for transporting actors and props for the regular out-door work of the company.

"GARDEN OF ALLAH" GOES WELL.

Mr. J. P. Read, Jr., of The Garden of Allah Film Co., reports rapid sales of territory for his three-reel feature, "A Trip to the Garden of Allah." The play, following its successful season at the Century Theater will be produced in Chicago, Cincinnati, Cleveland, Pittsburg, Philadelphia and Boston this coming season. One of the foremost and best-known lecturers in America is negotiating with Mr. Read to secure the rights for using this feature at such high class places as the Carnegie Lyceum in New York City, where it will probably open within the next few weeks. Mr. Read has received many offers to exhibit his production in some of the leading Broadway theaters.

"DON," THE WONDERFUL HORSE.

"Don," the horse that has been appearing in vaudeville and earning $500 a week and whose value is said to be more than $10,000, plays the leading role in "The Equine Spy," the Solax two-reel feature release of August 23.

The horse does wonderful, almost unimaginable "stunts." He carries messages, steals papers and ammunition. He displays more intelligence that some human beings. The owner of "Don" values him at $10,000. A horse with an earning capacity of $500 a week or $20,000 a "vaudeville year" is surely worth $10,000, if not more.

"Don" is a fine-looking horse, jet black, lean, a thoroughbred and has all the characteristics of a racehorse. He is a fine specimen and possesses that nervousness always so evident in high bred animals. Anyone with red blood gets a thrill of pleasure after a glimpse of graceful "Don" going across a stretch of country bearing on his back wounded Darwin Karr or carrying Fannie Simpson to Karr's rescue.

BOAT SHOW IN HOLLAND.

A Dutch barge owner, of Rotterdam, Holland, who had a boat that was unseaworthy and too old for traffic, fitted it up inside as a cinematograph hall, and the barge is now being towed up and down the Maas and the Dutch canals, visiting every town and out of the way village. The people flock in great numbers to see the moving pictures, which they had no chance of doing before. He is coining money.

ing toward the bridge to join her. There was no picking of steps for him, excepting the one for his right foot. He struck it fair in the center and the cold water immediately afterward.

He was drowning most beautifully when the old miller plunged to the rescue.

What a chorus of yells and storms of hand applause now broke from the sedate quill pushers and their fair companions!

"Quiet! Quiet!" roared Producer Eagle, who wanted to tell his camera men when to end the scene. But he might as well have invoked the storm.

When the din ceased, Mr. Eagle asked the camera men if they had heard his instructions. On being answered in the negative, he said with philosophic calm, "I knew you couldn't."

The next experience reserved for the visitors was that of taking part in the production of a moving picture. "The Pennant Puzzle" was the title of the subject and preparations had been made beforehand for the seating of the guests in an improvised grandstand. Chauncey D. Herbert, the producer, instructed the sightseers just what to do, and especially enjoined them that they should put plenty of ginger into the action.

The scene was supposed to show the action of a frenzied lot of baseball fans who were adverse to the umpire's decision. The newspaper men and their lady friends acted their parts to perfection, as will be seen when the film is released. Fists were shaken, and angry glances and cushions were thrown, at the offending official. Then as the excitement grew fiercer, part of the mob rushed into the ground and knocked him down. Producer Herbert restored quiet and complimented the visitors on the realism of their efforts.

About two hours and twenty-eight minutes after the arrival of the visitors, it was announced that the moving pictures taken of them at the entrance was ready and would be shown in the private projection room of the plant. It took about an hour before all the visitors could gain entrance, and much laughter and applause marked the running off of the film.

About six o'clock the well pleased sightseers left for Riverview Park, where they spent the evening.

The Pittsburgh Convention.

William J. Sweeney, who attended the convention held at Pittsburgh, June 24 and 25, reported to me that the proceedings were enthusiastic and conservative, also that the members present were thoroughly representative of the entire state of Pennsylvania. About 200 were present. M. A. Neff, national president, and C. M. Christiansen, national secretary, were there in their official capacities. Sam Morris, the national vice-president from Ohio, was also present. Prominent among the delegates in attendance were: J. H. Mercer, Wilmerding; John Wick, Jr., Kittaning; James Smith, Hazelwood; Mr. L. E. Wick, Vandergrift; Mr. Lotto, Beaver Falls; Harry Klehm, Henry Poke, Charles Bennett, Mr. Delves, Ed. Fisher and C. Bennett, all of Pittsburgh; Mr. C. Jeffries, Philadelphia, and H. A. Victor, McKeesport.

Pennsylvania will send a large contingent to the Chicago convention, those from Philadelphia and Pittsburgh promising to be especially large. The Philadelphia representation will be headed by Dr. W. Stuempfig, who intends making arrangements for special cars in which delegates will be taken up while the train is en route.

Mr. Sweeney is elated over the prospects of the convention and gives it as his opinion that the meeting will far exceed the highest hopes of the members, so far as numbers are concerned. He states that things are going along very smoothly and satisfactorily, and that every committeeman is giving the best work that is in him to make the convention a notable success.

Chicago Film Brevities.

Ben Michaels, one of the owners of the Western Feature Film Company and the Oriental Film Company, of San Francisco, also the owner of the Silver Palace Theater, Royal Palace Theater, Gold Palace Theater, Shanghai Theater and California Theater, all of San Frncisco, paid a very pleasant call at the World office last week. Mr. Michaels, is the accredited delegate of the California League to the national convention here. He will leave for the East shortly and will return to Chicago in time for the convention.

* * *

The manager of the machine department of the Kleine Optical Company advises me that the month of June has been marked by a very active business. Forty-five projecting machines, including Powers, Edengraph, and Edison, were sold.

Another "Independent" Split.

Ranks of the Universal Company Thrown Into Disorder by Withdrawal of New York M. P. Company.

Another sensation was sprung in Independent motion picture circles on Thursday, June 27, by the withdrawal of the New York Motion Picture Company, better known as the "Bison," from the recently formed Universal Film Manufacturing Company. An immediate result of that withdrawal was a battle royal for the possession of the New York M. P. Company's plant at 251 West 19th Street and the arrest of some of the attacking forces, which were headed by P. A. Powers, of the Universal Company. The persons apprehended were taken to the night court and discharged, but the New York M. P. Company were left in possession of the plant.

Failing in the attempt to gain forcible possession of the Bison plant the officers of the Universal Company took their cause into court and secured a temporary injunction against the Bison people, prohibiting them from advertising and marketing film until such time as the ownership of the plant could be properly decided. The hearing was set for Wednesday, July 3.

Claiming that Messrs. Baumann and Kessel and other employees of the Bison Company had unlawfully removed property of the Universal Company from the premises at 251 West 19th Street, the latter concern caused Messrs. Baumann and Kessel to be arrested upon the charge of grand larceny. These cases were set over till July 9 to await the decision of the Court in the injunction matter.

The Universal Company followed up its injunction proceedings against the Bison people by cancelling the orders of the Empire Film Exchange, owned by Messrs. Baumann and Kessel, for film. This action brought forth an injunction against the Universal to compel it to continue to fill the orders of the Empire.

In line with the action of the Universal in attempting to secure possession of the Bison plant in New York City, W. H. Swanson was despatched to Los Angeles to take possession of the Bison plant there. But the Bison people were prepared for this move and advised their employees by wire to resist all attempts at seizure, at the same time sending H. J. Streyckmans to Los Angeles to reinforce those already on the ground.

Regarding the conflicting claims of the several interests involved the Moving Picture World does not venture an opinion. The matter is now in the courts and will be properly sifted and adjudicated in due time. As to releases the Universal management declares that it will continue to release a full program as advertised, including Bison, Ambrosio and Itala, regardless of the deflection of the New York Film Company.

There is considerable uncertainty as to the causes for the rupture. On this difference of opinion there will probably be no agreement. The resignation of Mr. J. E. Brulatour is said to have started the trouble and that incident is said to have been precipitated by the unwillingness of certain factors to consummate the contract with the Eclair Company for its American plant. As the matter stands now the Eclair Company is not in the Universal. Mr. Brulatour has gone to Paris, but will continue to represent the Eastman Company in its dealings with the Independent manufacturers.

Film Supply Co. Non-Committal.

Regarding the split in the ranks of the Universal Company the members of the Film Supply Company are not saying much. They are unanimous, in the statement that they have enough to keep them busy supplying pictures to a constantly increasing number of exhibitors. Many new exchanges have been established throughout the United States and the average of sales has increased steadily since the company started business.

There is a business-like air in the company's offices that approaches that which pervades No. 80 Fifth Avenue.

INJUNCTIONS HEARD.

In the matter of the petition of the Universal Film Co. for an injunction to prevent the New York Motion Picture Co. from advertising and selling pictures, Justice Gavigan, in the Supreme Court, Wednesday, July 3, modified the terms of the injunction to permit the New York Motion Picture Co. to advertise and sell its pictures, pending the trial of the case, but forbids it from disposing of any of its property.

In the case of the petition of the Empire Film Exchange to compel the Universal to deliver its regular releases, Justice Gavigan dissolved the temporary injunction upon the ground that there was no contract between the parties to the action. This leaves the Empire without Universal pictures.

"The Danger Line"—(Cines)

Reviewed by Jas. S. McQuade.

IF one were to ask for the title of a film that would stand the strictest scrutiny for a well connected story, clearly and directly told, and for acting and action that bring out strongly the characters and incidents, I would not hesitate to name "The Danger Line," by Cines, which will be released by George Kleine on August 10.

The acting is especially admirable, it is so well poised, restrained, expressive and dignified. Mlle. de Leka, in the part of Mrs. Berni, the wife who thinks she is neglected because her busy lawyer husband has so little time to devote to her, is a splendid acquisition to the Cines studio forces. She is from the Theater Capucines, Paris, and one would not require this knowledge to determine her nationality; for the vivacity and emotionalism displayed in her impersonation are sufficient to tell it.

Mlle. de Leka has a face so expressive that it reflects her every thought at will. Just watch that scene where her brother Paul interrupts the tete a tete, which has developed into a kissing bee, between the wife and the unscrupulous Robert. All the wiles and smiles of a good woman, who has stooped to folly and is endeavoring to hide her secret, are employed in the most natural manner. There is also skillfully shown the nervousness of manner due to the unlooked for interruption and to the anxiety that her brother shall have his suspicions quieted.

The supper scene, which reveals the true character of Robert, is another bit of finished acting. Appetite and the glow of enjoyment flee at once when Mrs. Berni sees Robert at table with another woman. When the brawl between them comes, Mrs. Berni totters from the room on the arm of her brother, in horror and self loathing. The mental torture and struggle for self-control are seen in the blanched face and shrinking figure.

Lorenzo Lupi is a pantomimic actor of fine dignity and force. Indeed, the pantomime is confined to facial expression alone, as gesture is rarely used in his fine impersonation of Paul. The Robert of Guido Serene is a well studied part, marked by artistic touches that betray the finished actor. He will be remembered by his success in the title role of "The Inventor's Secret." Mr. Berni, the solicitor, who appears only in two short scenes of the production, is presented to the life by Carlo Moltini, whose great characterization of Brutus, in the Cines subject of that title, will always remain a classic in photoplay acting.

Properly projected, there will be no ground for adverse criticism of this one-reel film, which is stamped by excellent photography throughout.

Mrs. Berni, the wife of a hard-working solicitor, feels neglected because he cannot spare more of his time with her. A little vain, and fond of the society and admiration of the opposite sex, she shows preference for an acquaintance, Robert, an attractive young man about town. Robert has little money, but an extraordinary disposition for spending it.

He makes violent love to Mrs. Berni, who is flattered by his attentions, but is foiled by her brother, Paul, who has learned of her infatuation. Paul calls on his brother-in-law with the hope of influencing him to spend more of his time with his wife, but the lawyer pleads pressing business. Then Paul takes the matter into his own hands.

While in his office one day, Robert calls to borrow money. Paul refuses him. The spendthrift then requests a loan from Mrs. Berni, after one of his love scenes. She immediately calls on her brother Paul, and requests the amount. Paul guesses her purpose, but hands her the money.

Determined to save his sister, Paul calls on an actress whom he knows had at one time been admired by Robert. From her he learns that she has been spurned by her old-time admirer. Learning that Paul's sister is intended as the next victim, she promises to help him and have revenge on Robert. She writes a letter to Robert, asking him to give her a farewell dinner in a fashionable hotel, as she is leaving for another city. Robert complies and the evening is set.

Informed of the date, Paul takes his sister on the same evening to the same cafe, securing a table where his sister can observe Robert and his companions without being discovered. On the entry of the party, Mrs. Berni at once recognizes Robert's voice and gasps in surprise as she watches

Scene from "The Danger Line" (Cines).

him go to his table with the other men and women of his party. Paul, whose back is turned to the roisterers, pretends to be ignorant of their presence, but gloats inwardly over the disillusionment of his sister. As the dinner at the other table progresses, Robert and his former flame engage in a wordy conflict. This soon develops into a physical encounter that is stopped by the intervention of the other guests of the party. Mrs. Berni is shocked and horrified at the revelation of Robert's true character, and asks Paul to assist her from the room. He escorts her home, and suspecting that, in her despair over her folly, she might do herself an injury, he conducts her little boy into the room to which she had retired. The sight of the child gives her a sweeter view of life and she presses him to her heart. Thanks to her brother, Paul, the danger line was passed.

GLEANINGS FROM ALL OVER.

J. J. Bush, of the Vitagraph, was recently in Colorado Springs taking pictures of points of general interest. He also made a trip over the Short Line to Cripple Creek and used his camera a good bit of the way. He afterward went on to La Junta, where he met a large gathering of Vitagraphers, who will later return to Colorado Springs, where they will remain most of the summer, staging Western comedies and dramas.

The organized German theatrical managers in Berlin have decreed that none of the actors in their employ shall appear in moving pictures. This action, of course, affects only those connected with the regular dramatic companies and can have no effect on those prominent independent actors who recently have been appearing in scenes from classic plays.

A recent dispatch from London gave a description of a demonstration at the Royal Institution by Professor William Stirling of an invention by means of which cinematograph films and gramophone records can be presented simultaneously, with sounds and movements in perfect unison. Professor Stirling said that the invention, which was due to the ingenuity of M. Leon Gaumont and his collaborators, comprised two electric motors of identical pattern for driving the gramophone and the cinematograph. There was a special arrangement by which any want of accord between the sound and the movement could be immediately rectified. Records were shown of a cock crowing, a person speaking through a telephone and a man playing a banjo.

MAJOR LILLIE WARNS EXHIBITORS.

The Moving Picture World,
New York City, N. Y.

Gentlemen—The fact that Judge Gerard denied a temporary injunction pending the trial of our action against the Buffalo Bill & Pawnee Bill Film Company, will not relieve the present exhibitors of the moving pictures of the "Life of Buffalo Bill" of responsibility, for they will, without doubt, be compelled to account to us in the end for their use.

We have appealed the case to the Appellate Division of the Supreme Court and there is no doubt or question in our minds what the final outcome will be.

We will endeavor to have the question decided as quickly as possible in order that intending purchasers of these films may be protected from future complications. Very truly yours, G. W. Lillie, manager Buffalo Bill's Wild West & Pawnee Bill's Great Far East Company.

NEW BELLEVILLE, ILL., THEATER.

The Louise Amusement Company, of which Louis Landan, Jr., is president, E. A. Dodge, vice-president and A. B. Garvin, secretary and treasurer, broke ground at Belleville, Ill., on Monday, July 1, for their new theater. The house will cost $50,000 and will have a seating capacity of 2,245. The structure will be 74 feet by 140 feet. It will have a balcony and twenty-eight boxes. Charles Pauley & Son are the architects. Moving pictures, vaudeville, dramas and musical comedies will be shown at different times at the house. The admission price will be ten cents.

BLANCHE WALSH IN PICTURES.

The Masko Film Company, of New York, announces that it will soon release a three-reel production of Tolstoy's famous story, "Resurrection," with Blanche Walsh in the leading part, together with Russian dancers and players. It will be remembered that Miss Walsh created her part in this play, which was first presented in the Victoria Theater several years ago and enjoyed a long run. Miss Walsh is widely and favorably known to American theatergoers and her appearance in this picture should attract considerable attention. The World will review this picture at length in a subsequent issue.

CHILDREN OF THE PHOTOPLAY.

One of the Lubin troupes, directed by Joseph Smiley. Most of the company are children under 9 years of age. The small figure second from the left is the famous Roswell "Buster" Johnson, only 3½ years old and playing star roles.

Doings In Los Angeles.

Preparing for National Municipal League Convention—Kalem Boer War Picture—Much Other News.

DR. DANA W. BARTLETT, a pioneer social settlement worker of national prominence, and head of all the Bethlehem Institutions in Southern California, has just returned to Los Angeles after an absence of more than two months.

He visited most of the large cities of the East, primarily to gather material for the municipal exhibit which is to be held in this city during the national convention of the National Municipal League next month, but also to investigate along lines in which he is interested—social problems in all their phases.

"The most interesting investigation I made while I was gone related to the moving picture industry," he says. "I made it my business to attend a great many of the moving picture shows in the poorer sections of fifteen large cities—Chicago, Denver, Kansas City, Milwaukee, Washington, Philadelphia, Boston and New York among others—and in not one of the hundreds of theaters I attended did I see a single reel shown that I would not be willing to exhibit in my own church. I tell you that means a great deal for the moving picture industry.

"The public at large may not realize what a tremendous force the pictures are exerting in our large congested cities to-day, but the settlement workers are keenly alive to the situation and they rejoice that the pictures have come. Regardless of what they may have been in the past, their tendency now is along educational lines, or toward thoughtful uplifting drama and clean, wholesome comedy.

"They are doing the world good because, for one thing, they are destroying the influence of the saloon, not by combatting it but by providing a beneficial substitute for it. The man who formerly spent his idle time in a saloon now goes to a picture show, and with what vastly different results. Instead of squandering his money and suffering from the after-effects of intoxication, he spends a nickel for an hour's enjoyable entertainment and possibly gets also some helpful suggestion or some elevating idea. Where the toiler formerly went to the saloon in the evening he now takes his family to a picture show.

"One other phase of the same question that has come to my attention is the attitude of traveling men toward it. They are the greatest boosters of the moving pictures that I have met and most of them keep track of what the several companies are doing and know the names of many of the players. I think they are the steadiest and most loyal class of patrons."

The New "Argus Weekly."

Plans are on foot for launching a new world record of news events which will be marketed from this city, where the head offices will be. It will be known as the Argus Weekly and will make its appearance probably before this appears in print. The men who are back of the enterprise have been quietly but energetically at work for more than a year. In that time they have established agencies in Japan and China, Australia, the Malay Peninsula, India, South Africa, Egypt, Italy, France, Germany, Sweden, England, Canada, Mexico, Buenos Aires, and in addition have camera men already at work in nine of the principal cities of the United States. The late W. H. Harbeck was interested in the company and when he went down recently in the wreck of the Titanic was returning from an extended European tour during which he had been photographing famous scenes and buildings for the company. His films were lost with him.

The new company expects to gain some advantages from the fact that it will devote its entire time and energies to the production of news pictures, whereas all of the other companies producing pictures of the same kind are doing it as a side line and consequently cannot give it the same careful attention. Whether there is anything in this argument, time and experience alone will tell, but it sounds plausible.

The photographers who are stationed in the various parts of the world have been instructed to take only pictures of worldwide significance and to eliminate everything but the kernel of the picture. If it is an accident to an airship, for instance, only the actual accident is wanted, not the preliminary flights or scenes after the excitement is over.

The weekly will contain 1,000 feet of film and will sell for $100. It will be sold to all independent exchanges that order it. Contracts have already been signed up with 28 exchanges in this country, it is announced. The officers of the company are: President, L. L. Burns; vice-president and general manager, Harry Revier; secretary, H. K. Eakle; treasurer, E. J. Vallejo.

Kalem Doing Boer War Picture.

"The Battle of Paardeburg," one of the spectacular engagements of the Boer War, is to be reproduced by the Kalem Company as a two-reel subject. George H. Melford, manager of the Kalem forces at Glendale, is making preparations to begin work on the production within two weeks.

His determination to attempt it was brought about in an interesting way. Gen. C. Rhys Price, veteran of the Boer war and the late revolution in Mexico, has been appearing in a number of Mexican war pictures which Melford has produced. Gen. Price was in the celebrated engagement at Paardeburg. A few weeks ago while traveling through the San Fernando valley near Tropico, only a few miles from the Kalem studio, he discovered a topographical situation which exactly parallels the battlefield of Paardeburg. He mentioned the fact to Melford. The latter has had in his possession for some time a photoplay dealing with the Boer War and calling for a battle scene. He decided at once to combine the idea suggested by Price with the Boer War story and the two-reel production which is to be called "On Opposite Sides" will be the result..

Gen. C. Rhys Price.

Costumes and properties have been ordered and the locations have been picked out for all the scenes. There will be practically no studio work in connection with it. "We're going to do this right," Melford says, "and we expect it to cost every cent of $10,000, but it will be worth the money."

Melford and his company have finished two other reels this week. One is an Indian story dealing with pioneer life in the West and the other is a story laid in Kentucky, with a horse race as the exciting scene. In this, Melford obtained a novel effect by loading the camera in an automobile and taking one scene from the back of the racing car with five Kentucky thoroughbreds mounted by jockeys and running huddled together at breackneck speed just behind the camera.

New Kalem Leading Lady.

The Kalem Company has experienced a great misfortune and a piece of rare good luck in the last week according to Melford. The misfortune was that Alice Joyce, the leading woman, wanted to see whether things have changed in the East since she left "ages ago" and went back to work with the Eastern company. The good luck was that Melford was able to engage a new leading lady at once, and a good one, Miss Mae Marsh, formerly of the Biograph and later of the Imp. Princess Mona Dark Feather, formerly of the Selig Company, has also joined to play Indian leads.

To Revise Los Angeles Picture Ordinance.

Exhibitors of Los Angeles will no doubt be delighted to learn that the city council has taken steps to redraft and simplify the antiquated ordinance which now regulates motion picture theaters. The city attorney and the building superintendent are working on the new draft which will soon be presented to the council. The present ordinance was originated nearly ten years ago. From time to time it has been amended, but the amendments have tended to make it more complicated and unworkable rather than to simplify it. As it stands, it is a relic of the days when the motion picture industry was in its infancy. A move is also on foot to strike

out the provision which prohibits children attending the theaters unaccompanied by parents or guardians. This section, like many others, necessarily is practically a dead letter, and no attempts are made to enforce it. A few of the exhibitors take the precaution to send in some adult to act as the temporary guardian of a child, but many ignore it entirely. It was passed years ago, before there was any censorship of films, but now that the national board of censors is on the job and its decisions are subject to review by a local board, there is no possibility of any questionable film getting past and consequently no occasion to bar children from a form of amusement that is entertaining and profitable.

Fox Picture Company Resumes.

L. L. Burns, of the Fox Motion Picture Co., which suspended operations temporarily about two months ago, announces that the company is about to resume the manufacture of dramatic, comedy and feature films, beginning in about two weeks. Arrangements have been made to release its product through the Producers' Film Co., which Mr. Burns says is now securely established with a line of exchanges of its own. The Fox Company, by the way is the one that made the pictures of Nat Goodwin in "Nathan Hale," over which there has been a controversy lately and threats of suit for copyright. "We employed Goodwin to act in this picture long before there was any thought of his appearing in the Oliver Twist pictures," Mr. Burns said. "We paid him for his services. Afterward he went to New York and made a contract with someone else to appear exclusively under another management. We do not think there is any merit in a contention that his contract with the other people prevents the exhibition of the previous pictures, which we bought and paid for."

"Q" Houses Go Independent.

The "Q" houses, owned and operated by the Quinn Brothers, after having used Licensed pictures ever since they came under the present management, are announcing exclusive Independent programs this week and will show nothing but Independent films hereafter. The change happened, as was forecasted last week, because the "Q" theaters showed the Sunset Weekly, the new motion picture weekly reviewing news events in Southern California. The weekly is being made by an independent company and when the Quinn Brothers put it on, the Patents Company canceled their license for all their houses. It is understood that after they were notified that they could not longer have the Licensed service they made a formal tender of their money and a demand for the service, which, of course, was refused by the local exchange of the General Film Co. It is also a matter of common knowledge among the exhibitors that they have placed their case in the hands of one of the most noted attorneys in California and intend to make a test of it if possible under the Sherman Act.

Brevities.

The Independents are getting a strong footing in San Diego. Three new theaters, all of them big ones, have just opened there and are showing the films of the independent manufacturers. The Casino is now running under the management of the Casino Amusement Co., which includes Frank R. Faber, G. Irving Richardson and George E. Kearns. The Grant Theater has been turned over from stock to motion pictures and is operating under the management of F. W. Ruhnow. The third house has been opened in the business district by W. H. Hilts.

The Grand Opera House in this city, for years a musical comedy theater, is now showing motion pictures exclusively. Most of its programs are made up of features such as the Chinese revolution and other Independent films.

The name of Tally's Broadway Theater, which was recently taken over by the Quinn Brothers and added to the "Q" chain of downtown houses, was changed this week to the Colonial. The new name was selected in a prize competition in which there were nearly 200 competitors. The jury when it selected the name "Colonial" found that fourteen persons had sent in the name, and the prize money was divided.

Fred Crome, said by the daily newspapers to be a moving picture actor residing in Hollywood, was drowned in the surf while bathing at Long Beach, June 23. There are only two motion picture companies at Hollywood, the Nestor and the Lubin. The Nestor offices report that Crome was not connected with their company. The Lubin plant is temporarily closed and the members of the company seem to have scattered. Inquiry among the other companies in this vicinity failed to identify the drowned man as belonging to the motion picture industry. He was about 35 years old and came here from Salt Lake City, where his parents live.

POWELL.

GEORGE KLEINE'S CINES AND ECLIPSE RELEASES.

The Cines for Tuesday, July 9th, is a split reel containing two highly amusing farces, "The Gay Deceivers" and "Leah Learns to Dance." Mr. George Gambardelli in the role of Tony Stout, apparently a sedate married man, and his son-in-law, Fritz, have a high old time flirting with two coquettish young milliners unknown to each other and are mightily surprised when they chance to meet at the home of the girls. Under the circumstances they are obliged to overlook their digressions and swear to stick by each other through thick and thin. It soon develops that their mutual loyalty is stretched to the utmost, when on the following day the charming young milliners on calling at the house to deliver hats to the wives of the gay Lotharios find their recreant sweethearts there, and on discovering that they are married men there is a general scene of excitement, and a battle royal takes place. The fun is fast and furious and the picture will get many laughs. The second comedy on the reel, "Leah Learns to Dance," is one in which the popular Cines comedienne, Leah, is shown as a novice at the terpsichorean art and, after engaging lessons with a famous dancing master, becomes so enthused and develops such tireless energy that at a ball which she attends she sets such a pace that those partners unfortunate enough to dance with her are completely done up. This subject is one big laugh from start to finish.

The Eclipse release of Wednesday, July 10th, is one of those powerful dramas for which this splendid and talented organization is noted. A number of actors of the highest class are seen in this picture, the title of which is "A Mysterious Case." A poor inventor calls on his brother in an endeavor to borrow money to carry on his experiments, but is refused. After he leaves the house his brother in some mysterious manner is seriously injured. Of course, the inventor, having been seen leaving the house, is suspected and arrested. The story and action from this point is very intense, and the interest cannot fail to be sustained in following the development of the plot to find out in what manner the brother becomes injured; how the inventor's daughter in her official position as telegraph operator is obliged to convey the message ordering her father's arrest, and finally how the mystery is solved. The plot of the story is well sustained and the acting consistent throughout.

The Cines players will be seen Saturday, July 13th, in a highly interesting light drama entitled "For Her Father's Sake." Dorothy Ferrari, as the daughter of the Marquis, plays the leading role in a very convincing manner, while Lorenzo Lupi enacts the father with dignity and reserve. The daughter, for her father's sake, expresses her willingness to sacrifice herself and marry the son of her father's creditor, on the condition that the note held against the father, and which he is unable to pay is cancelled.

The creditor's son, who truly loves the girl, on learning that she is willing to marry him only as a bargain, refuses the offer and reproaches his father for making such an arrangement. A little later, however, it develops that the girl finds she really has a liking for the young man and misses his former attentions. In a way, that only lovers know, the young people get together and make a little bargain all their own. The story is amusing as well as interesting and splendidly acted in scenes of beautiful settings for which this company is becoming well known.

PATHE BASEBALL TEAM DEFEATS LUBIN.

The Pathe team, so far this season the champions of all the moving picture baseball teams, greatly surprised the Lubin players June 30 at National League Park, Philadelphia. The game was attended by a thousand or more enthusiastic friends and employees of the Lubin firm, and a good number of the Pathe Company, who, through the courtesy of Mr. Berst, went all the way to Philadelphia to witness the game. Harry Sanger pitched a faultless game for the Pathe, holding the Lubin team down to one run, which came in on the catcher's error. There was no end of sensational features, including a triple play neatly executed by the Pathe, when the Lubin team had three men on base, and no outs.

$55,000 MOVING PICTURE HOUSE FOR SAN PEDRO.

Luke Kelley will erect on his property at Pablos Verdes and Sixth Street, San Pedro, Cal., for the Globe Amusement Company, a $55,000 moving picture theater to be known as the Globe Theater No. 5. This house will have large rooms over the auditorium, and will be one of the most beautiful structures in San Pedro. The architect is A. Lawrence Valk.

"The Money King"

A Three-Reel Vitagraph Dramatic Feature, Introducing the Hydro-Aeroplane in a Logical Way.

HIGH finance does not appear to advantage in this melodramatic photoplay. In fact, the motives underlying big business are held up to public inspection. If all these things can be true of men who sit in such high places as the President's cabinet, then, indeed, our country is in a bad way. That is, if this picture pertains to America. The evidence points very strongly that way. When we see the double of Big Bill Taft walk out and take his seat at a cabinet meeting, there is little left to infer. With a steel trust magnate sitting next to the President in cabinet session, and double-crossing the man who honored him with a portfolio, there are some who may get from this picture a queer idea of American official life.

Still, the idea is not so much what does exist in the inner circles of political life in America, but what **might** exist. The picture shows that it is entirely possible for a President of the United States to place confidence in men who are unscrupulous enough to turn that confidence to their own profit at his expense. The basic idea in this three-reel production is that of a young diplomat sent to represent his country at a Hague peace conference, having as its object the aversion of an impending European war. His instructions from the President are to sue for peace at any and all events. Against the President's instructions there are large steel interests which would be deprived of stupendous orders for steel should the war not take place. The steel people's object under the circumstances is to forestall the influence of the president in settling the overtures for peace.

By a coincidence the young envoy selected by the President is the fiancé of the daughter of the steel baron who is a member of the President's cabinet. He is welcomed to the family circle of that very wealthy man, which includes his nephew, an aviator who is an expert in his line, and has recently completed a hydro-aeroplane which is a success. The young inventor takes great pleasure in exhibiting his flying machine, and, early in the picture, he is to be seen explaining to his fair young cousin and her fiancé the workings of his ingenious craft. It is while in the aviator's workshop that word comes to the young diplomatic attaché that he has been selected to represent his country at the Hague peace tribunal. His orders are to sail for Europe forthwith, which he does, with the blessings of his sweetheart and also those of her father, insofar as his feelings will permit of it. That is to say, being interested in steel and the building of battleships, it is his hope that war will be declared.

In the very next scene, the young peace envoy is seen addressing the committee at the Hague tribunal. At this point we feel called upon to say that the sudden transition of the young man from the home of his future bride to a chamber in the Hague Temple of Peace is so sudden that the sense of his having taken a long journey is not felt. It would have been quite easy, while the company was around the pier, to have taken an additional scene, showing the young man embarking for Europe. We would advise the Vitagraph Company, just for the sake of briny atmosphere in the first reel, to produce such a scene while there is yet time, before the picture is released. This may seem a strained point, but it should not be forgotten that a moving picture should, as far as possible, be told by action rather than by subtitles.

At the Hague tribunal the young diplomat makes such an impression upon the assembled representatives of the powers that they accept the President's plan put forth by him. Four weeks are given to the United States representative to return to America for the President's signature upon the document. His unexpected return trip brings much happiness to the envoy and his sweetneart, as it gives them an unex-

Scene from a Vitagraph Production, "The Money King."

pected meeting. The President's signature is quickly obtained, but the difficulty comes when the young man is about to return to Europe. The steel interests are determined that the peace treaty shall not be ratified by the President, even if they have to resort to underhanded means. They know, if they can keep the President's ratification away from the Hague until the four weeks are up, that war will be declared by the nations involved. A plan to delay the negotiations is hatched up on short notice by a number of high financiers and they resort to a piece of diplomatic finesseing that is not altogether new—that of using a woman to bring about the undoing of a government official.

The woman selected by the financiers is shrewd and clever; one well accustomed to diplomatic intrigue. In short, a professional spy. This woman is introduced to the young peace envoy at an embassy ball the night before his steamer sails for Europe. Plenty of opportunity is given him to fall into the woman's wiles. The adventuress is assisted by the steel king, who keeps his daughter out of the way the better part of the evening. When her opportunity arrives, the adventuress, by a clever ruse, gets the document that she is seeking. It is the ratification of the peace treaty, signed by the President. In its place she leaves an exact counterpart of the paper without the President's signature.

Next morning the adventuress presents herself at the steel king's residence to collect her fee and deliver the document. The steel magnate with much satisfaction pays her well and deposits the coveted paper in his safe. His daughter in the next room accidentally overhears the conversation between her father and the strange woman, whom she had met for the first time only the night before, and whom she then suspected. At that very moment she is expected at the steamer by her lover, who is to sail. But now that she realizes what a predicament he is in, she determines to remain at home and get those papers out of the safe where her father has left them. It has been her custom for some time past to have her father lock her jewelry in the safe. Acting on the impulse, she hastens to her room and gathers up some of her valuables and brings them to her father with the request that he put them away. No sooner has he opened the safe than she requests him hastily to get the steamer on the telephone, so that she will lose no time. While his back is turned she substitutes a blank paper for the documents, which she takes and conceals about her person.

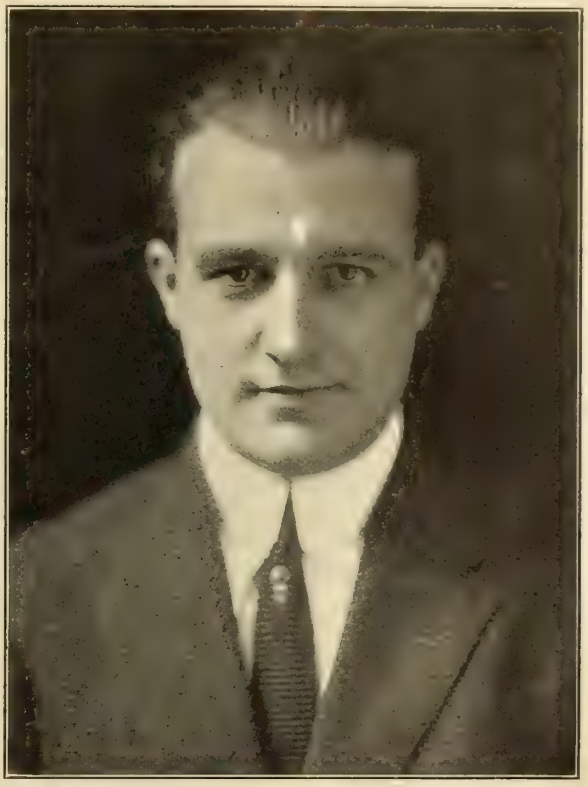
The loyal girl hastens by motor to the pier, only to arrive there after the steamer has sailed. Matters look bad indeed for the success of the young peace envoy, but the girl is resourceful as well as very lucky. Like a flash the hydro-aeroplane comes into her mind. She knows where her cousin is experimenting with his wonderful craft, and there she directs the chauffeur to speed with all haste, first stopping, however, at a wireless telegraph station, from which she sends a message to her lover on board the outgoing steamer, telling him that he has the wrong paper and to watch for the hydro-aeroplane. At the wharf she finds the youthful inventor, happy about his work, little expecting a trip at sea. The excited girl manages to convey to her astonished cousin the necessity of overtaking the vessel and delivering the paper, which she hands him.

Without delay the amphibious vessel is launched and on its way. It soars into the air and is plainly seen bearing down upon the great ocean liner as it steams out of the Narrows. The anxious diplomat on board catches sight of the hydro-aeroplane, which, to his tormented mind, seems like an angel from Heaven. There is great excitement on the vessel as the huge mechanical bird glides gracefully upon the water beside the boat. In a few moments the document is delivered and the future reputation of the young American diplomat is saved from the disgrace of incompetency. His salvation, however, is due to the loyalty of his sweetheart, who deliberately cut her own father out of a chance to gather millions, had she not acted as she did.

The interest in the picture, starting at a normal point, increases until, by the time the second reel is ended, some impatience is felt for the third reel to begin. The last reel, showing the hydro-aeroplane flights, is the one that makes the whole production worth while, especially that portion which shows the great ocean liner in the foreground, and from the far horizon in the rear the bird-like vessel is seen rising high above the rigging of the ship. This particular scene is a feat of photography that emphasizes the great possibilities that the motion picture enjoys over the mechanical limitations of the theater. H. F. H.

GARWOOD REJOINS THANHOUSER.

William, alias "Billy," Garwood is again a Thanhouserite. This "info" is official. Garwood is back in New Rochelle, working hard, and will shortly be seen in "Vengeance is Mine," the first finished film of his new Thanhouser work. Of his pictures of a year ago, fans will perhaps best remember "Adrift," "Checkmate," "For Her Sake," "Baseball in Bloomers," "Pasha's Daughter," and "Cally's Comet."



WILLIAM GARWOOD.

Another old Thanhouserite back in the ranks is Riley Chamberlin. Mr. Chamberlin, however, was never in Mr. Thanhouser's employ in his film producing, but for many years served as principal comedian with the Thanhouser stock company at Milwaukee. He will play comedy parts with the film company. His first appearance is in "Why Tom Signed the Pledge," released Friday, June 14.

QUAKER EXCHANGE IN NEW HANDS.

The Quaker Film Exchange, of Philadelphia, which has been under the management of George Graff for the past few years, recently changed hands, having been bought by M. Lessy, of the Philadelphia Film Exchange, and George W. Benethum, of the Exhibitors' Film Service Company, of Wilkes-Barre, Pa. The Quaker Film Exchange will remain at the present address under the management of Geo. H. Kline.

Upon resigning as manager of the Quaker Film Exchange, Mr. Geo. Graff bought an interest in the Star Feature Film Exchange, which has only been opened a few weeks, and will act as the Philadelphia manager. Mr. Graff is an experienced feature film man, and no doubt his presence with the new concern will be a big factor as a business getter.

The Star Exchange up to the present time is rushed with orders for their excellent features, and it is not possible as yet to supply the exhibitors until all the films arrive in this country, as all the films are imported. The Star will open offices in all the leading cities within the next few months so as to be able to supply the exhibitors with features on short notice.

RELIANCE COMPANY IN CATSKILLS.

On Saturday, June 22, the Reliance company of players packed their bags for a trip to the Catskill Mountains, where they will produce a number of excellent subjects with the delightful scenes of that picturesque region for backgrounds. The trip is planned to last about five weeks. The company is under the direction of Mr. O'Sullivan.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

With English Features.

WE are indebted to Mr. Nichols, of the Moving Picture Sales Agency, London, for a very interesting and complete collection of the material put out by his house, English agents for the Biograph, Kalem and Lubin Companies, as well as Empire and B. and C. Mr. Nichols writes: "Advertising and pushing the sale of films in this country and on the continent are done along quite different lines than those in vogue in the United States of America," and he backs his explanation up with several pounds of Exhibit A that would gladden the heart of any American exhibitor and delight the heart of the photoplay fan who can't understand why the Biograph does not give out names. Abroad you can get Biograph names, not always the real names of the players, and postcards and things.

The essential difference between American and English methods is that in England the open market obtains and the agent who would make sales must create and keep alive a demand that backs up with force his own arguments. Over here a manufacturer arranges with the A. B. C. Company to make one or one and three sheets, and leaves the rest to Arthur Jacobs and those who follow in his wake, leaving it to the house management and exchange to arrange for paper. The English agent looks after the paper and gets out all sorts of novelties to create and keep alive the demand for his product, and those who cling to the antiquated theory that the English are behind their American cousins in the matter of paper should alter their opinions. There was a time a quarter century ago when Lacy and Arthur took "A Still Alarm" to England that the spirited 28 sheet of the engine was a nine-day wonder, but since then things have changed, and were it not for the heavy duty on paper it might pay to bring some of this over, though Mr. Nichols does not supply prices.

Some of the Samples.

One notable fact is that the paper is of better stock than over here. It is slightly heavier and of a better finish. One set of paper seems to have been designed for hot weather use and one line is worth a lot as an argument. It reads:

If we couldn't keep our
THEATER
COOL
We wouldn't keep it open.

the rest of the legend being, "Come inside and think you're at the North Pole. Kalem showing to-day." There are several in the set using the trade-marks of the various companies (and these trade marks, by the way, are more extensively played up than they are here). These are 8½ inches wide by 28 long, a size largely favored. Another set is midway between a half and a whole sheet, and one reads:

Weather hot
Ought to go
Coolest spot
Picture show

There are some who will contend that this is poetry, but we leave you at liberty to form your own judgment. Of course, there follows the inevitable trade-mark ten inches high. It can be seen across the street.

Bulletin Frames.

A really artistic piece of paper is a bulletin frame 18 by 28 with space for the regulation bulletin. A printed card offers free bulletins and the sheet may be used repeatedly. One before us is deep red and brown on light blue, and it is both showy and in good taste; an uncommon combination.

The bulletins are about the size issued by Lubin, Selig and others over here, and are passed about very freely.

The favorite photoplayers are shown on what corresponds to our one sheets, being not unlike the series prepared by Jacobs, but the faces are larger and beyond the type printing there is nothing to stand out, the frame design being in light blue that does not detract from print or portrait.

Portrait frames are cheap, a framed set of ten to be used as frame or easel costing about three dollars, and sets of eight being priced at $2.50. Gummed stickers of favorites and trade-marks are sent free in generous quantity and a card on the envelope invites the recipient to send for more when the supply is exhausted.

Frames for one and three sheets or a sort familiar here may be had in plentiful assortment.

More Portraits.

Postcards of all the players are to be had at a penny each, which corresponds to the prices quoted here, though the grade of work is somewhat better, and postcards are given with the sixpenny boxes of chocolates, the candy being supplied by the Sales Agency direct and not through a confectioner. The postcard craze in England is even more virulent than over here, and postcards are valuable in holding interest. Souvenir folding fans printed with the theater's advertisement and giving 18 half-tones of the stars are quoted at about $30 a thousand, and there is a strip bulletin 8½ by 28 for each release, these generally being fitted into frames.

It is a splendid layout of work and we hope that Mr. Nichols will keep us advised of his new ideas and give us details. With E. H. Montague looking after the Selig interests and Mr. Nichols on the job for his company, it must be pleasant for the English exhibitor.

Where Winstock Was.

We advertised for some old friends of this department the other day. Mr. Chaney still sleeps and Wesley, who says so, is snoring, but Melvin G. Winstock rises to remark that he has been busy with a $25,000 production in connection with a recent celebration in Portland, Oreg. He staged an outdoor production based on a locally produced novel with 500 supers, 250 Indians, and a two hundred foot stage. They played to 27,000 persons in two nights, and then had to give two performances for those turned away on the scheduled nights. That's going some even for the head of a photoplay circuit and now Winstock is certain that $25,000 would not tempt him to take on the worry again.

It does not appear that all this has a place in an advertising story, but it has. It backs up our point that it pays to become identified as one of the live wires of a city. Winstock is general manager of the People's Amusement Co., as most of our readers know. Every time he does something out of the ordinary run he gains the prestige for his houses, and this indirect advertising is far more valuable than billboards or newspaper ads. People argue that a man who can stage a performance with nearly 900 persons and 360 horses should be able to run his theaters right, and they regard the theaters as local institutions because the manager has established himself as one of the city's progressives. What Montgomery has done down South Winstock is doing in the West, but the North Atlantic coast is singularly lacking in men of this calibre in the photoplay theaters, though there is no reason other than a disinclination to activity.

The Convict Scored.

Mr. Winstock adds:

> I desire to tell you that "The Convict's Parole" was a great drawing card, and drew more people in one day than "Columbus" drew throughout a four-day run. "The Convict's Parole" was an unalloyed success and has proved to be a record-breaker everywhere out here, and the peculiar part of it was that I did not advertise it at all as I had intended doing, as I was afraid it might mitigate against the success of "Columbus," which cost us a heavy price and consequently had to be advertised extra.

"The Convict's Parole" was pretty liberally advertised before the Columbus reel was dated for release and every man, woman and child in the valley of the Columbia knew that it was the joint product of Winstock and the Governor of the State.

Speaking of Columbus.

And speaking of the "Coming of Columbus" here is a little card from the Gem Theater, Greenwood, Miss. They write:

> We have been reading with a great deal of interest your column devoted to advertising. We have been especially attentive to the "Coming of Columbus" advertising. We enclose herewith a little card that we had distributed secretly among our patrons, which we think was very effective. The subject is to be shown here the 26th.

We think that most persons can study it out. If you can't send a self-addressed postal and the answer will be given you.

1 4 9 2
6 2 6 1 9 1 2

Got Your Curiosity Up and Going
Easy to Solve If You Only Stay Awake
Make Sure of All Announcements and Keep Mum

THEN YOU'LL DISCOVER

The Columbus reel does not lend itself readily to catch advertising, but this is clever, and not lacking in dignity.

Kalem Music.

The other day the Kalem Company sent all Licensed exhibitors a small poster announcing special music for a Kalem feature. It is a handy sized strip and should be mounted on cardboard to be kept for those Kalem features for which scores are provided by the company. Get the music as soon as it is advertised and let your players become familiar with it, then, when you get the release put out the card and you'll be surprised to find that special music will add to the pull of the reel. The moderate price makes it possible for the smallest house to stock the music and, unless your pianist plays by ear and main strength, the music will appeal. If you have that sort of pianist get another.

A Washington Program.

Charles R. Morris, of Washington, D. C., sends four programs and this note:

I enclose herewith the first four of our programs to show how we have made use of considerable of the matter in your Advertising Section, and from the Stories of the Films and "Comments." These have been a paying proposition and our attendance is increasing steadily. Our advertising doesn't quite pay the whole cost of the programs, but we are glad to stand the difference.

I read your hints to advertisers carefully and find them of immense value.

We have long held to the theory that a manager stamps his house with his personality and we are sorry that the Standard Airdrome is not right around the corner from us, because we know it's the sort of place we should enjoy visiting every night.

The program is a sheet of fair typographical appearance, though the heading lacks dignity and solidity. It is apparently home-drawn, with a line about two points wide; which is not heavy enough. The sheet is 7 by 9 inches with two-inch ads top and bottom of all but the first page. There is a brief but meaty editorial announcement. In the first issue it is announced that the program will be a permanent feature if it is found to pay, and it is added that "to our regular patrons it will give a better idea of the picture than can be had from a poster or other announcement in front of the Airdrome." It not only does, but it conveys this idea in a striking form. It is not pretentious and but two or three lines can be given to each of the two reels selected for announcement each day (three being given daily except Thursday, when there are four), but these are so framed that every word works for the management.

Getting Chatty.

It is not the coldly formal announcement that some seem to think is wanted, nor is it the offensively familiar slang that others affect. The note of intimacy is exactly sounded, and it is precisely as though the manager took you into his office and talked things over with you.

The second issue starts off with "We are greatly pleased with the way our program was received. Don't be afraid that there will not be room for you. We can seat 550 people, and will put in more benches if necessary, and run the show as long as anyone wants to come in."

That sort of thing makes you want to go, and to go feeling that you will be made welcome.

The same chatty style runs through the announcement. With the first of the new Max reels you are reminded that he is an old friend come back and wherever possible your interest is especially aroused. We think a few excerpts will be welcome. These are taken more or less at random:

THEIR HERO .....EDISON

There are not many who have not read and laughed over the delightful school boy stories by Geo. Fitch, entitled "At good old Siwash." This is the second of these stories that the Edison Company has filmed and those who saw the first one, called "The funeral that flashed in the pan," will need no urging to get them out to see this one. This is the story of a great football hero who did not turn out to be much of a success in the business world and some very amusing situations occur as the result of his being thrown in contact with his worshippers.

A ROYAL WHIM .....C. G. P. C.

We do not believe this reel is such as our patrons care to see and we shall try to have another substituted for it, but can not announce it at this time.

Some of our lady patrons have complained that the smoking by the gentlemen in all parts of the Park is very objectionable and that they can not continue to come to Standard if they have to put up with it.

We do not wish to deprive the gentlemen of the privilege of smoking, but we do not think it is unreasonable to ask that they do so on the rear benches, so that those who find tobacco smoke unpleasant can find seats towards the front, where they will not have to come in contact with it directly. A compliance with this request will be much appreciated by all.

It was also brought to our attention that some of the benches were not as clean as they should be and that some of the ladies soiled their dresses in consequence thereof. We now have a regular squad of boys who go over and wipe off all benches before the show, every evening, and we also have a goodly supply of old newspapers which any lady may have for the asking, to further protect her clothes.

THE FIGHTING DERVISHES OF THE DESERT——.KALEM

We wish to call particular attention to this SPECIAL reel. All of the pictures in it were made in the ancient Bible town of Thebes and on the Sahara Desert. It depicts the real life of the desert, a genuine Arab encampment, the fanatical Dervishes with their fleet-footed camels, a true presentation of a Coptic religious service, and much more of great interest. This is not a travelogue, but the Kalem Company have woven a story into these historic settings in such a way as to make it educational, historical and dramatic. It should not be missed.

THE GENT FROM HONDURAS.....KALEM

A week ago last Thursday we showed "A Bucktown Romance" and those who saw it will remember how poor Roost got awfully left on getting a girl. Well, this same Roost tries again and this time he is to have his dusky gal's hand if he will introduce her to "The Gent from Honduras." When he does, Roost has to take another walk and now he's looking for another gal.

Mr. Morris will please put us on the mailing list. We don't want to miss an issue until the cold weather comes. By that time he should have a winter house.

Hustling in Utah.

We have received the first two issues of the Rex Animated Review, published by the Rex theater, Salt Lake City. There is plenty of real reading matter in the Review and it scarcely needs the circulation scheme of numbering the copies and announcing that the winning number will draw a five-pound box of candy. The chief value of the scheme is that the number is not announced. You must present the paper at the box office to find out, and having come that far, the chances are that you will pass in. Another scheme is covered in this advertisement which comes rather late for the present season, but is worth remembering. It runs:

How Is Your Conduct Boys and Girls?
Bring your school report for May to the REX.
If it shows an average of 75 per cent. we will let you see the
BIG REX SHOW FREE any afternoon but Sunday.

Both schemes should prove profitable without having a back kick as so many schemes seem to be afflicted with. The weekly paper scheme is only for the larger houses, but where it can be worked it is a most valuable feature when done properly and the Rex is "right."

GAUSMAN IN METRO LITHOGRAPH CO.

Mr. James A. Gausman, for the past three years office manager for the New York Motion Picture Company, of New York, has resigned to join the recently organized Metro Lithograph Co., of New York, and becomes one of the board of officers with Mr. George J. Cooke and Robert Joste.

The new company has a modern plant, fully equipped for every class of poster work and will give special attention to the requirements of the motion picture makers. A special

JAMES A. GAUSMAN.

department has been established to handle this branch of the business and, by means of a special process, exact reproductions of photographs can be turned out in one day.

Messrs. Cooke and Joste are lithographers of long experience, having been identified with the old Metropolitan Litho Co. before its absorption by the lithograph trust. Mr. Gausman is well known in the moving picture business and has a wide circle of friends in the trade. The new combination should be a strong one and of great assistance to picture men in this territory who want quick action on their poster work.

John P. Filbert, Southern California distributor of Edison kinetoscopes, gave an interesting demonstration of the Edison Home Kinetoscope before the Pacific Association of Railway Claim Agents at the Los Angeles convention, and convinced a great many of them that the machine can be employed with advantage in demonstrating new ideas to railroad employees.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Something About Leaders.

Here is one of the leader sheets for a forthcoming Edison release that should interest those who study the matter of inserts. The figures to the left are the lengths in feet, and those next following the number of the leader. It will be noticed that twelve feet are allowed for the first title and five feet for the Censorship tag, the other lengths depending on the wording of the insert.

THE CLOSE OF THE AMERICAN REVOLUTION.

United States History Series Number Nine.

Feet.		
10	1	In Virginia. Jack Jouett, an American patroit, visiting Dr. Walker, June, 1781. Jack Jouett, Benjamin Wilson.
6	2	The approach of the British troops. Colonel Tarleton, Richard Neill
6	3	Jouett feigns drunkenness in order to learn the British plans.
15	4	Jouett starts to warn the Virginia Assembly. This ride is as important in history, though not so well known, as that of Paul Revere.
15	5	Thomas Jefferson receives warning. (This is the original Jefferson house at Monticello). Thomas Jefferson, Marc MacDermott. His Wife, Miriam Nesbitt.
5	6	A detachment sent to capture Thomas Jefferson.
10	7	Jefferson escapes through an underground passage. This has been preserved from 1781.
7	8	The Virginia Assembly at the Old Swan Tavern, Charlottesville.
5	9	The President insists upon an orderly adjournment.
12	10	Four months later. The surrender of Cornwallis at Yorktown, October 19, 1781. General George Washington, Charles Ogle.
7	11	General George Washington, the Father of His Country, and his staff.
5		Board of Censorship.

Letter—made on board—15 feet.

Lord Cornwallis:

Am now within forty miles of Charlottesville, Thomas Jefferson and the entire Virginia Assembly will be my prisoners to-day

TARLETON.

Similarity of Plots.

We offer this article by Miss Pauline Grace Hunt, of San Jose, Cal., because she recites the experience of almost every photoplaywright. Were Miss Hunt red hea——, we mean auburn tressed, the chances are that she would have charged wholesale theft, but she is a newspaper woman and magazine writer and probably knows herself what quantities of duplicates are received.

To take the Rex release for an example; we have personally read some thirty or forty stories in which old-fashioned clocks were used as the hiding place for wills or valuables, and it would be difficult to conceive a lumber camp story in which the use of a falling tree is not suggested when the mortal coil is to be shuffled off. Judge Frank K. Shaw, of Waterville, Me., welcomed the Edison players last winter, being a photoplaywright himself, and we think the campaign must have been planned before the Hunt script was received at the Edison studio.

We think that Miss Hunt is rather precipitate in destroying her script because one main incident has been used. When a company writes that it is about to release the same thing they are sending back to us, we find out just what the confliction is, and if it is not serious we send it somewhere else, adding the explanation that it has been rejected by a stated company because of a similarity to one of their pending releases, and we have not found that it hurt the sale much.

Now let's listen to Miss Hunt:

> "I have written something like thirty scenarios since last September, upon which date I was exposed to the dread disease. Some of these have been adaptations, others original or what I proudly believed were original. Out of this number I have had but four scripts accepted, Edison being my first purchaser Praise his name! The remaining number, with the exception of two or three, have been destroyed for reasons which follow: On October 12, 1911, I sent the Rex Company a scenario entitled "The Old Clock's Secret," the old Grandfather having hid his will in his clock. The plot was returned with a very courteous note of rejection, bless their hearts; they encourage all amateurs very sweetly. On May 30th, this year, this company releases "Grandfather's Clock," the plot of which is similar but in no wise a theft, notwithstanding my scenario has been destroyed, for if I should submit it now some editor would think I had liked Rex's play and written one like it. When I saw the big type "Will found in a clock," it gave me a little start, I confess, but who thinks of an old Grandfather but thinks, too, of Grandfather's clock, which "Stopped short, never to go again when the old man died?" And isn't it the most natural thing in the world for him to hide a keep sake in his old clock? Doesn't everybody do it? Then why should I claim any originality upon such a theme and howl thief?
>
> "On January 9th, this year, I sent Edison a scenario entitled 'Nell, the Woodman's Daughter,' the scenes laid in Maine woods, at which location I learned through your magazine they had a company installed. The scenario was returned promptly, reaching me February 9th. On May 28th, they released a picture entitled 'Jim's Wife,' made in Maine woods, the incident of which tale are so similar to my story that BINGO! mine suffered death this morning immediately after reading their synopsis. The striking similarity is that in my story Nell's father was killed by a falling tree, and in their's, Nell's husband was killed by a falling tree. it is quite probably that their picture was in process of manufacture at the time my work was received. Their plot is much stronger than mine, and I hope to see a better picture than mine would have made.
>
> "Bison's 'Outcast,' released yesterday, the 8th, bears so great a similarity to 'In His Steps,' a scenario I submitted to them on March 14th and which was immediately turned back, that I destroyed it to-day after reading their synopsis in my Moving Picture World. Still others I have destroyed for similar reasons.
>
> "I present these facts for the benefit of 'howlers,' and am firm in the belief that if scenario writers would pay more attention to reading the synopsis of pictures already made and try to keep in mind what is fresh, and try to keep track of the film companies, and be reasonable about how much time is consumed by mail in transit, they would have fewer things to complain of and would feel a greater sympathy for the editors of negative production.
>
> "A woman came to me not long since with several scenarios with the request that I read them and tell her why I thought they had been returned. The first page I read and asked her: 'Where is your plot? I do not find it in the synopsis?' She replied that there was really no plot, that it was narrative. I said: 'But you must have a plot, a theme, a story to tell or there would be no interest in the thing.' She said that her scenario was an allegory in imitation of Dante's 'Infernio,' and that Dante's 'Inferno' was simple narrative. I laughed and she said: 'Probably it is too deep for you.' I admitted it was and told her I could give her no advice upon things which were too deep for me. When she told me where she had previously sent it, to one of the leading film manufacturers, I took great courage in my own work, and felt the fondest sympathy for all scenario readers."

Strange, But True.

Here is a communication from Gardner Shelley, of Detroit, reproduced, with the kind assistance of the printer in the fashion in which he wrote it; not because we think it is the way Mr. Shelley habitually writes, but because it is cleverly done. Mr. Shelley puts his finger on a vital point when he writes:

> Dear Sir—i notice in your magazine you publish letters from people who rite moving picture shows and are always nocking kickkers. i don't want you to think i am a fellow that kicks all the time because i aint. i just want to register a little nock agenst these filum makers and i want you to publish this so they will all read it as i wont waste any more stamps onthem. i no all about these picture concerns and i think they are a bunch of crooks. i rote a show and sent it to one place andthey sent it back and said it had to be tiperitten on a slip of paper, now just to showyou they were crooks i will tell you what i done then,; i sent it back tiperitten after i got a tiperiter on time and paid 2 dollars down. Then this bunch returns my show with another slip saying it wasnot avalebal. i gess i wasted about 2 dollars more on stampps by this time on it, and i think they are all crooks thank you.
>
> yours in the bonds
>
> GARDNER SHELLEY.

The practice of requiring that all scripts be typed is good usage, and authors should get their work in proper form before they send it out, but we think that in studios where scripts are turned back to be typed some judgment should be exercised in the matter. There are scripts that are hopeless, written by men who probably never can write, and here the silent return would be merciful. Other editors ask that typewritten scripts be supplied when they think that there might be a chance for a sale if they can pass the idea along to the director and act in good faith, but it bumps the unfortunate author none the less, when the script comes home a second time.

And just a word on typewriting cost.

Why send your script to some advertising concern when you can have the work more cheaply done at home? In the cities almost every large office building houses one or more public stenographers who will do the work cheaply. We pay fifteen cents a page for single spacing and ten cents a page for double spacing and one carbon is supplied free. This price can be duplicated in every town in the country, and where there is no public stenographer it is always possible to find some lawyer's clerk who will tell where the work can be done. As a script should not exceed five pages, the cost should not be more than seventy-five cents. Why pay two dollars, or a dollar and a half?

Nestor Is Hustling.

Under a recent date Richard Willis, photoplay editor for the Nestor Company, writes:

> We are a busy bunch these days and it is not an unusual thing for three scenes to be turned at the same time on the huge stage. This morning Mr. Farney took out a company of more than one hundred into the hills for a spectacular Western drama which includes a big mob scene. Jack Conway, Viola Barry, William Clifford, William Rino and the clever child player, Fay V. Brierly, have the principal parts. Mr. Christie took out twenty men and Mr. Ricketts started in the autos with his dramatic company.

Timing the Scenes.

Some time ago we published a suggestion that authors try to visualize scenes and time them with a stop watch to see how close they could come to the twenty minutes allowed. It is a good idea, but it takes a little study to be able to visualize properly. Most writers make the mistake of seeing the action move too slowly and they underwrite, some go to the other extreme and forget to allow for the by-play that will probably be put in.

Unless you can come pretty close to writing a script that can be produced almost without change the probabilities are that you cannot do more than approximate the action that will appear on the screen, but there are a few general rules that can be applied in all cases.

It is well to remember that the full reel runs 1,000 feet and this means approximately the same number of seconds or about sixteen minutes and forty seconds. There will be fifteen to twenty feet for the title and Censorship tag and at least twenty feet of leader. Make it a flat sixteen minutes. Out of this must come extra leader, letters and all other explanatory matter and the action of the photoplay.

If you write sixteen scenes you will have sixty feet for each scene. But some of the scenes will be short ones; a man leaving a house; just the flash of someone that would become tiresome if it ran its full share of the sixteen minutes. Perhaps the scene will run but fifteen seconds. This gives you forty-five feet-seconds to add to some big scene. That does not seem very much, but you will be surprised to find how much action you can compress into a minute and a half. Time some scenes in the photoplay theater, and you'll find that the scene you thought ran three or four minutes did not last half that time. You can get a stop watch for five dollars that is accurate enough for your need. Take this to the theater and time every other scene, since you cannot well time every scene. Your own watch with its second hand will do if your eyes are quick. You'll soon find that you can gauge the time.

After you have made your first draft go over it and estimate the time it takes. Allow 15 to 25 feet for letters (though it it best to write a letter that will go in 15 feet), and three feet for the first line and two feet for other lines of leader. If you have too much stuff—and the chances are that you'll find that you have, cut out the non-essentials; cut down below your limit, and then build up the big scenes. You'll soon be able to turn out a script that falls within the length and has the length of scene proportioned to the importance of the scene.

You might paste this over your desk:

You have 1,000 feet, all told.

It is not the number of scenes, but the length of those scenes that counts. Twenty ten-foot scenes will run 200 feet. Ten twenty-foot scenes will run just as long.

The number of words or the length of the manuscript does not matter. You may need 100 words to describe a ten-foot scene and ten in which to suggest the hundred-foot scene.

All action plays more quickly than it seems to. Comedy action plays more rapidly than dramatic work, and the intense scenes will either quicken or retard the average of action, according to the nature of the scene.

Changing the Name.

Hereafter the Scenario Magazine will be known as The Photoplay Author, and the subscription price will be advanced, to cover the cost of new departments and features. The June issue shows a decided improvement over the first two and better editorial form. The change of title is due to the decision to substitute photoplay for scenario in accordance with correct usage.

Add One.

Add another to your list of get-you-rich-quick concerns. It is said that a certain class of persons are born at the rate of one a minute, but the raps for this unfortunate class seem to increase more rapidly than that birth rate. This newest contribution is located somewhere up near Yonkers, though it uses the magic "New York City" for an address and it is a combined criticism, corrective and sales institution. It is more honest than most in that it admits that only the exceptional story commands $100, while some of these benevolent institutions seek to convey the impression that this is the usual price. Here is the proposition:

> Our staff of expert scenario critics will examine all manuscripts submitted and we guarantee not less than twenty-five ($25.00) dollars for any story accepted; stories having merit will be given special attention, as it is our purpose to assist you by pointing out defects and suggesting corrections. Our terms for examination and advice are five ($5.00) dollars annually, and subscribers may submit questions in addition to manuscripts if they desire. We also charge a small commission of five (5) per cent. for all scenarios sold for our clients.

The statement is made that the demand for photoplays exceeds the supply. Possibly the director has in mind Essanay, which is over-stocked, Selig, which buys little or nothing, or some of the others. There is a market, but directors are not now sitting on the office steps watching for the postman in the hope that he may have a script or two in his bag.

That guarantee means nothing, for there seems to be nothing to guarantee the guarantor, and no one who really knows the business will honestly undertake to guarantee the sale of any script; no matter how good it may be. The offer of unlimited service at $5 a year is too little for good work, but too much for the service probably offered, and no one who can write really good scripts needs a sales agent.

Add another to your list.

The Dinner.

Other matters have retarded action on the photoplaywright's dinner, but we expect to be able, by the time this appears, to get together with Spectator (who is the daddy of the dinner), and formulate the plans. Acceptances have come in from as far away as Philadelphia and Norwich, and it looks as though the gathering would be a representative one. If you have not already done so, please send in your name and address.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

D. A.—The Edison Company released a one-reel "She" in October, 1908. They never released a "Zigomar," but did release a "Sugomar," or "Sugomar," in September, 1908.

QUEENIE—The player you mention is with Edison, has been with Edison and will continue to be with Edison.

C. E. M.—It was George Gebhardt, Jr., who played Strongheart in Pathé's "A Redskin's Appeal." You will probably remember him as having been with Bison.

M. F. A.—Miss Mabel Loveridge was Mabel in Essanay's "Western Hearts." We do not recall Warren Kerrigan with Essanay though we are not positive.

L. A. K.—We'll send you a postcard portrait of a Biograph player if you'll send us any statement in the publication mentioned to the effect that Arthur Johnson and Maurice Costello are dead. The reverse was probably what was printed and you read it in a hurry. Mr. Costello has been reported killed 43 times in the month of June, but it does not appear to have affected his health. Mr. Johnson has been killed less frequently lately, but it didn't take there, either. Both players are alive; very much alive.

DORRIS E.—Helen Costello was the child in Vitagraph's "The Church Across the Way." Earle Williams played John Mason in the same play. We understand that Mr. Johnson is well liked by the Lubin players, which argues that he is no grouch, but we do not carry our investigations to this extreme. No time has been set for the return of John Bunny. In an English interview he made the statement that he would remain over there as long as it semed profitable. Sure we know about Miss Lawrence's whereabouts, and have printed as much in this paper in black ink. "Her whereabouts," during working hours, is in the vicinity of the Victor Film Company, which she heads. Turn back a few issues to a long interview with Miss Turner. Please don't tell us that you read the questions and answers "every month." This is a weekly, coming out every Saturday, ten cents an issue, or three dollars for 52 issues by mail postpaid. If you think it's a monthly, you're being cheated out of 40 good issues a year.

K. R. E.—We have answered this question before, but it seems to be one that interests our rapidly increasing circle of readers, so here goes for the benefit of the newcomers. There is just one way to get a position as cameraman with a motion picture concern. You "get next" to some cameraman, or some official of a company. For a time you act as helper and then, by degrees your are broken in to the work and finally are permitted to spoil a few thousand feet of film in experimental work. Experience is the only teacher and no volume in print or yet to be printed, can do more than give you some general hints. The prime qualifications are: first of all, a knowledge of skylight and field photography, then, steadiness of nerve, a knowledge or "sense" of artistic composition, which really means an ability to pick out pretty views and the best point of view, and last of all, patience and a willingness to be taught much you think you already know. We have "willing ears" for any serious question, and regret that we cannot give you a "short-cut." Query the company you mention as to the possible route of the field staff, enclosing a reply envelope.

C. H. W.—And here's the running mate to the above question! There are no schools that can really teach motion picture acting though there are some that profess to do so. As a general thing only professionally trained actors from the dramatic stage are selected by the studios, though now and then some promising amateur is given a chance. Miss Frances Ne Moyer of the Lubin Company, for example, never was on the stage, but she worked so well in some of the Jacksonville pictures, when untrained extra girls were needed for some of the comedies, that she was taken into the regular company as well as her sister, Margaret. She just happened to be visiting in Jacksonville, but it meant an opening. These accidents are rare.

GLADYS.—Many of the Independent exchanges handle the releases of both the Universal and Film Supply. The Thanhouser Company recently advertised that it wanted to hear from people in territory where the Film Supply reels were not shown. We would suggest that you write.

A. S.—You fail to state the character. Miss Ormi Hawley had the lead in Lubin's "The Choir of Densmore," but we fail to note her resemblance to Miss Lawrence. The Victor Company is an Independent company, a part of the Universal Company. Send a stamped and addressed envelope for the addresses.

OLGA.—The player you ask about still lives and works for the same company. The remarkable interest suddenly aroused in his identity has caused inquiry editors to grow suspicious, and his name does not appear. The Victor Films are made in New York City.

K. W. C.—Miss Lillian Christy was the settler's daughter in Bison's "The Post Telegrapher," and Miss Anna Little the colonel's daughter. George Periolat was the doctor in American's "The Thread of Life."

R. A. S.—We can furnish the London address, but it will do you no good if it is postcards you want. Some of these will soon be obtainable from the Powers Company, which has engaged several of the former Biograph players. Up to the end of July the Essanay title does not appear. Your last question is answered by the last issue. This sometimes happens.

FOCUS—Frank Lanning is in vaudeville.

H. S. T.—Write some dramatic paper for the dramatic data. No records were made of the casts of any plays of four years ago and general interest in back numbers does not warrant us requesting the company to make the tedious research that would be involved. Sorry. Simple when you know it. Miss Blanche Sweet is known to the English fans as Daphne Wayne, just as the others of the company are known by names other than their own. It is not unusual to get old Edisons and more recent Kalems in both of which Guy Coombs appeared.

L. G.—It is generally understood that in a contest all photoplays not winning prizes may be purchased at regular rates if the company so desires. It is sufficient to mark a photoplay to the contest editor and let it go at that.

G. M. B.—The Powers contest is on the level, but keep away from all prize offers that are not backed by some established maker of photoplays. They are all schemes run by correspondence schools or sales bureaus.

C. R. L.—The picture you mention was made abroad and so no reliable data can be supplied by the American agents of the films.

M. H.—The prevalence of Moores seems to be a coincidence.

H. L. K.—Yes, that's "nice light paper," but it is going to keep the Recording Angel busy when your scripts arrive in the studios. Get what is known as 20-pound paper and your scripts will be read. You'll save in the number of stamps you use, but lose the full value of your stamps invested since the script will not be read.

THEATER CHANGES HANDS.

J. J. Forsythe, owner and proprietor of the Empire Theater, Shamokin, Pa., has disposed of his lease to George Treibly, who took possession.

Projection Department

Edited by F. H. RICHARDSON.

Projection Machine Mechanisms—Part V.

FOLLOWING, we present instructions on the 1912 model of the Motiograph machine, this being the last of the series of instructions. These instructions are a part and parcel of the new operators' and managers handbook, which will be issued about September 1st.

At first glance these instructions may seem very complicated and difficult. This view, however, vanishes when one comes to consider the fact that it is seldom necessary to employ more than one instruction at a time, thus: the operator has occasion (let us suppose) to renew ball-arbor 055, P 5, and its sockets. All he needs is the instruction, or instructions, necessary to enable him to remove and replace ball-arbor and its sockets. Having accomplished this operation once, he is not likely to forget how to do it the second time. And so it is with the other instructions. Ordinarily only one, two or three instructions will be involved in any one operation. It has been my design to give full instructions, covering anything the operator will ever be called upon to do in connection with the machine head, and to give them so plainly that even the small town exhibitor who is unable to employ a really competent operator may be able to successfully perform the various necessary things in connection with his machine. The numbers refer to plates and parts, thus: 16A, P 2, means that part 16A will be found on plate 2. Always note carefully just how the parts of a machine are placed before removing them; you will then experience much less trouble in replacing same.

Instructions for the Motiograph, 1912 Model.

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No. 1.—Gear Cover, 3A, P 1, may be removed by loosening thumb screws, 231 and 232, P 3, and 233, P 5. The cover may then be lifted away exposing the gears, flywheel and automatic fire shutter governor.

No. 2.—The Whole Mechanism can be swung around on its base by loosening the hand wheel bolt underneath baseboard slightly, then raising pin, 283, P 1.

No. 3.—Front Plate 172, P 4, is removed by loosening thumb screws (two of them), 99A, P 4, and lifting spring, 275, P 4, at the same time pulling top of front plate forward. It may then be lifted off of screws 99A, P 4.

No. 4.—The Gate Is Opened by pressing on knob, 125, P 1. This knob is the end of the gate-latch rod, which extends across the machine, as may be seen by removing front plate 172, P 4, see instruction No. 3, and looking inside the mechanism. Gate-latch screw No. 220, P 1, is threaded into this rod, and may be removed with a screw driver. On the inner end of the gate-latch rod 125, P 1, is a spiral spring. To remove this spring it is necessary to remove rod 125, P 1. To remove this rod, first take out gate latch screw 220, P 1. Next remove the front plate 172, P 4, see instruction 3, and, looking inside the machine you will see, on the rod, against the casting at the left hand side, a brass collar held in place by one set screw. Loosen this set screw and the whole rod may then be pulled out. To replace same, insert rod in its hole, on left-hand side, then slip first the collar, and then the spring on the rod, and enter the end of the rod in its hole on the right hand or gear side. Put the latch in and shut gate; then set the collar up snugly against the casting on left-hand side, tightening its set screw, and the job is done.

No. 5.—To Remove Gate, take out ball screws, 127, P 1, and 127, P 3, which act as the gate hinge. Lift the rack-bar, 168, P 1, off governor crank shaft, 83, P 1. Gate may then be lifted away. In replacing same, do not forget to connect rack-bar, 168, P 1, and governor crank shaft, 83, P 1.

No. 6.—The Aperture Plate, 162A, P 3, is removed by taking out screws (four of them), 217, P 3. The screws are small, therefore be careful or you will lose them. Better lay a piece of paper underneath first to catch them should they fall.

No. 7.—Tension Springs and Shoes. The tension shoes, 96A, P 3, are held in place by tension spring, 174A, P 1, which is one piece, and also applies pressure to the shoes. Both the shoes and spring may be removed for adjustment or replacement as follows: (a) Remove gate as per instructions, 3; (b) loosen screw, 294½, P 2, and swing cooling plate, 97A, P 2, out of the way, then raise fire shutter, 163, P 1; (c) remove the two screws, 221 P 1, which releases both the shoes and spring, which may now be removed. In removing same, note carefully how the spring locks into the shoes. If a tighter tension is required it may be obtained by bending both ends of spring, 174A, P 1, down slightly so that when replaced the center of spring where screws, 221, P 1, enter will be higher than the ends. The more the spring is bent, the tighter the tension will be. If less tension is required bend spring the opposite way from the above instruction. In replacing same it matters not which shoe goes on the right or which goes on the left side, but the notches in which the spring fits must point downward. The side of spring, 174A, P 1, marked "Patent applied for" goes out—that is to say, the other side goes toward the gate.

No. 8.—To Remove Upper Sprocket, 106, P 5, remove (not loosen, but remove) screw 204, P 5. The sprocket may then be pulled off, and its shaft, 51A, P 5, may be pulled out to the left, first having removed gear cover (see instruction No. 1). In replacing the sprocket the end with an off-set hub goes inside against the casting hub; if put on the other way, the sprocket will be out of line with aperture.

No. 9.—Upper Sprocket Idler Bracket, 24, P 5, may be removed by (a) loosening screws, 227 and 265, P 5, and removing screw, 249, P 5. The whole may then be pulled out. Let it be understood that when the instruction says remove a screw, **remove** it; loosening it will not do. It must be taken out entirely.

Idler roller, 108, P 5, is held away from the sprocket by screw, 241½, P 5, which is locked by lock-nut, 241, P 5. Idler roller, 108, P 5, may be removed from its spindle by taking out screw, 223, P 5.

No. 10.—Lower Sprocket, 106, P 5, may be removed by taking out screw in hub of sprocket. If it is also desired to remove its shaft, 52A, P 4, carrying belt pulley, 20, P 1, it will first be necessary to follow instructions No. 16 and 19. Having done so you will see, down in a pocket inside the frame casting, gear, 17A, P 2, which drives shaft, 52A, P 4. Loosen the set screw in the hub of this gear, which is deeply countersunk into the shaft, hence must be backed out for some distance, and the shaft may then be pulled out. In replacing same, be sure you get set-screw which holds gear, 17A, P 2, properly located in its countersink in the shaft.

No. 11.—Framing Lever Casting, 11A, P 3, may be removed by removing screw, 76, P 3.

No. 12.—Lower Idler Bracket, 25A, P 5, may be removed by: (a) follow instruction No. 11; (b) remove lower sprocket, 106, P 5, as per instruction No. 10; (c) remove screw, 249, P 5 (screws 227, 249 and 265 have same numbers for both upper and lower bracket); (d) loosen screws, 227 and 265, P 5; (e) slacken off on screw, 241¾, P 5, until head of center roller will pass the drop in the casting on the left, the bracket may then be slipped out. In replacing same, be sure to set screws, 265 and 227, P 5, up tightly, and adjust screw, 249, until the proper tension of bracket is obtained, this should be just tight enough to keep the film in position on lower sprocket at all times. Adjust screw, 241¾, P 5, so that the top and front roller will set away from the sprocket by twice the thickness of a film. The shaft of the rear roller, 108, P 3, is on an eccentric and may be adjusted to the proper distance from sprocket by loosening screw, 25½, P 3, and turn same with a screw driver by means of screw, 223, P 5, of rear roller.

No. 13.—Shutter Blades, 170A and 171A, P 5, may be removed by: (a) loosening the two screws in hub of outer leaf, 170A, P 5, and pulling same from its spindle, 38A, P 5 and 7. The inner half 171A, P 5, may then be removed by taking out the three flat-head screws, 48A, P 7, in the face of its brass hub on gear 46A, P 7.

No. 14.—Shutter Driving Gear, 45A, P 5, and its mate, 46A, P 7, on shutter shaft, 38A, P 5 and 7, may be removed as follows: (a) Remove shutter blades as per instruction No. 13; (b) remove the small screw 41A, P 5, in center of face of gear, 45A, P 5; (c) remove the bridge as per instruction No. 13 and pull out the shutter drive shaft and gear, 287, P 2. This will release gear 45A, P 5. The gear 46A, P 7, into which gear 45A, P 5, meshes, same being on shutter spindle 38A, P 5, may then be removed as follows: (a) Remove aperture plate as per instruction No. 4 and looking in through the hole you will see two screws, 206A, P 7, in the hub of the gear 46A, P 7, behind the inner shutter blade. Loosen these and the gear may be slipped off.

No. 15.—After removing gear 45A, P 5, and its mate, 46A, P 7, as per instruction No. 14, you will see the face of a brass boxing about one inch in diameter from which projects shutter spindles No. 38A and 39A, P 5 and 7. In its face is a screw. Don't touch this screw, as it is the head of a small spindle, the brass boxing being in reality a casing and boxing combined, inside of which are four small gears. It is not advisable that the operator attempt to make any repairs on this device. It is extremely unlikely that anything will ever happen to it and if kept properly lubricated it is subject to very little wear. However, should you find that one shutter blade can be moved considerably circumferentially while the other is held stationary, it is evidence of wear in the gears or spindles inside the brass casing, although more or less play will be in evidence even in the new ones, owing to the number of gears necessary to revolve the two shutter wings in opposite directions. You can order another complete casing from the factory—that is to say, with the gears, etc., assembled therein—and remove the old one as follows: (a) follow instructions 13, 14, 16 and 28. You will then see the back end of the shutter gear casing 288, P 7. Into the top of its circumference is screwed a flathead machine screw No. 93A, P 7; a larger one 92A, P 7, is at the bottom screwed into main frame. Remove screw 93A, P 7, and shove the whole casing out on the shutter side. It is unnecessary to touch screw 92A, P 7, to remove casing. Insert the new casing, replace screw 93A, P 7, and screw it up gently. If screwed too tight the head of screw is liable to break off. This will bring the gear casing back into position against the head of screw No. 92A, P 7; replace gear 46A, P 7, push it on as far as it will go and tighten screws 206A, P 7, replace shutter drive shaft and gear No. 287, P 2, then replace gear 45A, P 5, being sure to engage the tongue on the steel plate in the center of gear 45A, P 5, with the groove of the same size on shaft 287, P 2, and replace screw 41A, P 5, and screw it up tight. The teeth of the two gears 45A, P 5, and 46A, P 7, should now mesh properly; that is, the teeth of the two gears should be flush with each other. If the gear 46A, P 7, extends into the shutter side of mechanism too far, so that the teeth on it extend over the teeth of gear 45A, P 5, it may be drawn back by loosening screw 92A, P 7, and tightening screw 93A, P 7, each one a little at a time, drawing back the whole gear case until the teeth of the gears are flush with each other. Be sure that both screws 92A and 93A, P 7, are tight. If the teeth on the gears 45A, P 5, and 46A, P 7, are too far apart, so that there is too much lost motion between them, loosen screw 103A, P 5, and screw 93A, P 7, then push the shutter drive shaft and gear 287A, P 2, and the shutter gear case 288, P 7, over toward the shutter side of mechanism, both at the same time until the gears are just close enough together so they will not bind and may be turned freely with the fingers and so the gears will run flush with each other, then hold them in this position and tighten screws 103A, P 5, and 92A, P 5, and 93A, P 7. Now replace the gears and gear bridge, then replace the shutter wings by following instruction 13 and 28. Set the shutters as per instruction No. 50.

No. 16.—The Bridge, 4A, P 4 and 5, may be removed by (a) loosening screws (three of them) 224, P 4, backing them out about a half inch; (b) gently and evenly prying the bridge off with the point of a screw-driver, or working it outward with the fingers until it comes away from the main frame of mechanism; (c) then turn the screws all the way out of main frame. It is unnecessary to remove them from the bridge, as they are necked in order that they may be left in the bridge to prevent them from becoming lost.

No. 17.—Gear 87½, P 4, is removed by taking out screw 129, P 4, which serves also as its spindle.

No. 18.—Main Gear 15A, P 4, is removed by (a) removing gear bridge as per instruction No. 16; (b) pulling same from its shaft.

No. 19.—Balance Wheel No. 14, P 4 and 6, may be removed by (a) removing bridge as per instructions No. 16; (b) removing screws 205 (two of them), P 2. Screws 205 are deeply countersunk into the shaft, hence must be removed entirely before balance wheel will be released.

No. 20.—Gear No. 84A, P 2 and 4, and **Governor Drive Shaft** 40A, P 2, may be removed by (a) following instruction No. 16; (b) driving out taper pin 135, P 4.

No. 21.—Any of the Three Bushings in the Bridge may be removed simply by loosening their respective set screws (three of them) 225, P 2. A new bushing may then be set into place.

No. 22.—Gear Sleeve 62 A, P 2, may be removed by (a) following instruction No. 16, P 19, and then removing the screw near the outer end of the sleeve and the one in the center of the sleeve on the latest model 1912 machine, earlier models have but the one near the outer end of the sleeve. The gear sleeve will then slip off the smaller center balance shaft, 61A, P 2.

No. 23.—Balance Wheel Shaft 61A, P 2, may be removed by following instructions No. 22 and then removing the framing carriage as per instruction No. 35. The spindle may then be slipped out into the interior of the machine. The inner bearing or bushing which carries this spindle may be removed by loosening screw 276, P 1, drawing it back quite far, as it is deeply countersunk into bushing. Place a strip of hard wood through the opening on right hand side of mechanism when facing to the front and against the bushing, tap it lightly with a hammer, pushing it out toward the gear side.

No. 24.—Idler Gear 18A, P 2, may be removed by (a) following instruction 16 and 19 (b) removing screw 129, P 2.

No. 25.—Governor Crank Arbor 83A, P 3 and 7, may be removed by following instruction No. 5, 16, 18 and 28, and then loosening screw 200, P 2 and 7, the arbor may then be pulled out through rear of mechanism.

No. 26.—The Automatic Fire Shutter Governor may be removed by proceeding as per instruction No. 25. When the crank arbor is pulled out it also releases the governor.

No. 27.—Adjustment of Governor and Fire Proof Shutter. (a) Remove front plate as per instruction No. 3, (b) loosen screws 225 and 235, P 5, which releases the two bushings 193A, P 4, and 194, P 5. (c) Hold the bushings between the thumb and finger and slide them, together with the governor, slightly toward the gear bridge 4A, P 4. Looking through the front of mechanism, through the aperture opening in aperture plate 162A, P 3, the fire shutter 163, P 1, will now be observed slightly raised. (d) Still holding the bushings between the thumb and finger, slide them together with the governor slowly back toward the shutters until the fire shutter 163, P 1, just barely rests on stud B, P 1. (e) Hold them in this position and tighten screw 235, P 5. (f) Hold bushing 193A, P 4, lightly against the shoulder of the governor shaft 65A, P 2, and tighten screw 225, P 5. There should be very little or no end play of the governor shaft 65A, P 2, when screws 225 and 235, P 5, have been tightened, but be sure that the governor shaft turns freely when the machine is in operation. Otherwise machine will turn hard and will cause unnecessary wear on the gears. If properly adjusted as above, the fire shutter 163, P 1, will readily raise all the way up and rest on stud A as shown in P 1, when machine is in operation, and will just as readily drop all the way down and rest on stud B, P 1, when machine is stopped. The raising of the automatic fire shutter is accomplished by the spreading apart of the governor balls 111, P 4, when machine is put in motion, pulling the roller guide 110, which is located on the opposite end of governor shaft 65, P 2, from gear 90, P 2, toward them, same being connected with governor crank shaft 19, P 2 and 7, which is fastened to governor crank arbor 83, P 3 and 7, and is connected to rack bar 168, P 1, same being in turn connected with a small gear on fire shutter 163, P 1, all of which work together automatically. When the machine is stopped, the governor balls are brought together by the governor spring 175, P 6, which again lowers the fire shutter. The fire shutter 163, P 1, and rack bar 168, P 1, may be removed by first removing gate as per instruction No. 5, then removing the two small flat-head screws on the inside of gate, and the three small round-head screws on the outside of gate, then lay the gate upon a table or upon a base-board with the tension shoes 96A, P 3, down and lift off the heat shield 164A, P 2. The rack-bar 168, P 1, and shutter and gear 163, P 1 may now be lifted off. The shutter and gear are fastened together and are listed as one only, 163. To replace same, be sure that the small pivot on the gear side of shutter enters the hole for same in the main frame of gate. Then place the rack bar in position, having the shutter raised all the way up, place the first two teeth on end of rack bar, engaged with the two top teeth on the gear, replace the heat

shield, being careful that the pivot on upper side of shutter enters hole for same in heat shield and replace all the screws.

No. 28.—Gear 16A, P 2, is removed by following instruction No. 16, 18 and 19, and then removing screw 129, P 2.

No. 29.—Main Crank Shaft 58, P 4, may be removed by taking off bridge as per instruction 16, and pulling gear 15A from its shaft. Next remove the crank by loosening screw 154, P 1; push rod 94, P 5, down, and pulling outward on the crank. Crank shaft 58, P 4, may then be pulled out from the gear side.

No. 30.—To Remove Bevel Gear 86½, P 2, loosen the set screw in its hub, backing the same out for a considerable distance, as it is deeply countersunk in the shaft. Its spindle 57, P 2, the top end of which is shown at 57, P 5, may then be raised out, which will release the gear. It also releases bevel gear O85, P 2.

No. 31.—Bevel Gear O85, P 2, may be removed by following instructions No. 29 and 30. This releases this gear, which may then be taken out.

No. 32.—Take-Up Belt Pulley 20, P 4 and 5, may be removed by loosening the set screw in its face.

No. 33.—Guide Roller at Top of Gate, 116A and 116½A, P 3, together with the small spiral spring inside of the hub of 116½A, may be removed by driving out the spindle which holds same. These rollers should be removed if at any time the film wears a flat spot or spots on the surface of their inside hub. This, however, is unlikely to occur, since the rollers are of hardened steel.

No. 34.—Latch Pin 296, P 5, is for the purpose of releasing side plate 120 A, P 5. Raise pin 296 up, and side plate No. 120A will be released and can be removed, exposing the side of the framing carriage, thus allowing you to get at oil cup 112, P 1 and 4, in the top of the framing carriage. This oil cup supplies lubrication to the Geneva movement which runs in the oil-well, shown at O5, P 6, the same being detached from the rest of the carriage, in the latter illustration. The knob of latch pin 296, P 5, may be unscrewed, which allows the pin to drop out from below, revealing a spiral spring on its stem. Hold the bottom of the pin with a pair of pliers while you unscrew the knurled top.

No. 35.—Removing and Replacing the Framing-Carriage. To remove the framing carriage, proceed as follows: (a) follow instruction No. 34; (b) loosen screws 216, P 6, and remove framing-carriage slide rod 72, P 6, the carriage may then be lifted out through the opening made by removing side plate 120A, P 5. To replace the framing carriage, just reverse the above-described process, being sure however, to enter guide rod 71, P 5, in slot X, P 4, and to get ball arbor O55, P 5 and 6 properly entered in knuckle joint socket O56, P 4, and balance wheel shaft socket 61A, P 5,

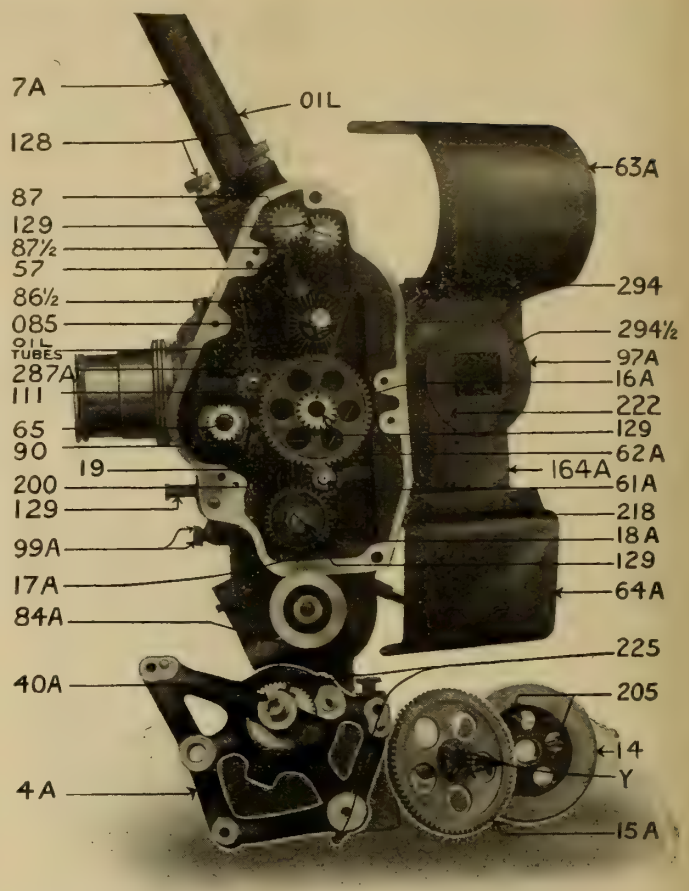


Plate 2.

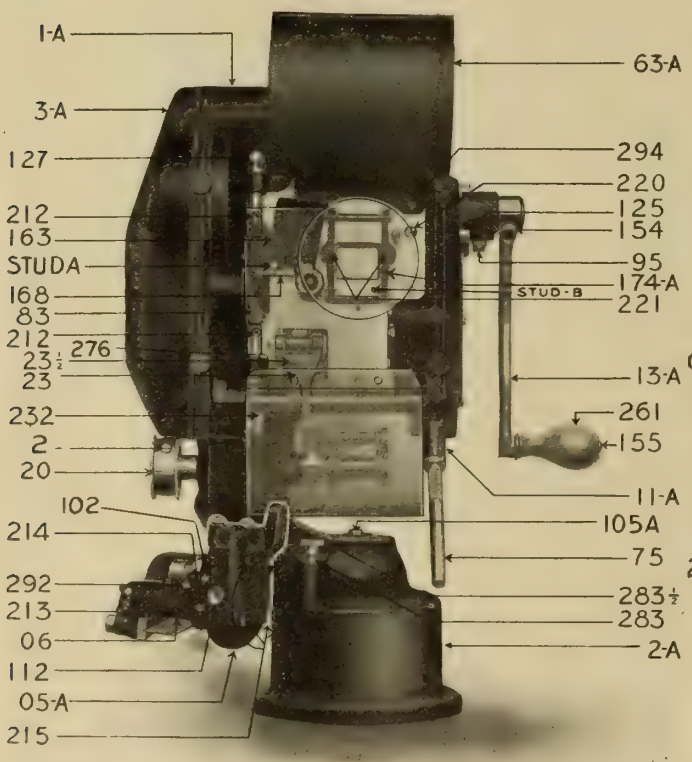
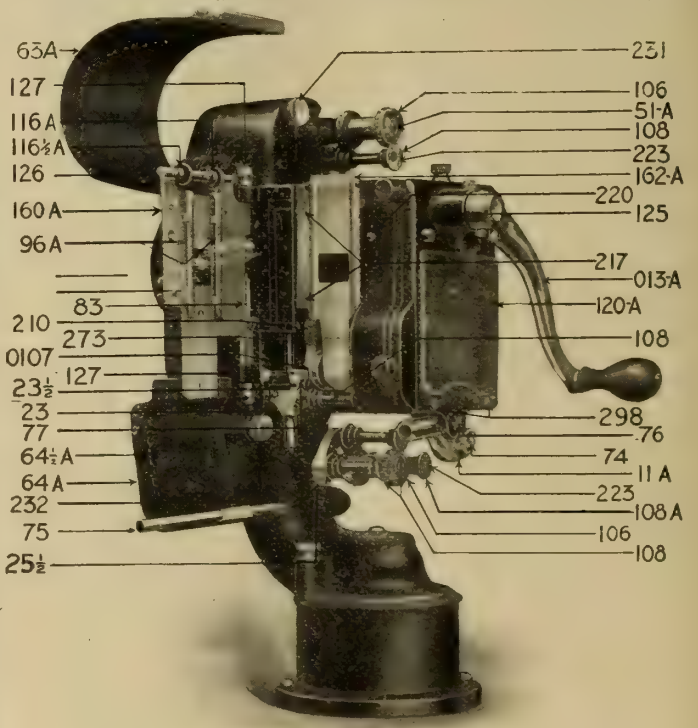


Plate 1.



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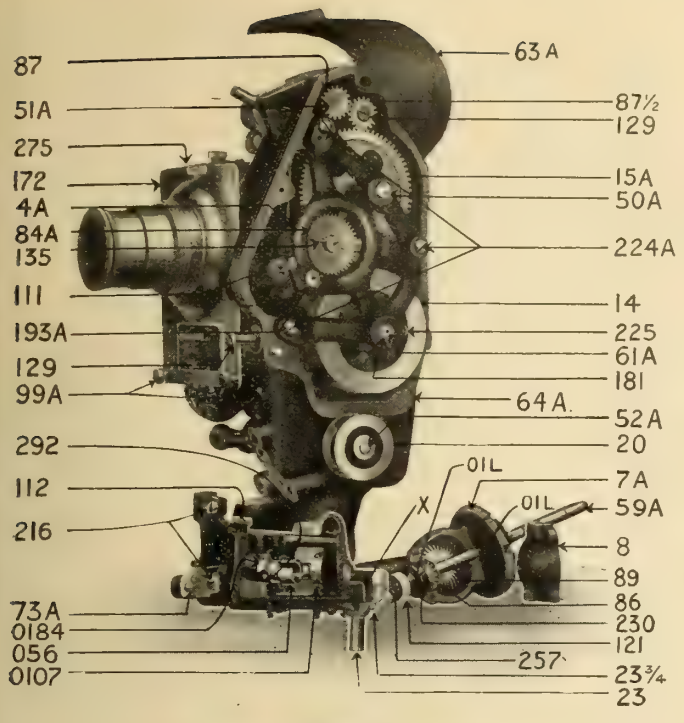

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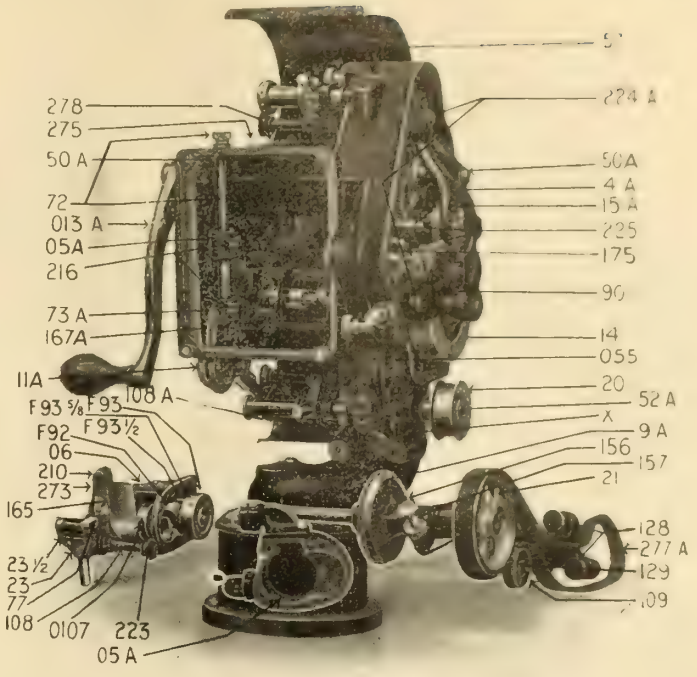

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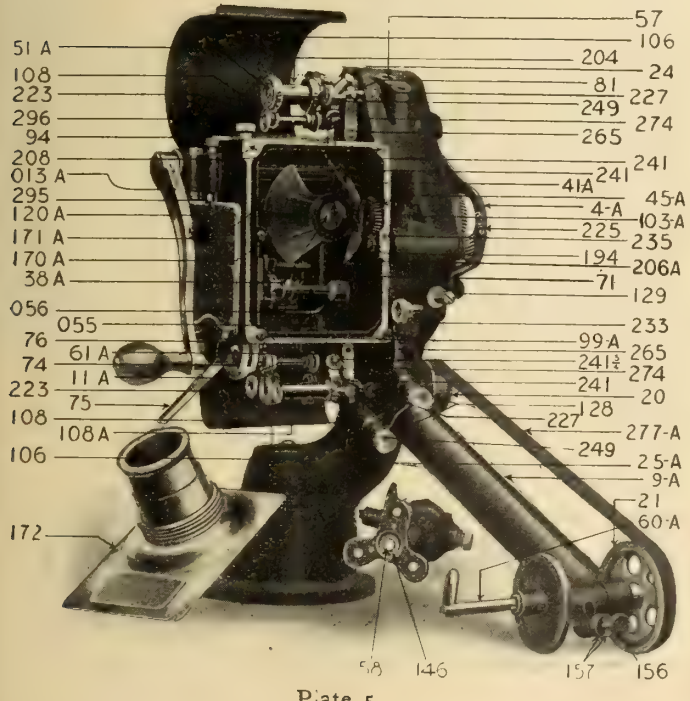


Plate 5.

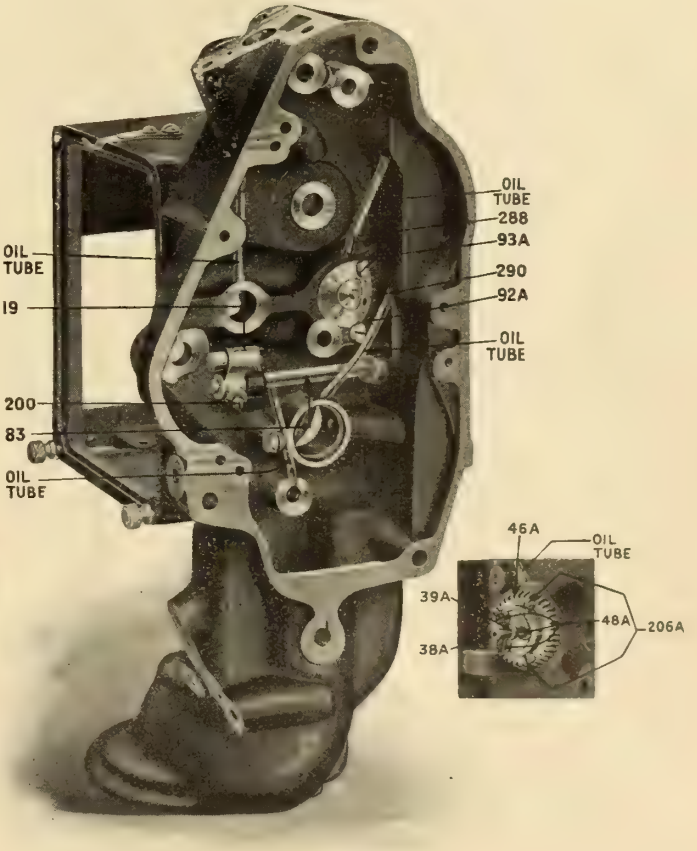


Plate 7.

by taking the small square block between the thumb and finger of the right hand and guiding it into slot of socket. The ball arbor O55, P 5 and 6, is the same at both ends, therefore it does not matter which end goes in O56 or 61A socket. After replacing the carriage, screws 216, P 6, should be tightened up until the framing lever works right; that is to say, until the framing-carriage does not work too hard or too easy. If it works too easy, it is liable to work down of its own accord while machine is in operation, thus causing picture to get out of frame.

No. 36.—Adjusting the Geneva Movement. Intermittent sprocket O107, P 3, should have just a little circumferential play. If set up too tight when machine is cold, there may be a slight binding after the machine warms up, due to expansion of the parts through heat. This play, however, should be very slight, and, when through wear of parts it becomes too great, it may be eliminated as follows: On P 4, we see the framing-carriage lying at the base of the machine and part O184 thereon is the eccentric bushing which carries the shaft to which is affixed cam F93, P 6. Eccentric bushing O184, P 4, is held in position by three screws No. 102, P 1, and 292, P 4. 102, P 1, being the set screw, and the two screws 292, P 4, are the adjusting screws. To eliminate the lost motion in the intermittent sprocket, proceed as follows: (a) after having removed framing-carriage as per instruction No. 35, loosen screw 102, P 1; (b) loosen the lower adjusting screw 292, P 4, slightly, then tighten the upper adjusting screw 292, P 4; this operation may be repeated, loosening the upper and tightening the lower screw a little at a time until the proper adjustment is

obtained. In case it is brought up too tight simply reverse the above operation by loosening the top screw 292, P 4, and tightening the lower one, 292, P 4. By this method a very much finer adjustment may be obtained than by the old method of simply turning the eccentric bushing. After the proper adjustment is obtained, be sure and retighten set-screw 102, P 1; in fact, have all screws perfectly tight before replacing framing carriage.

No. 37.—The Star F92 and **Cam** F93, P 6, may be gotten at by removing screws 215 (four of them), P 1, which releases the oil-well cover or vertical part of framing carriage O5A, P 6.

No. 38.—Note: Directions follow for the removal and renewal of cam, star and intermittent sprocket, and their bushings. I do not, however, advise this; it is much better to purchase an extra framing carriage, and when anything goes wrong with the old one, or when excessive wear develops in the bushings, spindles, intermittent sprocket, or other parts, insert the new carriage in the machine and send the old one to the factory by registered mail for repairs. It is, of course, possible that the operator can and will make the necessary repairs in an entirely satisfactory manner. Still, when one considers the delicacy of the parts, and the fine adjustment necessary, one readily sees that is can be best done at the factory, where all kinds of tools, and men skilled in this class of work, are available.

No. 39.—Ball Socket O56, P 4, may be removed as follows: (a) follow instructions Nos. 35 and 37, (b) remove screw 293, which holds socket O56, P 4, on cam shaft. In the center of ball socket O56 will be seen the end of the cam shaft. The end of the cam shaft and the shaft opening in the ball socket are slightly tapered; (c) place on the end of the cam shaft a punch of brass or hard wood or of very soft steel will do, tap lightly with a hammer; this will release the socket from the cam shaft. The end of the punch must never be rounded but should be perfectly flat and preferably should have a hole in the center so as not to flatten down the leather cushion. Never, under any circumstances, use a hard steel punch, and be careful that the punch sets square on the shaft. A special three-piece vest-pocket size punch or tool set for this purpose may be obtained from the manufacturers of the Motiograph for $1.00. This punch, in fact, is three punches of three different sizes, with three different size holes and may be stuck together or assembled in one piece and carried in the pocket the same as a pencil. Place the new socket on the end of cam shaft and through the hole for screw 293, which holds socket to the shaft, observe that the hole sets accurately over the countersink in shaft; then with the framing-carriage in an upright position rest the cam on a suitable solid support, and with a piece of hard wood or brass placed on top of the socket, or by use of the vest pocket punch, tap it lightly with a hammer in order to bring it firmly into place; then insert the screw 293 and screw it down very tight; if lightly driven on in this manner into proper position, and the screw firmly tightened, there is no danger of its ever coming loose.

No. 40.—The Cam and Shaft, F93, P 6, may be removed and replaced as follows: (a) follow instruction 39; (b) remove the old cam by pulling the shaft out of eccentric bushing O184, P 6, by taking hold of cam F93, P 4, insert new cam and replace socket as per instruction No. 39.

No. 41.—The Star and Shaft F92, P 6, may be removed and replaced as follows: (a) follow instructions Nos. 40 and 46; (b) remove screws 43A (two of them) which will be found in the hub of intermittent sprocket O107, P 3, just underneath the apron or stripper plate 165, P 6; then by taking hold of the star wheel F92, P 6, pull it out and insert new one, being careful to get the screw holes in the shaft right side up. **Keep in mind** the fact that steady pictures depend more on the absolute accuracy of the intermittent sprocket and the star and cam than on any other part of the machine, hence it is of the most vital importance that the greatest care should be exercised in order to maintain the accuracy that is absolutely necessary to the production of good work. As the fitting of the cam to its shaft is an operation that cannot be well done without special facilities, the manufacturers have combined these two parts as one and they are so listed in the parts price list, and no operator or mechanic should, without the special facilities, undertake to separate the cam from its shaft and expect to fit another in a way that will do accurate work. The Geneva driver pin F93½, P 6, may be removed for replacement by loosening screw No. F93⅝, P 6, which holds it in position. The star and shaft is made in one solid piece and is very accurately ground by high-grade automatic machinery.

No. 42.—The Intermittent Sprocket O107, P 4, may be removed and replaced as follows: Follow instructions Nos. 39, 40 and 41.

The life of the intermittent sprocket on the latest improved 1912 framing device called the Model W has been increased by a special hardening process perfected by the manufacturers of the Motiograph. In order to use this sprocket on the 1909, 1910 and 1911 models it will be necessary to also purchase the star and shaft or to send in the one which is intended to use with same to the manufacturers in order that the screw holes may be drilled out properly and the sprocket lined up as the hub of said sprocket is slightly larger than formerly and the screws run clear through.

No. 43.—The Eccentric Bushing O184, P 4, may be removed and replaced as follows: (a) follow instruction 39; (b) loosen screws 102, P 1, and 292, Ps 1 and 4 and push bushing out toward sprocket and insert new bushing.

No. 44.—The Large Bushing O28, which will be found just underneath the star, F92, which supports the star shaft may be removed and replaced as follows: (a) follow instruction 41; (b) loosen screw No. 214, P 1; (c) push bushing out toward the star wheel side, then insert new bushing.

No. 45.—Small Bushing O183, P 4, may be removed and replaced as follows: (a) follow instruction No. 41; (b) loosen screw No. 213, P 1; (c) push bushing out, then insert new bushing.

No. 46.—The Apron or Stripper Plate 165, P 6, is released by removing three screws which hold it at its lower end.

No. 47.—Intermittent Idler Bracket 23, P 6, may be released by removing joint pin 77, P 6. The distance intermittent idler 108, P 6, is held away from the sprocket, is controlled by screw 23½, P 6, which is in turn held in place by set screw 23¾, P 4. It should be set away from sprocket by about twice the thickness of a film.

No. 48.—Governor Shaft Bushing 194, P 5, is held in place by set-screw 235, P 5. By loosening this set-screw, the bushing may be adjusted or removed. Note the oil hole in the face of this bushing and in putting in a new one, or adjusting the old one, be sure to keep it at the top.

No. 49.—Ball Arbor or Shaft, O55, P 5, works at high speed, hence it is quite likely that in the course of time the square blocks and the slot in which they fit may become worn. This will cause considerable noise, and if allowed to become too badly worn may also cause picture to jump, especially when trying to speed up a little. It may be remedied by obtaining a new ball arbor O55, P 5, and if necessary socket for same. The latest style sockets are much larger than formerly, and are hardened. The latest style ball arbor or shaft is made so that the square blocks called trunnions and numbered O55½ may be removed and replaced without replacing the entire ball arbor, providing the ball part is not too badly worn. The right-hand socket 61A, P 5, is a part of flywheel shaft. It may be removed by following instruction No. 23.

No. 50.—Setting the Shutter. Setting the No. 1 intermittent double cone shutters on the No. 1-A Motiograph, model, 1912: The principle of setting the shutters on the Motiograph is the same as any other motion picture machine; that is, the larger wings of the shutters should cover the light opening or aperture, as nearly as possible during the time the intermittent sprocket and film are in motion and the smaller wings should pass during the exposure while the film is at rest. It is not necessary to pay any attention to the small wings when setting the shutters, as they take care of themselves and are only intended as interruptors of the light, which reduces the flicker in the picture to a minimum. To set the shutters, proceed as follows: (a) follow instruction No. 3; (b) remove the outer shutter wing 171A, P 5, by loosening screws 206A, P 5, and pull shutter from its shaft; (c) loosen screws No. 48A, P 7, leaving them just loose enough so the inner shutter 170A, P 5, may be turned by hand, but tight enough so that it will not move of its own accord; (d) remove gear cover as per instruction No. 1; (e) take hold of the balance wheel and turn the mechanism in the same direction as when in operation. Turn very slowly until the intermittent sprocket is just barely ready to start moving, after which set the lower edge of the large wing of the inner shutter 170, P 5, about ⅛" above the center of the aperture opening, when looking on a horizontal line through the center of the aperture. Now revolve the mechanism slowly in the direction it runs, observing when the intermittent sprocket stops that the top edge of the large wing of the inner shutter 170A, P 5, is about ⅛" below the center of the aperture opening; tighten screws firmly, after which revolve the mechanism until the inner shutter

is at the original position; that is, the lower edge of the large wing should be about ⅛" above the center of the aperture; replace the outer shutter 171A, P 5, on the shaft; tighten screws 206A, P 5, partially in the same manner as was done with the inner shutter; set the top edge of the large wing about ⅛" below the center of the aperture opening, after which tighten the screws firmly. The space between the two large wings of the shutters should be exactly the same width when the intermittent sprocket is just ready to start (but not started) as it is just as the intermittent sprocket has come to rest after turning, and said space should be exactly in the center of the aperture opening when looking on a line parallel through the aperture opening. After the setting of the shutters has once been done, it will be found very simple and easy to repeat.

No. 51.—Sprocket idlers 108 (all sprocket idlers have same number) must be set away from their respective sprockets by about twice the thickness of an ordinary film. This, however, does not apply to the front idler of lower bracket (front means the lens side of the machine) which may set as much as ⅛" away from the sprocket. The distance of the idlers from the lower sprocket is governed by screw No. 241¾, P 5, and that of the upper idler is governed by screw 241½, P 5. After the proper adjustment is obtained, both may be set by means of the lock-nut 241, P 5. All idler rollers are now made of hardened steel.

No. 52.—The Sprocket Teeth. The teeth of the intermittent sprocket O107, P 3, are subject to the heavy wear, due to pulling the film down against the pressure of the tension springs. This has the effect of cutting away the metal on one side of the teeth. It is called "undercutting." If this wear is of considerable extent, it is likely to render the picture unsteady on the screen, as well as to be very hard on the perforations of the film itself. An intermittent sprocket should never be used after its teeth have become worn to any considerable extent. An extra framing-carriage complete should be kept on hand, ready to insert in the machine. This extra carriage will cost you only a few dollars, and it is well worth the money. The teeth of the upper and lower sprockets 106, P 3, and 106, P 3 (upper and lower having the same number), are also subject to considerable wear, particularly those of the lower sprocket. These sprockets cannot be turned end for end when the teeth become worn. But the wear upon the teeth of the upper and lower sprocket is on opposite side; hence, these two sprockets may be changed, one for the other, when they become worn, thus presenting a new and unworn side of the teeth to the film. The sprocket teeth should be carefully watched. Don't depend on your naked eye, but examine them through a condenser lens which will magnify them and show you more clearly their true condition.

It does not, from any point of view, pay to run a machine with badly worn sprocket teeth. Particularly does this apply to the intermittent and the lower sprockets.

No. 53.—The Face of Sprockets should be kept very clean. Dirt on the face of the intermittent sprocket will cause the picture to jump. Dirt on the face of the upper and lower sprocket has a tendency to cause the loss of the loops. An ordinary tooth brush is the best thing to clean the sprockets. They should be thoroughly cleaned once every day.

No. 54.—Framing-Carriage. Should your framing-carriage work too easily and have a tendency to drop, the matter may be remedied by tightening screws 216, P 6. If the framing-carriage works too hard, of course these screws should be loosened slightly.

No. 55.—Lower Reel Arm 9A, P 5, is attached to the machine by thumb screws 128, P 5, and a third, similar one which does not show in the illustration. Pulley 21, P 6, which drives the take-up reel in the lower magazine, is driven by a flat belt, 227A, Ps 5 and 6, tension to which is supplied by idler pulley 109, P 6. (Note: Oil hole in the face of pulley 109, and don't overlook it in oiling.) The amount of tension which pulley 129, P 6, will supply to belt 227A, P 6, is governed by adjusting screw 156, Ps 4 and 5. After adjusting belt tension, set up lock-nuts 157, Ps 5 and 6, tightly. Only sufficient tension should be given to enable belt to revolve the lower reel, until all the film is taken up. Anything more than this is excessive, and highly undesirable from any and every point of view. Too much tension on the take-up will have a decided tendency to cause losing of the lower loop; also it is very hard on the film, sprocket holes, and makes the machine run unduly hard, also causing unnecessary wear on the lower sprocket. The Motiograph take-up belt may be allowed to run very slack. If it shows a tendency to get hard and stiff, a few drops of oil will soften it.

No. 56.—Take-Up Drive Pulley 21, P 6, **and Its Shaft** 68, P 5, **and the Bracket Carrying Idler Pulley** 109, may be removed by taking out the set-screw in the hub of pulley 109. This releases all the parts. Before taking the pulley off, carefully note the position of the bracket carrying idler pulley 109, P 6; also note the washer between the pulley hub and the idler bracket casting, and don't forget to replace same when the parts are put together again; also note the flat spot in the spindle into which set-screw in hub of pulley should fit. Lower magazine fits over and around casting 9A, P 5, and is held thereto by thumb-screws in the magazine spider casting. **Note:** It will, of course, be understood that the lower reel arm, framing-carriage, etc., shown at the base of the machine in P 6, and the various parts shown at the base of the machine in other plates, are not in their normal position, but merely laid down by the side of the machine for the purpose of illustration. For instance, in P 6, we see one view of the lower-reel arm, and in P 5 we see another view of it. But in the latter view the reel-arm is in place on the machine.

No. 57.—The Rewinder. Rewinding is done on the machine itself, the same being accomplished by shifting the two magazines so that their fire-traps are in line with each other, the film passing directly from the lower to the upper magazine, in front of the mechanism, the upper reel being revolved by the machine crank O13, P 5. The two magazines are both shifted simultaneously, or at the same time, by lifting the stop-bolt in the spider of the upper magazine, the lower magazine being connected to the upper by a shift-bar; turning the upper magazine also turns the lower. In P 2, we see the lower end of upper reel-arm 7A in place on the machine. We also see bevel gear 86½, P 2, which drives socket spindle 57, P 2, top of which is seen at 57, P 6. Socket spindle 57, P 2, in turn, imparts motion to a shaft extending up through the center of reel arm 7A, P 2, the lower end of which is shown at 58, P 5. In P 5, we have a view of the lower end of reel-arm 7A, which lies beside the machine. Pin 146, P 5, fits in the slot in the top of socket shaft 57, Ps 5 and 6. In P 4, we have a view of top reel-arm 7A with gear cap 8A, P 4, removed. This cap is released by removing four screws in its upper surface and carefully prying it off.

No. 58.—The Rewinder Acts as Follows: When machine crank O13, P 5, is clear in, as shown, it drives the mechanism and is not engaged with the rewinder. By shoving down the push-rod 94, P 5, at the same time revolving the crank and pulling outward on it, the crank and crankshaft will be moved outward by about ¼". In P 2, we see a view of main driving gear 15A, which is shown in its place in the machine on P 4. In the face of its hub, you will see four slots Y, P 2. Looking at bevel gear O85, P 2, you will see four similar slots in its hub. You will also see a pin through the crankshaft in front of gear O85, P 2. The operation is as follows: When the crank is shoved clear in, this pin engages with two of the slots Y, P 2, which locks the crankshaft with gear 15A, P 4, and revolves the mechanism itself. When push-rod 94, P 5, is depressed and the crank revolved while pulling outward on it, the crankshaft and crank slip outward, thus disengaging the pin from the slots in gear 15A, P 4, and engaging it with the slots in gear O85, P 2. This releases the mechanism, which no longer revolves when the crank is turned, and locks the crank to gear O85, P 2, which revolves the rewind. This may seem to be a little complicated, but it is in reality very simple, and will be easily followed through the various illustrations at the same time examining your own machine.

No. 59.—Bevel Gear 86, P 4, **and Shaft** 59A, P 4, is removed by (a) loosening set-screw in the hub of the brass gear; (b) removing screw 257, P 4, in end of the shaft.

No. 60.—Bevel Gear 89 and the Vertical Shaft to Which It Is Attached may be removed by taking out pin 146, P 5, first having removed bevel pin on 86, P 4, as per instruction No. 59.

No. 61.—The Bushing at the Upper End of Vertical Shaft 58, P 5, is held in place by a set-screw just below the bulge in the casting. Note the oil holes on the face of upper reel-arm 7A, and don't overlook them in oiling.

No. 62.—Oil. Many of the machine parts work at high speed and they all have more or less heavy labor to perform. It therefore follows that they should receive adequate lubrication; "adequate lubrication," however, does not mean that the bearings should be flooded with oil. One drop of oil is sufficient on any motion picture mechanism bearing. Anything more than this simply runs off and makes a mess. Use good oil. The use of very thin oil and much advertised patent oil should be avoided. **A good grade of light**

dynamo oil is best. This applies to everything except the intermittent movement oil-well, in which a good grade of vaseline or other equally efficient lubricant should be used. If vaseline is used, it may be heated and put in, in the usual way, through oil-cup 112, P 1, or by removing the vertical casing O5, P 6, by following instruction No. 37, and force the vaseline in around the Geneva star and cam.

No. 63.—Keep the Machine Clean. A dirty, oily, smeary mechanism is very good evidence of a careless operator, and the careless operator is usually a poor operator, regardless of how much he may know. It only takes a few moments each day to wipe the machine off clean, and it should by all means be done. It is an excellent scheme to lay a small square of heavy blotting paper inside the mechanism, which can be renewed every day. It will absorb the surplus oil and help to keep things clean.

NAMES AND NUMBERS OF PARTS FOR THE MOTIOGRAPH, No. 1A MODEL, 1912.

Order Parts by Number Only, but Where Number is Preceded by a Letter, the Letter Is an Integral Part of the Number. In Ordering Parts, Be Sure to Give the Serial Number of Your Machine.

M No.
1-A Main Frame Casting of Mechanism.
2-A Sub Base for Wood Base Board.
3-A Gear Cover.
4-A Gear Bridge.
05-A Framing Device, Vertical Casting.
06-A Framing Device, Horizontal Casting.
7-A Upper Reel Arm, Casting Only.
8-A Upper Reel Arm Cap.
9-A Lower Reel Arm, Casting Only.
10-A Take-up Belt Tension Idler Bracket.
11-A Framing Lever Casting.
12-A Hand Bolt to Clamp Mechanism to Base.
13-A Crank Hanlde, Casting Only.
013-A Crank handle Complete.
14 Balance Wheel.
15-A Main Gear.
16-A Double Gear Between Main Gear and Balance Shaft Gear.
17-A Gear on Lower Sprocket Shaft.
18-A Gear Between Balance Shaft Gear and Lower Sprocket Shaft Gear.
19 Governor Crank, Complete.
20 Small Belt Pulley and Screw.
21 Large Belt Pulley and Screw.
22 Stereo Lens Mount Ring.
22½ Thumb Screw for Stereo Lens Mount Ring.
23 Intermittent Roller Bracket and Shaft.
23¼ Screw to Bind Roller Shaft in Intermittent Bracket.
23½ Adjusting Screw Intermittent Roller Bracket.
23¾ Screw to Bind 23½ Screw.
24 Roller Bracket, Upper, With Shaft.
24½ Screw to Bind Roller Shaft in Upper Bracket.
25-A Roller Bracket, Lower, with Shafts.
25¼ Screw to Bind Rear Roller Shaft in Lower Bracket.
25½ Screw to Bind Front Eccentric Roller Shaft in Lower Bracket.
028 Bushing, Large for Intermittent Shaft.
29 Magazine Latch, Large Piece.
26½ Spring for Magazine Latch.
30 Magazine Latch, Small Piece.
31 and 32 Magazine Hinge.
33-A Fire Trap, Casting Only.
33-CT Fire Trap Complete, With Rollers.
F-33½ Spider Casting Only, for Upper Magazine.
F-33¾ " " " " Lower "
37 Stereo Lens Arm Bracket.
38-A Shutter Shaft and Gear, Solid.
39-A Shutter Shaft and Gear, Main, Hollow.
40-A Governor Drive Shaft.
41-A Shutter Drive Shaft Screw.
F-41 Shift Bar Between Magazines.
42-A Bushing for Governor Drive Shaft.
F-42 Plunger Pin, Upper Spider.
43-A Screws for Intermittent Sprocket Each.
44-A Screw for Gear on Upper Sprocket Shaft.
45-A Bevel Gear on Shutter Drive Shaft.
46-A Bevel Gear on Shutter Shaft.
47-A Intermediate Gears in Shutter Gear Case.
48-A Screws for Clamping Inner Shutter Wing on Gear Hub.
50-A Crank Shaft with Pin.
51-A Upper Sprocket Shaft.
F-51 Spring for Plunger Pin, Upper Spider.
52-A Lower Sprocket Shaft.
055 Ball Shaft, Hardened.
055½ Trunion for New Style, Hardened 055.
056 Socket on Geneva Cam Shaft. Hardened.
57 Reel Arm Socket Shaft.
58 Vertical Shaft Inside Upper Reel Arm.
59-A Upper Reel Shaft.
60-A Lower Reel Shaft.
61-A Balance Shaft and Hardened Socket, One Piece, Including Spring Plunger.
61½-A Spring Plunger for new 61A.
62-A Gear and Sleeve on Balance Wheel Shaft.
63-A Upper Fire Shield.
64-A Lower " "
65 Governor Shaft.
65-G.C. Governor Complete.
69-A Bushing for Shutter Drive Shaft.
71 Framing Device, Guide Rod.
72 Framing Device Slide Rod, Long, with Head.
73-A Pin Connecting Link, Framing Device.
74 Framing Lever Connecting Screw.
75 Framing Lever Handle.
76 Screw to Hold Framing Lever in Frame.
77 Intermittent Roller Bracket Joint Pin.
80-A Bushing for Shutter Gear Case (Rear).
81 Shaft for Roller Brackets.
83 Governor Crank Shaft.
84-A Gear on Governor Drive Shaft.
085 Bevel Gear on Crank Shaft.
86 Bevel Gear on Upper Reel Shaft.
86½ Bevel Gear on Rewind Socket Shaft.
87 Gear on Upper Sprocket Shaft.
87½ Intermediate Gear, Small.
89 Bevel Gear on Vertical Shaft in Upper Reel Arm.
90 Gear on Governor Shaft and Hub.
91 Stereopticon Slide Rod to Hold Lens Ring.
91½-M Wing Nut and Washer for No. 91.
92-A Screw to Locate Shutter Gear Case.
F-92 Geneva Star and Shaft in One Piece, 1912.
93-A Screw to Retain Shutter Gear Case in Frame.
F-93 Geneva Cam and Shaft Complete for 1912.
F-93½ Geneva Cam Pin, Hardened.
F-93⅝ Screw to Hold Pin in Cam.
94 Push Rod for Rewind Shift of Crank.
95 Locking Pin for Rewind Shift.
96-A Film Tension Shoes.
97-A Round Aperture Heat Arrester on Film Gate.
99-A Thumb Screw for Front Plate (two).
102 Screw to Clamp Eccentric Bushing in Framer.
103-A Screw to Clamp Shutter Drive Bushing.
105-A Cap for Hole, When Changing Over, '09 Screw for Clamping Mechanism to Base.
106 Sprocket, Upper or Lower.
0107 Sprocket, Intermittent on Framing Device.
108 Idler Rolls, Hardened Steel.
108-A Idler Film Roll, Hardened, Lower Roller Bracket.
109 Tension Pulley for Take-up Belt.
110 Roller Guide on Governor Shaft.
111 Governor Balls, Brass (two).
112 Oil Cup on Framing Device.
114-A Shutter Gear Casing Complete with Gears.
116 Roller, Complete, for Top of Gate with Shaft and Spring.
116-A Roller, Top of Gate, Solid End. Hardened.
116½-A Roller, Top of Gate, Spring End Hardened.
118-A Spring for Plunger, to Locate Mechanism on Base.
119 Center Pin in Hinge of Magazine.
120-A Side Plate to Hold License Plate.
121 Nut, Upper Reel Shaft.
123 Collar on Gate Latch Rod.
F-124 Screws to Connect Shift Bar to Magazine Spiders.
125 Gate Latch Rod.
126 Shaft for No. 116.
127 Ball Screw for Gate Hinge.
128 Screws to Fasten Upper or Lower Reel Arm to Frame.
129 Shaft Screw, Hardened, for Gear or for Belt Tension Pulley or Stereo. Lens Bracket.
133 Pin in Governor Shaft.
135 Pin for Governor Drive Gear.
146 Pin in Vertical Shaft in Upper Reel Arm.
148 Pin in Gear on Governor Shaft.
154 Screw to Fasten Crank to Shaft.
155 Screw to Hold Wood Handle on Stud.
156 Adjusting Screw for Take-up Belt Tension Pulley.
157 Lock Nut for Screw No. 156.
158 Pin in Gear on Shaft Inside Upper Reel Arm.
160-A Main Frame of Film Gate.
162-A Aperture Plate.
163 Automatic Fire Shutter and Gear.
164-A Heat Shield on Gate.
165 Apron or Stripper Plate on Framing Device.
167-A Link to Connect Framing Device with No. 11-A.
168 Rack Bar for Fire Shutter.
169 Governor Strips.
170-A Shutter Wing (Inner).
171-A Shutter Wing (Outer) with Collet and Screws.
172 Front Plate.
F-173 Stud in Crank for Wood Handle.
174-A Film Tension Spring to Hold No. 96-A.
175 Governor Spring.
176 Collar on Vertical Shaft Inside Upper Reel Arm.
178 Large Bushing, Bronze, on Vertical Shaft in Upper Reel Arm.
181 Small Bushing in Gear Bridge for Balance Wheel Shaft.
182-A Large Bushing in Main Frame for Balance Wheel Shaft.
183 Small Bushing for Intermittent Sprocket Shaft.
0184 Eccentric Bushing for Framing Device.
193-A Bushing in Bridge for Governor Shaft.
194 Bushing in Frame for Governor Shaft.
198 Small Bushings in Reel Arm.
200 Screw in Governor Crank.
202 Locating Screw for Idler Bracket Spring.
204 Screw for Sprockets, Upper or Lower.
205 Screw for Balance Wheel.
206-A Screw for Shutter Wing Collet.
207 Screw for Upper Reel Arm Cap.
208 Locating Screw for Front Plate.
209 Screw to Fasten Magazines to Spiders.
210 Screw for Springs on Framing Device.
211 Screw for Fastening Apron or Stripper Plate on Framer.
212 Screw to Fasten Heat Shield to Gate.
213 Screw to Clamp Small Bushing, in Framing Device.
214 Screw to Clamp Large Bushing, in Framing Device.
215 Screw to Hold No. 05 Vertical Casting to No. 06 Horizontal Casting of Framing Device.
216 Screw to Hold Framing Device in Position on Slide Rod.
217 Screw for Aperture Plate.
218 Screw for Lower Fire Shield.
219 Screw for Studs on Gate.
220 Screw for Gate Latch.
221 Screw for Film Tension Spring.
222 Screw to Hold Round Aperture Heat Arrester to No. 164-A.
223 Screw to Hold Idler Roller on Shafts.
224-A Screw to Hold Bridge on Main Frame.
225 Screw to Hold Bushings in Bridge.
227 Locating Screw, for Roller Brackets.
230 Screw in Reel Shaft Bevel Gear.
231 Screw for Gear Cover, Upper.
232 Screw for Gear Cover, Rear.
233 Screw for Gear Cover, Front.
235 Screw to Clamp Governor Bushing in Frame.
237-M Screw for Attaching Magazine to Reel Arm.
238-A Magazine Body and Cover.
241 Lock Nut on Roller Bracket Adjusting Screw.
241½ Adjusting Screw, Upper Roller Bracket.
241¾ Adjusting Screw, Lower Roller Bracket.
244 Screw for Locating Crank Handle.
245 Set Screw in Gear on Rewind Socket Shaft in Frame.
248 Safety Cap for Crank Shaft, Wood.
249 Screw to Hold Roller Bracket in Place.
251-A Roller for Magazine Fire Trap.
253-A Shaft for Roll in Magazine Fire Trap.
255 Screw to Hold Traps to Magazines.
257 Screw for Nut on Reel Shaft.
258½ Spring for Gate Latch Rod.
259 Set Screw to Bind Bushing in Reel Arm.
261 Wood Handle for Crank.
262 Screw in Framing Device Casting Guide Rod Slot.
263 Screw for Small Belt Pulley.
265 Screw for Roller Bracket Springs.
268 Screw in Magazine Latch.
273 Springs for Intermittent Roller Bracket (2 Pieces).
274 Spring for Upper and Lower Roller Bracket (3 Pieces).
275 Spring to Hold Front Plate (2 Pieces).
276 Set Screw to Fasten Large Balance Shaft Bushing in Main Frame.
277-A Take-up Belt.
278 Screw for No. 275 Springs, Front Plate.
283 Plunger to Locate Mechanism on Base.
283½ Locating Plunger Head.
284 Spring for Push Rod, Rewind Shift.
285 Balance Shaft Screws.
286 Motor Drive Arbor.
287-A Shutter Drive Shaft and Gear.
288 Shutter Gear Case.
289 Screws to Clamp Bushing in Shutter Gear Case.
290 Shaft for Intermediate Gears in Shutter Gear Case.
291 Screw in Gear on Lower Sprocket Shaft.
292 Adjusting Screw for Eccentric Bushing in Framing Device.
293 Screw for Socket on Geneva Drive Shaft.
294 Screw for Upper Fire Shield.
294½ Screw for Heat Arrester Gate.
295 Latch Pin for Side Plate.
296 Nut for Latch Pin.
297 Spring for Latch Pin.
298 Screw for Side Plate.
299 Bushing for Shutter Gear Case (Front).

Comments on the Films

Licensed.

"THE MUSIC HALL SINGER" (Eclipse), June 26.—An often-used melodramatic formula furnishes the plot of this picture, which has a grace of its own and some very charming scenes. The singer and her musical husband are very poor. She meets the director of the opera and becomes famous as a singer of classic music, and straightway forgets her husband, who in a later scene, rescues her from a burning theater. It has been skillfully produced and is a picture that, though hardly fresh, will please many spectators. The photography is good.

"THE PENALTY OF INTEMPERANCE" (Kalem), June 28.—The skill with which this picture was made lifts it out of the tract class. It is a dignified, well-acted film, and not a mawkish, drunkard's conversion picture. The drunkard is "awakened" to a sense of his horrible short-coming, but it comes about in a realistic, convincing way, and after a very tragic but truthful statement of his case. Mr. Donald Mackensie and Miss Neilsen play the leads, as the drunkard and his wife, very poor people. Miss Neilsen's work, in its suggestion of the pathetic, is very effective, but the whole cast does very well indeed. The scene maker shows commendable restraint. We commend it as a good offering.

"MASTER AND PUPIL" (Edison), June 28.—Stories dealing with artists and studio life have attracted scenario writers and producers, but most of these pictures have too plainly betrayed a lack of real acquaintance with the subject. This Edison release is another in which Mr. Harry Furniss leads, and Mr. Furniss is to the manner born. The picture shows it; it rings true from first to last. It has also human qualities in marked degree and is, we think, on this account the very best picture of its kind that we have seen. It is a story in which the interest centers in the relationship of a pupil with his master. In all of this it is most delightful and full of past experience; and in the way it is brought out, full of kindliness and human sympathy. There is a secondary interest which is also good; but, if the picture has weakness, it lies in this love story. The chief theme is so worthy that some may doubt whether it were wise to divide the attention. From the showman's viewpoint and that of the average spectator it was the best thing to do. Beside Mr. Furniss, Miss Mary Fuller and Mr. Wadsworth play the important roles. Miss Fuller is very charming as the master's daughter and the pupil's sweetheart. It is a gem; good on all counts.

"THE PSEUDO SULTAN" (Vitagraph), June 28.—An amusing Bunnygraph, in which Flora Finch materially assists in the mirth. Bunny, shipwrecked, drifts ashore, and is put in a cell. He escapes as he is about to be arraigned, and in his wanderings through the palace comes upon the widowed Sultana, just awakening from a trance. As she has been informed she is to marry the first man she sees upon awakening, Bunny, of course, is the one. Bunny's trials in attempting to become one of the faithful, his failure, and his visit to the harem, under the escort of the Sultana, and his forcible withdrawal, in spite of his tearful entreaties, from the company of so many charming damsels—by the beard, too—are some of the laugh-provoking incidents. Bunny escapes on horseback; the journey must have been as painful to the horse as to his rider.

"SPRINGING A SURPRISE" (Essanay), June 28.—A lively comedy, with Howard Missimer at his best. The story is of a woman-hating uncle, who was taken into camp by a nephew who had incurred his displeasure by falling in love and marrying.

"THE SCHOOL TEACHER AND THE WAIF" (Biograph), June 27.—Little Mary Pickford plays in this picture a pathetic, but very attractive waif, "Mad-cap Madge," who is forced to go to school. She is a very original harem-scarem who is the butt of the other school children. The plot of the story is very simple. She falls in love with a traveling patent medicine man. The teacher (a man) saves her from making a false step and falls in love with her himself. In the way the changing situation is developed, and in the quality of the acting, there is much Biograph atmosphere, but while part is as fine as can be, parts (the schoolhouse scenes), are very conventional. The waif is a praiseworthy bit of work; the school teacher is disappointing. As a whole, for its story, for its human-nature, and for its scene-making, including photography, we commend it as an excellent offering. It will please.

"A GUARDIAN'S LUCK" (Essanay), June 27.—A farce comedy with one or two very comic situations, but which, as a whole, is not up to Essanay standard, a high one. It is a love story (Miss Prout and Mr. Stepplings play the leads in this), and there is a foolish guardian. There are also two children's roles. These kids are likable, but have little to do with the plot. The acting and photography are very good.

"FROM FIREMAN TO ENGINEER" (Lubin), June 27.—A fresh railroad story. We can commend it as a desirable offering. A large audience watched it with interest and the comments of strangers near us were favorable. It has the elements of popularity. The story is simple, human and straightforward, with very little that is melodramatic. A young fireman is in love. The girl's father refuses him, because he isn't an engineer. He vainly applies to the superintendent for an engine. The superintendent's little girl gets up on an engine and starts it. The fireman takes, by force, another engine and, after a chase down the track, saves the child at the risk of his life. The actor himself ran some risk, though the locomotives were going slowly when he climbed from one to the other. It is pretty well photographed. A good picture to show.

"THE DEER-SLAYER'S RETRIBUTION" (Pathe), June 27.—A melodramatic Indian picture with a jealous villain, who hates his successful rival for the love of a pretty squaw. The villain kills a white soldier for whiskey and then, as is common in melodramas, manages to get the other brave suspected. The crime is brought home to the evil-doer in the end. The character of this Indian villain is fresh and very interesting. There are many good things in the picture, as a whole, and much human truth, and both situation and the way it is developed are not improbable. It has, however, a good many little improbabilities, things that were unnecessary, and that a very little added carefulness would have corrected. The brave's carelessness in losing his war-club was the first of these. Another was the awkward way the scenes were arranged at the army post, especially when a sergeant had to report to his captain. Yet, in spite of these short-comings, it is a likable picture and a good offering. It is well acted and well photographed.

"ELEPHANT BUTTE DAM AT ALBUQUERQUE" (Selig), June 27.—A well-photographed and interesting topical picture of a big irrigation project. It gives a very acceptable glimpse of the engineers and their men at work. It is short.

"HIS FATHER'S BUGLE" (Selig), June 27.—An emotional picture of two wars. A mother tells a civil war story to a little boy of how his father by a brave deed won a bugle. The boy grows up and leads his regiment to victory up San Juan Hill and dies. His comrades bring the bugle home again to his mother and give her his dying message. It is simple, clear and fairly effective, although the battle scenes are not very realistic. It has good photography and is an acceptable offering.

"THE NEW PHYSICIAN" (Lubin), June 26.—Fourteen pretty girls, with their nighties on and with bare arms and their hair loose make the feature of this picture. There was a new physician in town and the village girls all played sick. They carried loads of 'em to the hospital. Mr. Arthur Johnson plays the doctor. It is intended to be a comedy of happenings, extremely unconvincing. There is too much in it that is not preposterous enough to be funny; some of it is, however. It is not coarse at all and it is well photographed.

"PENNSYLVANIA STATE POLICE, TROOP B" (Edison), June 26.—This is a half-reel of interesting pictures of a division of an organization the fame of which is by no means confined to its own section of the country. There are scenes in which the troop is patrolling the highways, indulging in target practice, mounted drill, answering a hurry call, and portraying a recent incident in which there was some lively gun play.

"THE WOODEN INDIAN" (Edison), June 26.—Comedy of the improbable sort, but nevertheless amusing.

"PANSY" (Selig), June 25.—A comedy-drama, in which the Selig menagerie is drawn upon for two bears, one tame and one alleged not to be. The latter certainly can climb a tree, as was discovered by the sure-thing hunter who had planned to have motion pictures taken of his capture of the tame animal. The pictures show how the non-tame bear, substituted for the less ferocious creature, turned the tables and put to rout the politician who was seeking recreation. The picture also shows how the camera man got even when the disgruntled would-be statesman refused to buy the film.

"THE DEATH OF SAUL" (C. G. P. C.), June 25.—A Biblical film, hand-colored. The setting is elaborate, in keeping with this company's spectacular productions, and there are some superb scenes. Especially is this true of the massacre; the scene where Saul seeks the witch of Endor; where the witch evokes the spirit of Samuel, the battle, and the death of Saul.

"WHEN ROSES WITHER" (Vitagraph), June 26.—Mrs. Maurice is interesting in a drama of which pathos is the chief note. Costello and Miss Young carry out their parts acceptably, but it cannot be said there is much to be said of the story as a story.

"TRUE LOVE" (Pathe), June 26.—The old story of the poor young man and the rich young man in love with the same girl. There is a variation, however, in that when the girl is taken ill the well-to-do young man refuses to give financial aid to her father. The rival gives up his savings. When it is decided blood transfusion is necessary, the rich lover declines to be a party to it. The poor lover yields his blood in a realistic scene. The girl survives. The man dies. The author had the hardihood to represent the surviving lover seeking to marry the girl, but had the saving sense to portray her as declining. The acting is good.

"CAPTURED BY BEDOUINS" (Kalem), June 26.—A story of the desert, written and played by Gene Gauntier, under the direction of Sidney Olcott. There is a fine picture of the promenade deck of the Adriatic, showing a wide expanse of ocean, and not another craft in sight. The scene shifts to Cairo and then to the desert, including a visit to the Sphinx. Some of the fine desert pictures are marred by an absence of light, although they presumably represent night scenes, but the beholder is led to believe the attempt to indicate darkness was overdone in the laboratory. Nevertheless the picture is well worth seeing.

"A WOMAN'S WAY" (Melies), June 27.—A picture opening in burlesque vein and closing with a bit of dandy comedy. It was not till the very last scene that a woman's way of doing things was fully revealed. A woman was elected sheriff. She gets shot in the arm by a bandit dressed like a woman, and her daughter goes out to get the bandit. She gets

him, but finds that he is her lover. After she has him safe in prison, she repents and wants to release him, but because he wants her to unlock the door she decides not to. Its best qualities are the pleasing personalities of the players and the excellent photographs of well-chosen scenes.

"THE HEAT WAVE" (C. G. P. C.), June 28.—A very farcical picture of a hot day. The populace go about in bathing suits and bath tubs on wheels.

"THE FROG" (C. G. P. C.), June 28.—A very excellent scientific picture whose maker deserves great credit. The average spectator will know a good deal about the world, if this sort of thing keeps up.

"THE FATHER" (Edison), June 29.—Scenario by Bannister Merwin. A story of a poor clerk who betrays his employer's secret for a large bribe in order to send his only daughter, who is sick, to the South. There is nothing new in this situation except what is due to skill in handling scenes or the plot. The denouement shows the clerk rewarded for his crime. It is true, as a wise poet has said, that mankind can find charity in man for his short-comings and not in man alone, for the gods, too, pity; but their pity doesn't abrogate the ten commandments. The world is so full of sentimentality to-day that this denouement will probably please nine spectators out of ten, and chiefly because they don't consider. Emma Goldman would call it just and right, but even if we all agreed with her, it wouldn't make it so. It is simple unvarnished anarchy. The picture is well acted by John Sturgeon, as the father; Mrs. Wallace Erskine, as the mother; Miss Learn, as the daughter; Mr. Chas. Ogle as the employer; Mr. Rob. Brower, as the doctor, and Mr. Wm. Betchtel, as the briber. It is well photographed.

"BRONCHO BILLY AND THE INDIAN MAID" (Essanay), June 29.—A story dealing with a phase of the eternal masculine and feminine. There is a touch of romance in it, but it is not an avowed love story. Billy helps the maid when her father is drunk. She shoots the villain whom she sees aiming at Billy. Billy makes it seem as though he had killed the villain—it made the shooting easier to explain. It has the quality of other "Broncho Billy" pictures, but its scenario and especially its situation is not so vital as some of them have been. The photography is good.

"THE WANDERING MINSTREL" (Cines), June 29.—An idylic picture with some realistic scenes. It is not dramatic, but the situation is clear. It depends largely on its scenes, many of which the producer has made poetic by skillful lighting. Good acting helps it out some and it will furnish entertainment. Some of the scenes are poorly photographed, but others are excellently taken.

"THE SQUAWMAN'S SWEETHEART" (Pathe), June 29.—A picture in which we can find no clearly marked object. It fails to appeal to the spectator's sense of justice and it also has many small shortcomings. The photography is good and it has some very pretty scenes.

"AT THE END OF THE TRAIL" (Vitagraph), June 29.—A Western whose object is to show how surely and how quickly an evil-doer's deeds can sometimes draw around him a net. The scenes are mostly in the mesquite-tufted desert. It is fairly well made, acted and photographed.

"MAN'S LUST FOR GOLD" (Biograph), July 1.—A picture that is largely a series of loosely connected scenes, but it has a good melodramatic episode as a finale. Its object is to show how for one transgressor the way was very hard. It is a picture that will be popular; it has the stir of epic life, the search for gold in the desert, thirst and Indian attack. The scenes are skillfully handled and well photographed.

"PATHE'S WEEKLY NO. 27."—The features of this number are the fatal automobile accident in Lyons, France; the night photographs of the burning oil gusher at Taft, Cal., and the driving tandem in Roman style, by Lieutenant Arreteau, of the French artillery, of forty untrained horses, four abreast. Other notable scenes were the demonstration of the new automatic device for collecting and dropping mail by moving trains and the "taking off" by Aviator Christofferson from a platform erected on the roof of an Oregon hotel. The automobile picture is a rare one, the camera showing the full details of a frightful smash—horrible, yet, after all, news. Also there is shown a picture of President Taft at work in his office; the photograph is notable in that the expression is thoroughly businesslike—there is an utter absence of the famous smile.

"WHAT THE DRIVER SAW" (Lubin), June 29.—Peter Lang is the driver of the hansom cab, which officiates in interesting happenings leading up to the marriage of May and Harry and the consequent defeat of Lord Mildmay. May Buckley and Harry Myers are the principals. The wife of the officiating clergyman—and, by the way, there was no other witness to the ceremony—became alarmed at the prolonged or rather protracted kiss indulged in by the newly married couple and tried to pry the two apart. The work of all in the cast is good.

"AFTER MANY YEARS" (Vitagraph), July 1.—Anne Schaefer and George C. Stanley are featured in this Western drama. An unterrified infant takes a creditable part also. There is good acting and some Western scenery.

"THE SPOILED CHILD" (Lubin), July 1.—A very satisfying picture whose interest centers in a situation that is human, although, in order to make it dramatic, it has been exaggerated. Two small boys (they are played excellently) are brothers. One is favored by their young parents (Arthur Johnson plays father; Lottie Brisco, mother), and, because he is spoiled, grows more and more selfish. It is not a deep picture, but a pleasing and pretty one. This is partly because of good acting and perfect photography.

Independent.

"AT CRIPPLE CREEK" (Reliance), July 17.—Two reels of lurid Western drama. The opening is a saloon scene, in which Dynamite Ann announces that she has decided to reform. As proof of that intention she assumes the care of two motherless children and also acts as protector to an orphan girl who has been lured to the mining camp by means of a false advertisement. There are one or two Indians, some bad men, some good men; an interior of a mine, which is reached by means of a basket and windlass. A child is kidnapped and thrown over a cliff, and is marvelously caught uninjured by a good Indian. There is a double wedding at the conclusion and simultaneously Dynamite Ann meets her death by a rifle shot. She is just able to request that her epitaph be "Dynamite Ann. She died right." There is some good photography and mountain scenery. One especially good picture is of a field of waving grain.

"FATHER AND THE BOYS" (Solax), July 3.—A fine comedy, with excellent photography. There are laughs aplenty. Blanche Cornwall, Billy Quirk and Lee Beggs are featured. Billy Quirk puts over one on the father and then on the older brother (Darwin Karr), and uses the latter's automobile for the honeymoon.

"THE SILENT CASTLE" (Gaumont), July 11.—A hand-colored film of remarkable beauty. There is a great ivy-covered castle, flanked by green lawns and a placid, walled stream. In its ingenuity the plot is worthy of the best French traditions. The story opens with Paul Aubrey, who has tired of the society of his wife, sitting with her at a table. He is reading a book, in which is described this remarkable castle. He falls asleep. We see him sitting in his chair, on the right half of the curtain, and on the left, through a clever piece of double exposure, he is seen riding horseback along the front of this castle. The camera follows him until he dismounts and enters the castle.

There are many persons in the structure, but all are motionless. It is like an animated figure in a still picture. In the sorcerer's room Paul accidentally drops a glass tube, and following the explosion the sorcerer appears. He gives Paul a drink of wine and informs him that with a ring he hands him he may restore to life the most beautiful of women. Paul comes upon a silent wedding feast. He restores the veiled bride, but she refuses to uncover her face. As they walk about the grounds the couple peer into the mirrorlike surface of the stream and Paul sees in the water the face of the bride. The two mount the horse of Paul and return to Paul's home. They enter the room where Paul sits asleep. As the bride removes her veil, disclosing a face of marvelous beauty, Paul's wife enters the room and kisses her sleeping husband. The vision vanishes, Paul awakes, greets his wife, and concludes she is, after all, the one for him—that the happiness of real life is greater than that of his dream.

"ANIMATED WEEKLY," June 24.—Interesting pictures of scenes at the Republican National Convention form the major portion of this week's list. One of the most notable pictures is that of the temporary $50,000 plant of the Christian Science Monitor of Boston, something novel even in daily newspaper enterprise. There was also a panoramic picture of the crowded convention hall.

"BETWEEN TWO FIRES" (Solax), July 5.—Drama that holds. There is an ingenious plot, and it is well brought out by Lee Beggs and Blanche Cornwall.

"PAT'S BREECHES" (Champion), July 1.—A farce comedy whose chief character is Pat, a street sweeper. He gets his breeches wet in the stream from a hose and schemes with the cook at a neighboring house to get them dried. Pat and his breeches both have amusing, but not very convincing adventures. It furnishes light, harmless entertainment, is well photographed and probably will be acceptable to most audiences.

"LITTLE OLD NEW YORK" (Champion), July 1.—A short series of views of East Side life in the Metropolis. A picture of the Hebrew market and the Chinese market are included, and, as though by way of contrast, a picture of the rich man's market, Wall Street, are given. It is well photographed, instructive and will be welcome in most places.

"WHEN HEARTS ARE TRUMPS" (Nestor), July 1.—An artistic romance in old Mexican costume, produced by Mr. Christie. It is set in a very elaborate, formal park, or private estate, of great beauty. In outline, the plot is old; it has served many pictures. There are a few unexpected twists in its development. We have the pretty heroine, her ambitious father, the rich lover and the poor lover. The picture's freshness comes in the way the elopement is handled. There is no vivid character drawing, but the situation is made very clear. The photographs are perfect.

"HISTORIC SAN DIEGO" (Nestor), July 1.—A short film with some good views of spots in San Diego with historic associations.

"HARD LUCK BILL" (Nestor), July 3.—A romantic comedy produced by Milton Fahrney, which is most amusingly wide-awake from the very start. It is an elopement picture, unusually clever in incidents. The sources of the fun it gives are; first, the characters. These are very natural, very human, and in the way they are contrasted show a moving picture maker who knows both his business and humanity. Secondly, these characters find in the picture a natural development in the story's action. Thirdly, the scenes are excellent and in them, the story is smoothly and clearly woven. The photography is, as usual, very good. It is a desirable offering. We enjoyed it very much.

"HEARTS AND MEMORIES" (Eclair), July 4.—A rural picture in which a scientist, on vacation, is, without intending it, a disturbing factor in a love story. He does his best to mend the trouble and time does the rest. There is nothing improbable in this situation, but the characters, as set forth, do not fit very convincingly into this particular story. The farmer, father of the heroine, is very poorly drawn; the girl herself and her country sweetheart are also not very convincing, but the girl's mother is perfectly set forth. The weakness in drawing these characters gives the picture a very artificial atmosphere. There are some pretty scenes and the photography is fair.

"THE SHERIFF OF STONY BUTTE" (Bison 101), July 2.—A love story of the West. The sheriff is shown as in love with a pretty girl of the valley. Her preferred lover is called Meynard. As the story develops, after a few scenes of love making, including a village dance, the sheriff discovers that Maynard is "Silver Spur," a notorious bandit who is "wanted." The climax comes when he attempts to arrest the man at the girl's house. It and the denouement are quite fresh. The picture is a good, interesting release; it is acceptably romantic; doesn't transgress the laws of probability, on the one hand, nor the laws of morality, on the

other. It doesn't drag and both acting and scene-making are good. The photography is excellent.

"YOUNG WILD WEST LEADING A RAID" (Nestor), June 28.—A picture illustrating a typical wild West penny dreadful. One would naturally expect such a picture to be done in the burlesque vein; for otherwise, its appeal will be mostly to the gallery. As it is, it lacks amusing exaggeration, yet is exaggerated enough to be quite unconvincing to normal spectators. Yet none can deny that it is speedy and has an entertaining snap. The camera work is fair. Mr. Geo. Field plays "Young Wild West;" Miss Victoria Forde plays the heroine; Mr. Russel Basset plays a prominent role as the village mayor.

"THE COLONEL'S PERIL" (Bison 101), June 29.—A very thrilling picture, telling a love story of army life on the early frontier, and with incidents from an Indian raid that are fresh, natural and convincing. The Bison people have specialized on this kind of picture. They can do other things also, but they do frontier war scenes extremely well. This is only a one-reel offering, but it shows their work at its best.

The heroine of the picture (Miss Grandin) is daughter of an army sergeant. The hero, a good-looking young man, is the colonel's son. It opens with a few scenes at the post. The colonel learns of the romance and sends the boy away to an Eastern college. The son gets tired of it and enlists as a common soldier. He becomes a sergeant and is transferred to his father's post. The scenes that follow his arrival are very convincing, and at once the picture opens into a series of real thrills. The soldiers are called out to punish red-skins who have raided a settlement. The son heroically saves his father's life. The climax is fine as is the pretty, poetic denouement. The photography is good.

"CLOWNLAND" (Imp), June 22.—A circus picture with a newsboy for a hero and a big, first-class show for background. This little newsie has acted before in Imp pictures and is very clever. He has a very vivid dream of the antics of a lot of clowns. It is a good, well-made and very pleasing picture, well photographed and desirab'e.

CHARLES SIMONE.

Among the little army of boosters for the pictures will be found a clever and energetic young hustler, Mr. Charles Simone, who has been identified with the Nestor Company for some time. Mr. Simone is a favored child of Sunny Italy, hailing from Castellana. He received a liberal education in his native land and was studying for the priesthood when the call of the New World brought him to America. He soon mastered the English language and has since written a number of vaudeville acts and picture plays. As business manager of the Nestor Film Company he has done much to bring that brand of pictures to favorable notice. Possessing a pleasing manner, Mr. Simone has made many friends in the business and deserves great credit and confidence.

AN EVENING AT THE PICTURE SHOW.

On a recent evening I took my usual three-quarter-mile stroll down beautiful, shaded St. Mark's Avenue, Brooklyn, to Nostrand Avenue, to see some of Proprietor Machat's pictures. I was repaid. Here was the program:

"Lonesome Robert," Essanay; "Mysterious Egypt" and "Ranch Girls on a Rampage," Kalem; "The Puppet's Hour," Lubin; "Logging in the Maine Woods," Edison; "Jane Shore," C. G. P. C.

That, it is submitted to any exhibitor, is a good program. There is not a weak member in it. If there was a serious criticism to be offered, this writer would put it on Kalem for tacking on to the superb "Mysterious Egypt" such a jumble of hoydenish racketeers as the rampageous ranch girls. It was beyond question a descent from the sublime to the extremely ridiculous.

"Lonesome Robert" is a healthy drama, and it carries a healthy moral—that of kindness to the invalided. It demonstrates the truth in the old story of casting bread upon the waters. And, by the way, the lad who portrayed the cripple did his part exceedingly well, as likewise did all his associates theirs. In "The Puppet's Hour" there was a director's slip. It is not an uncommon one, either. A man in sound health, apparently 30 years old, sits down at a table and writes two notes. The chirography thrown on the screen is in the round, immature, characterless hand of a girl of ten! Offsetting this is the scene of the girl jilted because of her plainness, sitting in the red glow of an open grate burning old love letters—a picture as pathetic as it was effective, as appealing as it was dramatic. "Jane Shore" was well worthy of the embellishment of hand coloring. In depicting the old days the Continental companies have their American competitors at a disadvantage, for of the centuries-old gray walls we have none.

Come now to Edison's "Logging in the Maine Woods." Here is a film! We all know news print paper comes from the woods. But how many have any intelligent idea as to how that timber is conveyed from the spot where it first comes in contact with the axe? In this reel there is some marvelous photography—especially in the scene where the camera is placed at the back of the pile of logs being drawn by the horses.

Coming out of the show I complimented Mr. Machat on his program. "I am glad you liked it," he said. "I always try to have at least one educational feature; and if there are five persons in the audience who appreciate it I am repaid.

"How do I select my programs? Well, I have the manufacturers' announcements. These I go over carefully. Then I wait for my Moving Picture World. The 'Comments on the Films' tell the story. Do I rely on 'Comments'? Absolutely. Split reels? Well, I think there is one matter manufacturers should avoid. That is using in the second film the same people who figured in the first. It breaks the illusion. Changing scenes and costumes and disguising the characters makes no difference."

Chatting about plays and players, the writer confessed he was a Bunnyfiend. "Yes," said Mr. Machat, "I have a lot of them here. Why, do you know, I offered John Bunny fifty dollars if he would come up here some evening and just smile and shake hands with my people."

"And what was the answer?"

"He just smiled."

BLAIS.

A REAL LIVE BALLYHOO.

The Crystal Hall and Unique theaters on 14th Street, New York, the property of the Automatic Vaudeville Company, of which Mr. L. Kohn is president, have just completed arrangements for about the liveliest ballyhoo that any New York motion picture house has yet seen. They have planned in conjunction with the July 2nd Gaumont hand-colored release, "The Lion's Revenge," to exhibit a large caged male lion in the lobby of both their theaters. William Shork and John Flannigan, respectively managers of the Crystal Hall and Unique theaters, secured permission from the city executives to offer this live jungle ballyhoo on July 4th in the first house and the 17th in the second house. The beast is to be procured from the animal importing firm of Louis Ruhe, 48 Grand Street, New York City. By placing the lion in his lobby on July 4th and also by an attractive display of posters on "The Lion's Revenge," Mr. Shork predicts that an usually dull motion picture day will be positively converted into one of great profit through his novel advertising scheme. At the Unique Theater the entrance to the theater is being rearranged so as to accommodate the Jungle Ballyhoo in a position that will command quicker attention from the passing public.

Music for the Picture

BY CLARENCE E. SINN.

THE Republican convention added several people to our transient population last week, and the picture theaters—at least those in the loop district—gathered in many dimes and nickels from the least insane of the milling mob.

I dropped into the Fine Arts Building over on Michigan Avenue one night and saw a mighty good show. The projection was good, so far as I am able to judge; at any rate, the picture was clear and steady. The program was made up of six reels of recent Licensed releases—a well-selected variety, by the way, and the music was of a high-class order. Mr. Lincoln J. Carter, the manager, is an old-time theatrical manager, author and producer, and a few years ago was considered a master in scenic realism. Remembering this realistic tendency, I rather expected to find it showing itself in elaborate sound effects. But not so. Mr. Carter is one of those who defines the motion picture as "silent drama," and he says it is "sheer nonsense to add some of the noises indicated by the picture and leave out the others which are just as plainly suggested." His audience apparently agrees with him, and that is the test, of course. It all depends on your audience. I believe if you are playing to an audience that doesn't care for sound effects (and many people do not), leave 'em out. If they like them, put 'em in. Mr. Carter does, however, like good music with his pictures and has secured the services of two excellent pianists, Mr. Paul Malcolm and Miss Laura Gansel.

The program is shown two days except the Sunday bill, which is run for that day only. June 19th and 20th was as follows: "The Nipper's Lullaby" (Vitagraph), "The Choir of Densmore" (Lubin), "Her Diary" (Vitagraph), "Broncho Billy's Gratitude" (Essanay), "A Man in the Making" (Edison), and "Target Practice of Atlantic Fleet" (Edison). This last was shown without musical accompaniment. I caught the music to but one picture, which Miss Gansel accompanied as follows:

"A MAN IN THE MAKING" (Edison).

1. Neutral (Allegretto) till after "A Raid" (when crowd rushes out of gambling room). Then:
2. Agitato (light) till after he jumps wall and girl faces him.
3. Sentimental till "Breaking Away."
4. Stein Song till "Her House."
5. Sentimental when he enters his own room. "Her Bright Smile Haunts Me Still" till "Dick Hears of the Y. M. C. A."
6. Sentimental till three men meet.
7. Neutral-long (allegretto or light waltz) till gymnasium scene.
8. March movement (timed with action) till change of scene.
9. Plaintive till "The Other Fellow Has Joined, Etc."
10. Allegro moderato till change of scene.
11. Neutral (waltz or allegretto) till close.

* * *

I passed part of a day in Milwaukee in my annual jaunt to surrounding towns, and spent a few profitable hours at some of the many excellent picture theaters. The Alhambra is the leading house there, and its excellent orchestra has been often mentioned in these pages. This is one of the attractions of the house. Another which does not come under the head of music impressed me very much, and that is the play-room for the little tots. It is spacious, contains swings, cradles, a sand pile, a toboggan and other things to amuse the kiddies while mamma is enjoying the pictures, and is in charge of a nurse.

The Princess Theater is another picture theater of the Saxe enterprises. They have an excellent orchestra under the direction of Mr. Louis De Santis, consisting (like the Alhambra) of violin, piano (and organ), flute, clarinet and drums. They follow the pictures with care and intelligence and their work is a feature of the program. They make it a point whenever possible to accompany one dramatic picture with the organ alone, which instrument is handled in a capable manner. Indeed, I found the music for the pictures in Milwaukee to be of a high order throughout. "The American," a smaller house near the Princess, in which one would expect to find piano alone or piano and drums at most, has a violin as well. The music here was much better than the average and fitted the picture. The "Vaudette," the "Butterfly," and other houses I am told employ orchestras, but as my time was limited I did not see or hear them.

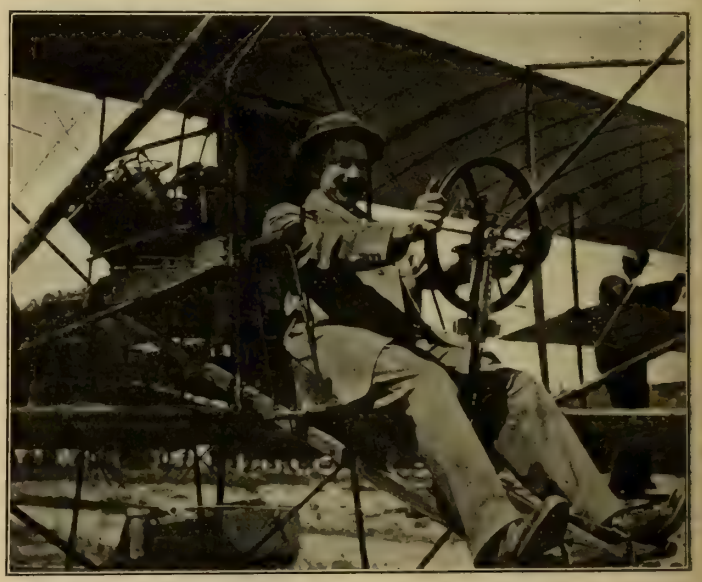
* * *

Suggestions are offered for music to Kalem's "An Arabian Tragedy":

1. Oriental ("Mystic Shrine" or "Imam") till caption, "The Deserted Wife."
2. "In a Lotus Field" (Bratton) till "One Year Later."
3. "Moorish Parade" till letter is shown; then—
4. Sentimental till "Ayab with a Number, Etc."
5. "Hindoo Priest's Incantation" (Bendix) till "Next Morning."
6. "In the Soudan" (first half only) till "Haunted by the Vision."
7. Second half of same number—short—till "Fatima Starts on Her Quest."
8. Pathetic till camels seen running.
9. Short agitato (semi-mysterious) till she dismounts.
10. Plaintive till close.

HORSLEY IN THE AIR?

"Up in the air." There's where the film situation has been for the past few weeks. David Horsley, maker of "The Worthwhile Film," has the faculty of anticipating events, and some time ago he went up in the air with the well-known aviator Glenn Martin. He enjoyed the sensation so much



David Horsley as Aviator.

that he continued taking aerial flights until now Mr. Horsley can manage any sort of bucking aeroplane. The above illustration shows Mr. Horsley in the airship "Nestoria," in which he soon hopes to make some transcontinental trips, journeying back and forth from the Nestor plant at Bayonne, N. J., to the Nestor Studios at Hollywood, Cal.

ROCHELLE, ILL., GETS $8,000 PICTURE HOUSE.

A. Yeager, Mrs. A. Kenneth Godshall and Wesley Yeager are building an $8,000 picture house on Washington Street, Rochelle, Ill., which will seat 400.

"The Siege of Petersburg" (Kalem)

Reviewed by Louis Reeves Harrison.

IN a *study* of military events I think it would be a wise plan to direct all energies toward the causes, actions and results of battles or depict the services and fortunes of leaders and real heroes rather than merely inject a mediocre story to be supported by the clash of armed forces. Such a presentation on the screen might stir the blood of those witnessing it and, at the same time offer something of value in historical stimulus or even prove instructive.

It is in most of us to feel a deep interest in those great struggles which have decided the fate of nations, though our sentiments may grow out of a destructive tendency of the human race. The fighting instinct is in all of us—it is the real principle of war—and it becomes highly dramatic in strong presentations because it represents tremendous forces set in motion by the grim necessities of survival. It fascinates while it appalls and stirs our blood though it may involve the shedding of that in the veins of our bravest and best men.

In such photoplays a private quite as well as an officer can be taken for the central figure if his character is elevated by showing that fine motives called him into service and actuated him in the discharge of his duty. The audience likes to follow the fortunes of a soldier through this exciting kind of experience, no matter how dark the background and no matter what the sacrifices or triumphs, but he should play up to the higher importance of events wherever the play is designed to have true historical value.

The play in review, "The Siege of Petersburg," would obtain a stronger grip at the outset if the high action began earlier. There is an undeniable attraction in a play which starts with movement, especially when it is located in war times, and keeps going while introductions are being made, and the ancient triangle—two men and a woman—in this case could be easily handled while the stirring events are in progress. Then the old story of two men in love with the same woman with a sacrifice made by the successful suitor in favor of the other fellow from motives of gratitude would be more spirited.

In the Kalem production the cast is as follows:

Judge Pemberton.....Harry Hallam
Mrs. Pemberton.....Helen Lindroth
Charlotte Pemberton, their daughter.....Anna Nilsson
Maury Van Dorn, Lieutenant, C. S. A.....Guy Coombs
Dan Frost (poor white trash).....Hal Clements
Milly, his sister.....Marian Cooper
General Mahone.....J. Barstow Budworth
Mammy Jennie.....Carl Hobby
Sam.....Eddie Cook

The first part of this release is subtitled to cover the period immediately preceding the Battle of Appomattox, when Grant's forces were advancing on Petersburg, and starts with Charlotte Pemberton's engagement announcement. She entrusts her future into the keeping of Lieut. Van Dorn. Now the second man comes on the scene in the person of Dan Frost, ruined by war and moving into Petersburg with his crippled sister, a character probably created to show why he was staying at home while all other able-bodied men had long before taken the field. No sympathy is excited by his being "ruined" under circumstances where that was the common fate of brave men risking their lives for the cause. Frost, to be a genuine hero, should have been shown from the outset as having obeyed the common impulse of the time, one that enobled ambition and dignified manhood. He is given a vacant cabin on the Pemberton plantation and proceeds to fall in love with his benefactor's daughter.

Van Dorn and Charlotte make an effort to relieve the pressing necessities of the lame girl, but Frost refuses to see anything but patronizing charity in their act of kindness. Van Dorn gets caught in a rainstorm which dashes furiously on the cabin window and comes straight down where seen through the door, and he seeks shelter within it while the lame girl is there alone and unprotected. In evidence of his tender-hearted charity and pure sympathy for Milly, the lame sister of Frost, the young Southern officer kisses her ardently as Frost appears on the scene. Frost lets him go unkicked.

Van Dorn now returns to his company, having become engaged to one girl and kissed another, and the audience in front sits wondering where it is to find the central figure of sympathetic interest. Frost now decides to enlist—the war is nearly over—so he leaves the blind sister in charge of Judge Pemberton and joins the army. Before leaving he kisses Miss Charlotte Pemberton and we are led to infer that she liked his style so well that she wanted more of the same kind.

These incidents cover nine full scenes and three-quarters of the first reel, whereas they could have been done in one, leaving greater space for the finer action cramped into the final three scenes with some idea of the status of military affairs at that time and place. While Charlotte was announcing her engagement to Van Dorn, in Scene One, Frost could have appeared in the uniform of a soldier and consigned his lame sister to Judge Pemberton as an old friend. Frost's attitude toward Charlotte could have been shown on the spot in the manner with which he received the announcement of her engagement, and he could have stolen a kiss at parting in desperation, a tiny compensation for what he had lost while away fighting for his country.

In the old-fashioned novel the artist detailed to embellish it with pictures had to wait until the author had dragged his hero through a dozen or so of biographical chapters before there was anything to illustrate that would stimulate curiosity or interest, but the playwright deals less with any such dull and protracted series of events than with a short, sharp crisis in human affairs. He must demonstrate his skill from the outset by starting the action in a clear and interesting manner, while enforcing the characterization by impressionist methods.

The three last scenes of the first reel are fairly crowded with

Scene from Kalem Production "The Siege of Petersburg."

pictures of war such as the audience enjoys. A Federal detachment attempts to obtain control of a bridge over the Appomattox River—a rude map of the situation could have been shown for educational purposes—and a lively engagement follows. A fire bomb starts flames at the center, where Van Dorn becomes involved and wounded. Frost now appears as a hero in a rescue that is as good as any shown in battle, and we begin to sit up.

The finest scene in the play occurs when Frost is dragging Van Dorn across the burning bridge and it gives way, dropping both into the supporting timbers. Frost's struggle to lift Van Dorn back again might well have been photographed in small scope. It was done amid real flames in addition to smoke provided for such occasions and by an actor of fine type. Hal Clements, as "Dan Frost," is by far the most impressive figure in the play, enlisting attention by personality where the characterization is too weak to deserve the name.

The second reel is subtitled as covering the great mining operations incident to the siege, and the action is supposed to take place "one year later." It is chiefly concerned with the digging of a famous tunnel beneath the Confederate trenches, an act which scared the good citizens of Petersburg nearly out of their senses but did no material damage to the army of defense. We are shown the tunnel in process of construction, the work of a spy in locating it, his report, and the efforts made to place it by Confederate officers. In order to keep the Federal force in ignorance of the discovery, a battery is kept in action near the mine, and Frost is among those serving the guns.

Scene from "The Siege of Petersburg" (Kalem).

Van Dorn now sees his opportunity. He has learned that Charlotte no longer loves him and that she loves Frost. He forges an order removing Frost from the post of danger and takes the latter's place, well knowing that he may lose his life by so doing. There is a magnificent explosion and Federal troops are seen coming through the breech it caused. It looks easy for them at first, but the Confederates are ready for them and a veritable slaughter ensues, ending in a repulse of the bluecoats.

All this, if my memory serves me right, is historically correct and correspondingly valuable. I cannot help praising the director for his hard work in all such details and his fidelity to truth where it is indicated. Van Dorn is killed by the explosion and Frost gets the girl he kissed so effectively.

I have mentioned the historical play at the beginning of this review as of most value when the principal events are logically shown and not involved with the fortunes of minor characters unless one alone participates as a marked central figure. There is another kind of play which should not be confused with those titled, so as to give the impression that they are pictures of events actually occurring and it may carry a more impressive lesson, although war is merely used as a background.

In such plays we are directly concerned with the effect of war on the individual. We may show its cruelty, its ferocity, its outrages, its oppression, and yet ennoble those who fought for principle. We may show how progress is achieved by the overthrow of the oppressor; how outrage and wrong may have been punished; how brutal arrogance and despotic cruelty have been relegated to the dark ages. We may take up the noble and self-denying part that women play, the physical suffering and hardships they endure with fortitude, or how they filled the gaps and ravages of war. We may contrast their tender offices with man's harsh ones, their reparative work with his of destruction.

Strong plays of that kind must have a purpose back of the story told, but the story can easily dominate the situation and only use scenes of violence for dramatic setting. I commend such photodramas to the Kalem Company because they have in Kenean Buel a director equipped by experience to put them over, because they are more satisfying to the average audience than semi-historical ones, and because we have nearly outgrown the need of war unless it be directed against those who ruthlessly destroy so much human joy that should be the common portion. Earth needs:

"Sons to construct and daughters to adorn
"A beautiful, new world where there shall be
"Fewer and finer people, happiness
"And opportunity and peace for all."

"THE UNKNOWN BRIDE" (Rex).

Rather a fanciful tale this. It hovers near the line of improbability, although being within the limits of possibility. The general idea of the story is the aversion of a wealthy old man to his son's attachment to a dashing and beautiful actress. It is a Marion Leonard picture, in which that stunning young lady plays the part of the music hall artiste.

The old gentleman and his son quarrel a great deal about the young actress and the father in anger finally disinherits the son and determines to get married to make sure the son can never inherit his wealth. In reality, however, the show girl is far from being the frivolous creature that the old man imagines her to be. She leads a frugal life at home and is a lady of good principles. When she learns that her lover is to be disinherited on her account, this girl decides to give him up rather than be the cause of his undoing.

Meanwhile the old gentleman is casting about for a wife. Anyone will do. He would rather his money should go to a beggar than fall into the hands of a designing actress. He has agents going about asking young women if they would like to marry an old man with lots of money. One of the first of the agents accosts the actress and makes her the same offer. In her despondent frame of mind she is willing to seize the opportunity in order to place an effectual barrier between herself and the man she does not wish to harm. She marries the old man. Right after the ceremony he dies and leaves her all his money. Thus is the son cut off without a cent, but strange to say he suffers no financial embarrassment. He marries the widow.

The same theme might have been worked out as a comedy, but in this case it is given a dramatic turn which is quite satisfactory.

NEW INSTALLATIONS FURNISHED BY HALLBERG.

Among the new installations furnished during the past week, J. H. Hallberg, "The Economizer Man," reports the following:

T. H. Dakin & Son, New Berlin, N. Y., one simplex moving picture machine, with Hallberg A. C. economizer and full line of supplies. Haines & Wyman, Dexter, Maine, one Powers No. 6, with Hallberg A. C. economizer and supplies. David Miller, Jersey City, No. 4 Standard. Covert & Diamond, Mt. Union, Pa., No. 5 Powers. H. Hirschfield, Philadelphia, one Edison and one Powers mechanisms; Chas. Beseler Company, New York, one Edison mechanism.

NEW FEATURE FILM EXCHANGE.

Oscar H. Bittner is general manager, and Oliver F. Bittner, secretary and treasurer of the Eastern Feature Film Exchange, of Mauch Chunk, Pa., recently organized to dispense feature films. The company has secured "Gypsy Blood" for Eastern Pennsylvania and Delaware, and "The Auto Bandits of Paris" for Eastern Pennsylvania. Exclusive features will be the policy of the new exchange, one of which will be released each week. Up to date, business has been very satisfactory.

JOINS POWERS PLAYERS.

Edwin August, a Former Biograph Star, Has Been Secured To Pose for the Universal Film Manufacturing Company.

Going on the assumption that the best talent is none too good for the Independents, Edwin August has been secured to play leads in the Powers Picture Plays. That Mr. August will be a valuable acquisition to the Powers Stock Company goes without saying, for he is one of the best known leading men now posing before the camera. He was for seven months leading man in the Edison Stock Company, appearing in notable films, having an important role in "David Copperfield," "The Big Scoop," "With Bridges Burned," "Stars and Stripes" and "The Little Fiddler."

Edwin August.

Going from the Edison Company to the Biograph players he has played leads for the last two years, appearing in important roles in "The Golden Slipper," "The Smile of a Child," "His Lesson," "The Revenue Man and the Girl," "The Eternal Mother," "A Blot in the 'Scutcheon," "A Country Cupid," "Simple Charity," "Conscience," "A Wreath of Orange Blossoms," "The School Teacher," "The Waif," "The Trail of Books," and "Madam Rex."

The legitimate stage experience of Mr. August has fitted him admirably for the pictures, as he was with Otis Skinner for two years and with Mrs. Leslie Carter, and in the revival of "Shore Acres." He was in the original production of "Going Some" and in various stock companies, notably with Belasco, in Los Angeles, Studebaker, in Chicago, and with Melbourne MacDowell, in St. Louis. He was a member of the Brady Company in "Way Down East" for two years, playing leads one season and heavy the next. He will be under the direction of Mr. Frank Powell in the Powers Picture Plays.

MAJESTIC CHANGES RELEASES.

The Majestic Film Company announces that it will release, on July 9, "The Lost Messenger" in place of its split reel, containing two comedies, "Father's Bust" and "The Widower's Widow," which reel is now scheduled for release on July 14. Synopsis of "The Lost Messenger" will be found in this issue, while descriptions of "Father's Bust" and "The Widower's Widow" can be found on page 74 of our last week's issue.

MISS GENE GAUNTIER RETURNS.

Miss Gene Gauntier, one of the Kalem favorites, who has been playing with the Kalem company in Egypt and the Holyland for the past six months, arrived in New York on Friday, June 28, on a brief vacation. Miss Gauntier's chief mission in returning at this time was to bring the negatives

Miss Gene Gauntier.

of the five-reel subject dealing with the life of Christ, taken by the Kalem company in the Holyland. Miss Gauntier is at present at the home of her parents in Kansas City, Mo. She will return to New York to assist in assembling the scenes of the big picture and will then join the Kalem players in Ireland.

WARNER'S FEATURES HAS MANY BRANCH OFFICES.

Mr. Warner, of Warner's Features, has just returned from an extensive western trip during which he established Warner's Features branch offices at Cleveland, O., Pittsburgh, Pa., Indianapolis, Ind., St. Louis, Mo., and Philadelphia, Pa. By August 1st offices will be established in every principal city in the United States. Mr. Warner promises some interesting announcements for exhibitors in next week's MOVING PICTURE WORLD.

A SOUTH AMERICAN EXPEDITION.

Captain Fritz Duquesne, author, hunter and soldier of fortune, is said to be on his way to the wilds of South America to make motion pictures. The expedition is under the auspices of the General Film Publicity & Sales Company, of New York. A series of pictures from the unknown places in South America should be of great interest.

SOME BIG PIECE OF GLASS.

The Mirror Picture Screen Company has installed one of its screens in the Grand Theatre, Rochester, N. Y. This particular screen is 14 feet high, but our informant does not state the width. Presumably it is 18 or 20 feet in width. Another order is being filled for a theater at Rockaway Beach, N. Y., which will belong to the record breaking class.

AMERICAN IN MARKET FOR INDIAN STORIES.

With its two Western companies, one in Santa Barbara and the other in Chicago, the American Film Mfg. Co. announces itself in the market for some good Indian stories of one-reel length. Good prices will be paid for acceptable manuscript.

Manufacturers Advance Notes

"FOR VALOUR" (Edison).

Lovers of the strenuous in photoplay will be pleased with the Edison picture entitled, "For Valour," written by Talbot Mundy and produced by Mr. J. S. Dawley's company in the Bermudas. The action centers around a girl, Rosie Webster, impersonated by Laura Sawyer. Two British soldiers, "Rat" Brunton (Richard Neill), popular with the girls, but said to be a coward at heart, and Bill Swanwick (Benjamin Wilson) honest, but shy, are in love with Rosie, who divides her favors fairly between them, until she finally gives her heart to Brunton. About this time, orders come from headquarters directing the men to proceed to South Africa, where they expect to see active service. The prospect of losing her lover is very distressing to Rosie and she parts with him with reluctance, but exacts a promise from honest Bill Swanwick to look out for her intended, and bring him safely back to her.

The scene is transferred to Africa, and the detachment to which the two boys belong is ordered to storm a difficult position held by the enemy. In this scene the members of the second battalion of the Queen's Regiment, stationed at Bermuda, is pressed into service, and there is some realistic fighting portrayed in the picture as the trained soldiers

Scene from "For Valour" (Edison).

swarm up the hill and drive the Arabs at the point of the bayonet. In the scrimmage "Rat" Brunton's true character appears. Swanwick has been wounded, and for a wounded man to fall into the hands of the Arabs is certain death. He has saved Brunton already by his alertness, but when he goes down, Brunton is about to fly, panic stricken from the field. Drawing a revolver, Swanwick compels Brunton to carry him to safety.

Witnessing the act, the Colonel believes Brunton to be the hero and awards him a medal for bravery. Swanwick, for the honor of the regiment, refuses to expose his comrade's treachery. After the difficulty is over, the attachment returns to its former post, and Brunton exhibits his medal with some show of pride to Rosie, who looks upon him as a real hero. At this point Swanwick appears and compels Brunton to tell the true story of the incident. This, of course, turns Rosie's love to hate and honest Bill Swanwick wins out in the end.

This picture was taken at a time when the famous Bermuda lilies were in full bloom, and some very beautiful scenes are shown of the field of lilies. The rugged shores of the Bermuda Islands contribute to the beauty and grandeur of the scenic effects. For realism, the fight between the soldiers and the Arabs could hardly be improved upon in actual warfare. Altogether it is an excellent picture with a good story, adequately portrayed.

"DOWN JAYVILLE WAY." (Essanay).

This splendid Essanay production is unquestionably a revelation in rural comedy. Using the simplest of plots, a charming story has been constructed rich in comedy values, perfect in point of interpretation and a triumph of artistic photography.

The tale concerns two country boys who love the same girl. She cannot decide her choice, neither can her father until he says the one who gets the minister first can marry her. Of course, a great race ensues, both bring the parson back and the point is still undecided. However, the minister solves the difficulty by falling in love with the maid himself, asks the old people's consent to their marriage, they heartily agree, and the couple drive off to procure a license. A moment later the two boys are led out to the road by the old farmer, who points out the disappearing buggy wherein sits the minister with his arm about the maid. Realizing they have been badly stung, the boys make up their old grudge, lock arms and amble into town. Here they meet their old girls, who instantly snub them and flirt off. But the boys are desperate, overtake them and after some explaining and much persuasion win them back and a double wedding ensues.

As will be readily seen, the story is charmingly simple, and

Scene from "Down Jayville Way" (Essanay).

thoroughly rural. The production abounds in beautiful views of country scenery, and the photography throughout is of the highest quality and of rich tonal value. John Steppling and Howard Missimer create a barrel of laughs to the foot in the roles of the two lovers; Lillian Branscombe is captivating as the girl; Dwight Mead plays the minister, and Harry Cashman and Helen Dunbar the old folks.

The picture will be released Friday, July 12th.

"SIGNAL LIGHTS" (Essanay).

A thrilling railroad melodrama is always intensely interesting to all lovers of good photoplays, and this subject from the Essanay Eastern Stock Company is splendid in plot-strength and power.

Jim Drake, station agent at Winslow Junction, has a little baby girl, Sue, and the tot comes with her mother each day when daddy's lunch is brought. Sue takes great interest in daddy's work, and Jim stands her up on the table and shows her how to operate the chains that turn the signal lights outside. She is delighted and becomes quite expert. One night Mrs. Drake is called away to nurse a neighbor's sick child and leaves Sue sleeping in the house. Awakening, and finding herself alone, the little one determines to go to her daddy at the station. Meanwhile, Jim receives a notice from the Division superintendent that No. 6 is running as a

"special" with bullion from Goldfield and will not stop at the Junction. Setting the signal for a clear track, he lights his pipe and starts to read his paper. Two tramps find the message that Drake has carelessly dropped from his pocket on the platform, hold him up at gun's point, bind and gag him and thrust him under the table. Turning the signal light to stop the train, they hide near by and wait. Meanwhile, little Sue comes to the station, enters, cannot find her daddy, sees the signal light chains, climbs up on the table and unconsciously turns the danger signal back to "clear track ahead." A few moments later the "special" roars through the Junction, and the baffled tramps, seeing

Scene from "Signal Lights" (Essanay).

the reversed signal, hasten away with muttered curses. Searching for Sue, Mrs. Drake comes into the station office, releases Jim, and the delighted agent clasps little Sue to his breast when she tells him she reversed the signal and thereby foiled the attempted robbery.

Francis X. Bushman is splendid in the role of Drake; Martha Russell is the wife, and Baby Lynch, a wonderfully clever child actress, carries off the heroine honors in a way that will delight all picture-lovers who see the film. The two tramps are played by Frank Dayton and Bryant Washburn.

The production has been put on with all attention to detail. The reversing of the signal lights is vividly shown, and the film has been tinted in a most clever manner to bring out the wonderful effects absolutely true to life. The photography is splendid and of the finest quality. The film is booked for release Tuesday, July 9th.

HULSEY BUILDS ANOTHER PICTURE HOUSE.

Mr. E. H. Hulsey, who owns and operates picture houses in Galveston, Houston, Oklahoma City and elsewhere, announces that he has purchased the building at Elm and Akard Streets, Dallas, Tex., and will convert it into a first class picture house. The expenditure will involve about $40,000, and no expense will be spared in giving the structure all modern improvements. One of the features of the house will be a $5,000 pipe organ.

"UNDER TWO FLAGS."

A Gem Two-Reel Picture by Director Nicholls—Picturesque and Oriental.

Ouida's novel, "Under Two Flags," enjoyed a worldwide popularity only a few years ago. As a play it was among the big successes of the season during which it appeared. As a photoplay, the same thing, without words, has enough life left in it to make it a strong drama of action and virility. It is probable that the element of action which the story contains is what made it a good novel as well as a good play. This picture, which was seen during the current week, is singularly independent of sub-titles. In fact, there were none at all in the print seen by the reviewer, and the story told itself well enough. However, there must be sub-titles where there are lapses of time, and such are the only ones needed in the cinematographic reproduction of "Under Two Flags."

The scenes in the latter half of the story afford opportuni-

Scene from "Under Two Flags" (Gem).

ties for oriental effects, by virtue of the fact that the scenes are laid in northern Africa, somewhere near the desert. The conflicts between the French soldiers and the fighting dervishes are extremely well arranged and handled. The producer has succeeded well in simulating the barren waste of desert sand. A standstorm also is cleverly done by the aid of photographic manipulation. The scenes portraying soldiery and clashes of arms are especially well handled and full of rapid action.

The principal character, of course, is "Cigarette," an orphan girl, known among the soldiers as the child of the army and a soldier of France, a part which is skillfully taken by Miss Vivian Preston, a talented young actress. The part of the errant soldier is done extremely well by Mr. Hershale Mayal.

The picture closes with the apparition of a rude wooden cross marking a grave in the desert, bearing the inscription, "Cigarette, Child of the Army—Soldier of France."

It will be a strong feature full of red blood of life—one that can be advertised on its merits as a thrilling picture play.

HAS AUTOMOBILE PATRONAGE.

The Knickerbocker Playhouse, situated at the corner of Euclid Avenue and Eighty-Third Street, Cleveland, Ohio, boasts of an automobile patronage. The location of the Knickerbocker Playhouse is in the strictly residential neighborhood of fashionable East Cleveland. The seating capacity of the house is 1100. Orchestra and balcony prices are 10 and 20 cents, while 35 cents is charged for the auto boxes at the rear. The Knickerbocker's policy is first-run Independent pictures. A seven-piece string orchestra furnishes music. E. N. Downs is the manager.

AMERICAN MOVES ITS WESTERN STUDIO.

The American Film Mfg. Co. moved its Western studio last week from La Mesa to Santa Barbara, So. Calif. The new location will give the Western company equally good backgrounds for its pictures. The actuating reason for the move was the fact that nearly all good locations in and about La Mesa had been extensively used in "Flying A" pictures.

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JULY 7th, 1912.

REX—The Unknown Bride (Drama) .....
ECLAIR—For Love (Drama) .....
ECLAIR—Arabian Theaters (Educational) .....

MONDAY, JULY 8th, 1912.

IMP—The Parson and the Medicine Man (Drama) ...1000
NESTOR—The Flower of the Forest (Drama) .....
CHAMPION—The Gypsy Bride (Drama) .....

TUESDAY, JULY 9th, 1912.

ECLAIR—A Double Misunderstanding (Com.-Dr.).....
BISON—Reconciled (Drama) .....
GEM—Under Two Flags (2 Reels—Drama) .....

WEDNESDAY, JULY 10th, 1912.

NESTOR—A Gentleman of Fortune (Drama) .....
POWERS—Tangled (Comedy) .....
POWERS—A Leap Year Delusion (Comedy) .....

THURSDAY, JULY 11th, 1912.

ECLAIR—The Cedarville Scandal (Com.) .....
IMP—Caught in the Flash (Com.-Dr.) 1000
REX—The Greater Love (Drama) .....

FRIDAY, JULY 12th, 1912.

AMBROSIO—(No Release This Date) .....
NESTOR—Young Wild West Cornered by Apaches (Drama) .....
POWERS—Her Life Story (Dr.) .....
VICTOR—In Swift Waters (Dr.) .....

SATURDAY, JULY 13th, 1912.

BISON—Just in Time (Drama) .....
IMP—The Wrong Weigh (Comedy)..... 600
IMP—Gov. Wilson at His Summer Home (Topical).....
MILANO—The Wolf's Prey (2 Reels—Dr.) .....

ADVANCE RELEASES.

SUNDAY, JULY 14th, 1912.

REX—The Mother Heart (Drama) .....
ECLAIR—Artful Contran (Comedy) .....
ECLAIR—Across the Caucasus (Scenic) .....

MONDAY, JULY 15th, 1912.

IMP—Hearts in Conflict (Drama) 1000
NESTOR—(Title Not Reported) .....
CHAMPION—The Call of the West (Drama) .....

TUESDAY, JULY 16th, 1912.

ECLAIR—The Dreamers (Drama) .....
BISON—(Title Not Reported) .....
GEM—Under Two Flags (2-Reel Drama) .....

WEDNESDAY, JULY 17th, 1912.

NESTOR—(Title Not Reported) .....
POWERS—Getting Even (Comedy) .....

THURSDAY, JULY 18th, 1912.

ECLAIR—That Loving Man (Comedy) .....
IMP—Winning the Latonia Derby (Drama) 1000
REX—(Title Not Reported) .....

FRIDAY, JULY 19th, 1912.

AMBROSIO—(No Release This Date) .....
NESTOR—(Title Not Reported) .....
POWERS—(Title Not Reported) .....
VICTORA—(Title Not Reported) .....

SATURDAY, JULY 20th, 1912.

BISON—(Title Not Reported) .....
IMP—Building a Church in a Day (Vocational) 400
IMP—The Foreign Invasion (Comedy) 600
MILANO—(Title Not Reported) .....

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JULY 7th, 1912.

MAJESTIC—The Cook Came Back (Comedy).....
THANHOUSER—The Portrait of Lady Anne (Drama)...

MONDAY, JULY 8th, 1912.

AMERICAN—Where There's a Heart (Drama).....1000
COMET—The Poughkeepsie Intercollegiate Regatta (Sporting) 1000

TUESDAY, JULY 9th, 1912.

GAUMONT—The Lion's Revenge (Drama).....
MAJESTIC—The Lost Messenger (Drama).....
THANHOUSER—Pa's Medicine (Com.-Dr.).....
THANHOUSER—The Hazers Hazed (Comedy).....

WEDNESDAY, JULY 10th, 1912.

AMERICAN—The Fall of Black Hawk (2 Reels—His.)....2000
GAUMONT—Gaumont Weekly (Topical).....
RELIANCE—Grandpa (Drama).....
SOLAX—Winsome but Wise (Comedy).....

THURSDAY, JULY 11th, 1912.

AMERICAN—The Vanishing Race (Drama).....1000
GAUMONT—Love's Floral Tribute (Drama).....

FRIDAY, JULY 12th, 1912.

LUX—Spiffkin's New Job (Comedy)..... 567
LUX—Ponto's Little Joke (Comedy)..... 393
SOLAX—Hotel Honeymoon (Comedy).....
THANHOUSER—Nursie and the Knight (Com.-Dr.).....

SATURDAY, JULY 13th, 1912.

GREAT NORTHERN—Circumstantial Evidence (Drama).
GREAT NORTHERN—Moving Pictures (Comedy).....
COMET—Lights and Shadows of Old Kentucky (Drama)..1000
RELIANCE—The Toy Phone (Drama).....

ADVANCE RELEASES.

SUNDAY, JULY 14th, 1912.

MAJESTIC—Father's Bust (Comedy) .....
MAJESTIC—The Widower's Widow (Comedy) .....
THANHOUSER—The Finger of Scorn (Drama) .....

MONDAY, JULY 15th, 1912.

AMERICAN—The Fatal Mirror (Drama) 1000
COMET—Reggie Breaks the College Rules (Comedy).1000

TUESDAY, JULY 16th, 1912.

GAUMONT—Love's Surest Proof (Drama) .....
MAJESTIC—In Her Brother's Defense (Drama).....
THANHOUSER—Vengeance Is Mine (Drama) .....

WEDNESDAY, JULY 17th, 1912.

AMERICAN—In the Nick of Time (Drama) .....
GAUMONT—Gaumont Weekly (Topical) .....
RELIANCE—At Cripple Creek (Drama) .....
SOLAX—Slippery Jim (Drama) .....

THURSDAY, JULY 18th, 1912.

AMERICAN—(Title Not Reported) .....
GAUMONT—A Mid-Channel Romance (Drama) .....

FRIDAY, JULY 19th, 1912.

LUX—Stones That Rebound (Drama) 970
SOLAX—The Four Flush Actor (Comedy) .....
THANHOUSER—The Ranchman and the Hungry Bird (Comedy-Drama) .....

SATURDAY, JULY 20th, 1912.

GREAT NORTHERN—Almost a Tragedy (Com.-Dr.)
GREAT NORTHERN—Uncle Reuben Goes to Town (Comedy) .....
COMET—(Title Not Given) .....
RELIANCE—Love Me, Love My Dog (Comedy-Dr.)..

VITAGRAPH NOTES.

Captain A. E. Smith returned from California on Monday, July 1st. He reports everything in fine shape at Santa Monica and the Vitagraph Western company, under the command of Rollin D. Sturgeos is flourishing like a green bay tree.

"As You Like It," with Rose Coghlan as Rosalind, was produced this week in the Italian Garden of Commodore J. Stuart Blackton's residence. Rose looked quite youthful in tights and jacket. Jimmy Young and Maurice Costello made a very shapely support and it's a question who will attract the most attention in this histrionic masterpiece of Shakespearean art.

"Rip Van Winkle" as produced by the Vitagraph players and Robert McQuade in the title role is now ready for release and it will be looked forward to with much anticipation. Miss Rose E. Tapley makes a very attractive and impressive Lena. Altogether it is a splendid and realistic portrayal of Washington Irving's celebrated story. It is a two-reel subject.

"Beau Brummell" (James Young as Beau) is a great piece of work. Every feature of it is well done; acting, scenery and costuming are excellent. The story is one of intense interest and it is told in two reels.

EXCLUSIVE BOOKINGS.

THE AUTO BANDITS OF PARIS—The Great Two-Reel Sensation.
TOM BUTLER—The Big Detective Production in 3 Parts.
GIPSY BLOOD—In 3 Parts, with Asta Nielsen, the World's Greatest Actress, in the Title Role.
THE WESTERN TWINS FALL ROUND-UP—In 3 Parts. **1911 CHEYENNE**—In 3 Parts. Write or wire for open dates.
EASTERN FEATURE FILM EXCHANGE, Mauch Chunk, Pa.

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 8th, 1912.

BIOGRAPH—An Indian Summer (Drama) .....
KALEM—The Organ Grinder (Drama) .....
KALEM—Nile Hippopotamus (Educational) .....
LUBIN—The Halfbreed's Treachery (Drama) 1000
PATHE—Pathe's Weekly No. 28, 1912 (Topical) 1000
PATHE—The Adopted Child (Drama) (Sp. Release)...
SELIG—Under Suspicion (Drama) 1000
VITAGRAPH—Her Old Sweetheart (Com.-Drama).... 500
VITAGRAPH—Fate's Awful Jest (Drama) 500

TUESDAY, JULY 9th, 1912.

EDISON—After Many Days (Drama) 1000
ESSANAY—Signal Lights (Drama) 1000
C. G. P. C.—The Geisha's Love Story (Drama) .....
CINES—The Gay Deceivers (Comedy) 585
CINES—Leah Learns to Dance (Comedy) 365
SELIG—The Vow of Ysobel (Drama) 1000
VITAGRAPH—The Curse of the Lake (Drama) 1000

WEDNESDAY, JULY 10th, 1912.

EDISON—The Artist's Joke (Comedy) 1000
ECLIPSE—A Mysterious Case (Drama) 1000
KALEM—The Bugler of Battery B (Drama) 875
KALEM—Hungry Hank's Hallucination (Comedy).... 125
LUBIN—The Stolen Ring (Drama) 1000
PATHE—On the Brink of the Chasm (Drama) .....
VITAGRAPH—A Bunch of Violets (Drama) 1000

THURSDAY, JULY 11th, 1912.

BIOGRAPH—Man's Genesis (Comedy) .....
ESSANAY—Pa Trubell's Troubles (Comedy) 1000
LUBIN—The Sheriff's Daughter (Drama) 1000
MELIES—The Man Inside (Drama) 1000
PATHE—His Wife's Old Sweetheart (Drama) .....
SELIG—His Masterpiece (Drama) 1000

FRIDAY, JULY 12th, 1912.

EDISON—For Valor (Drama) 1000
ESSANAY—Down Jayville Way (Comedy) 1000
KALEM—Saved by Telephone (Drama) .....
KALEM—A Pet of the Cairo Zoo (Edu.) .....
LUBIN—Over the Hills to the Poor House (Comedy)
LUBIN—The Hypnotist (Comedy) .....
SELIG—A Mail Order Hypnotist (Comedy) .....
SELIG—The Los Angeles Police Department (Topical)
C. G. P. C.—Max Takes Tonics (Comedy) .....
VITAGRAPH—The Foster Child (Drama) 1000

SATURDAY, JULY 13th, 1912.

EDISON—Picturesque Darjeeling, India (Scenic) 300
EDISON—Madame de Mode (Comedy)) 700
ESSANAY—A Story of Montana (Drama) 1000
CINES—For Her Father's Sake (Drama) 950
LUBIN—The Stranded Actors (Comedy) 1000
PATHE—The Unwilling Bride (Drama) .....
VITAGRAPH—Aunty's Romance (Drama) 1000

ADVANCE RELEASES.

MONDAY, JULY 15th, 1912.

BIOGRAPH—The Speed Demon (Comedy) .....
BIOGRAPH—His Own Fault (Comedy) .....
KALEM—The Lair of the Wolf (Drama) 1000
LUBIN—Honor Thy Father (Drama) 1000
PATHE—Pathe's Weekly No. 29 (Topical) .....
SELIG—The Pennant Puzzle (Comedy) 1000
VITAGRAPH—A Mission of Diplomacy (3 reels Dr.) 3000
VITAGRAPH—Conscience (Drama) 1000

TUESDAY, JULY 16th, 1912.

EDISON—Nerves and the Man (Drama) 1000
ESSANAY—The Smuggler's Daughter (Drama) 1000
C. G. P. C.—The Mosquito (Edu.) .....
C. G. P. C.—Whiffles Mourns His Twin (Comedy) .....
CINES—Disowned (Drama) 1050
SELIG—The Girl and the Cowboy (Drama) 1000
VITAGRAPH—A Persistent Lover (Comedy) 400
VITAGRAPH—A Lively Affair (Comedy) 650

WEDNESDAY, JULY 17th, 1912.

EDISON—Revenge is Sweet (Drama) 600
EDISON—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400
ECLIPSE—The Grandmother (Drama) 1060
KALEM—The Suffragette Sheriff (Comedy) 1000
LUBIN—The Senorita's Remorse (Drama) 1000
PATHE—A Question of Size (Comedy) .....
VITAGRAPH—The Redemption of Red Rube (Drama)...1000

THURSDAY, JULY 18th, 1912.

BIOGRAPH—Heaven Avenges (Drama) .....
ESSANAY—Cupid's Quartette (Comedy) 1000
LUBIN—Together (Drama) 1000
MELIES—The Lesson (Drama) .....
MELIES—A Cowboy's Proposal (Comedy) .....
PATHE—The Brave Little Indian (Drama) .....
SELIG—The Polo Substitute (Sporting) 1000

FRIDAY, JULY 19th, 1912.

EDISON—The Necklace of Crushed Rose Leaves (Drama).1000
ESSANAY—Hearts of Men (Drama) 1000
KALEM—A Prisoner of the Harem (Drama) .....
KALEM—Egyptian Sports (Sporting) .....
LUBIN—Buster's Dream (Comedy) .....
LUBIN—The Uninvited Guest (Comedy) .....
SELIG—A Day Off (Comedy) 1000
C. G. P. C.—The End of Robespierre (Hist. Dr.) .....
VITAGRAPH—Honor Thy Father (Drama) 1000

SATURDAY, JULY 20th, 1912.

EDISON—The Little Artist from the Market (Drama)....1000
ESSANAY—A Wife of the Hills (Drama) 1000
CINES—The Part the Servant Played (Com.-Dr.) 1000
LUBIN—A Western Courtship (Drama) 1000
PATHE—The Half-Breed's Foster Sister (Drama) .....
VITAGRAPH—Rock of Ages (Drama) 1000
VITAGRAPH—The Money Kings (Special three-reel Release) (Drama) .....

PATHE'S WEEKLY LOBBY DISPLAY

We furnish every week in advance five beautiful, mounted photographs, each 14 x 17, showing scenes from the Pathe Weekly Film. ***Hang these pictures OUTSIDE. They SEND THE PEOPLE INSIDE.***

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"AN HOUR OF TERROR" (American).

"An Hour of Terror" is the title of the first American release on its new Wednesday schedule. W. D. Emerson, formerly of Selig's, is the new producer to whom credit for this first effort belongs. It is an Indian tale, replete with those features demanded in good Western stories. Away off on the frontier, the lonesome railroad agent pointed a direction to the prospectors and went inside. Two Indians

promptly cut the wire with tomahawks and later killed one of the prospectors. An Indian uprising closely followed these events and a great ranch was given over to the flames and marauders. Two women and two ranchers reached the shelter of the railroad station only to find the wire cut. There was a battle, savages set fire to the little station and with cartridges nearly gone, the ranchers held the remaining two for the women. But the news had carried and while the women stood with bared breasts expecting the merciful bullet, help came, ending that awful "Hour of Terror."

DADDY RICHARDSON, OF SELIG PLAYERS, RECOVERS.

Frank Richardson, the famous Western stage driver and pioneer, who is a feature of the Selig Los Angeles studio, has returned to work after a sojourn of several weeks at Murietta Hot Springs. He was on the verge of a prostrating illness when he left for the health resort, but is now himself again.

FEATURE BOOKING OFFICE ESTABLISHED.

Quite a new departure in the film business is embodied in an advertisement in this issue announcing the establishment of a feature film booking office. By means of the new arrangement theater managers can secure the best features on specific days and be amply provided with sufficient advertising stuff to enable them to advertise their show ahead.

There exists not a doubt as to the drawing power of the feature film when properly produced, and from the experience of the firm associated with the Feature Film Booking house the business should be carefully handled and be rendered profitable alike to the feature owner and theater.

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Gentlemen:—
Your sign received and well pleased with it. Think it is the best thing in the way of a program sign I have ever seen. It is only a matter of time when all the first-class vaudeville and moving picture theatres will be using a sign of this class, as I have figured I can more than save the cost of your sign in six months. The letters show up very plain and is surprising how quick one can change the wording in the entire program. In fact the entire sign can be changed while they were taking the list of acts and pictures to the printer.
Yours truly,
(Signed) FRED. COSMAN Mgr.
Majestic Theatre.

Write for descriptive matter

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You can order through any Film Exchange or Dealer in Motion Picture Supplies.

Gundlach Projection Lenses will be furnished to order with the following machines subject to a little higher price than ordinary lenses: **Powers Cameragraph, The Motiograph, The Simplex, The American Standard, The Edison.** Our Lenses are used by the Kinemacolor Co. and a large number of the finest theatres in the United States and Canada.

GUNDLACH-MANHATTAN OPTICAL CO., 808 Clinton Ave. So., Rochester, N. Y.

Correspondence

IN THE MISSISSIPPI VALLEY.

As soon as the date of the referendum election upon the Sunday theater question at Elgin was announced, the pastors began their campaign. The theater-owners decided to wait until just before election and wind up fast and furious. The pulpit editorials and newspaper advertising of the foes of the Sabbath show fought the opening because it ultimately led to a wide-open town.

New zest was given to the Sunday fight at Clinton, Ill., when Judge Cochran, in the Circuit Court, instructed the jury, which heard the case of The City of Clinton against Joaquin Wilson, proprietor of the Star Theater, to return a verdict for the defendant. The ordinance, the judge declared, was class legislation and unconstitutional. City Attorney Gray appealed the case and as the same ordinance is in vogue throughout Illinois, the Supreme Court may be called upon for a decision. The city attorney further announced that if any moving picture shows attempted to open on Sunday, writs of injunction against them would be sought.

Portage, Wis., too, is in the midst of a seven-day battle which was precipitated by the Sunday opening of the theaters, and the subsequent determination of the church representatives to do something about it.

C. E. Zink, who has been in the moving picture business at Gilman, Ill., for several years, has sold his business to J. R. Wheadon. Zink bought a show at Monticello, Ind.

C. H. Hutton of Bangor, Mich., brings experience to his new moving picture house at Mt. Carroll, Ill., which he purchased of Floyd Olson.

C. G. Harrison, new owner of the Lyric Theater at Sterling, Ill., is an experienced builder, and will remodel the house which he recently purchased from John Adair. The mechanical orchestra may be ousted for a piano with human touch.

The Northwest Davenport Turner Society of Davenport, Iowa, is planning to erect a moving picture theater adjoining its society hall and provide entertainment for the neighborhood. It could be used as a summer garden, and a place to hold the calisthenic exhibitions.

The South End Business Men's Association of Cedar Rapids, Iowa, offered a helping hand in the opening of the new Olympic Theater at Third Street and Twelfth Avenue, June 17. A program was made up of addresses by the mayor and other city officials, bankers and others. Special films were secured.

Ned Dolan of Bloomington, Ill., was named trustee by Referee in Bankruptcy, E. S. Robinson of Springfield, Ill., in the case of Charles E. and Cora E. Morton. They had been conducting 5-cent picture shows in small towns adjoining Bloomington, and scheduled to the court liabilities of $3,000, with no assets.

John Lux has closed the Family Theater at Marora, Ill., and moved the outfit to Minonk, Ill.

The Orpheum Theater, Champaign, Ill., has been abandoned for amusement purposes. The building will be demolished probably next year. It played Independent pictures in connection with vaudeville.

Charles Lamb of Aurora, Ill., has resigned his position as manager of the Grand Opera House in that city to accept a similar position at the Grand in Rockford, Ill. J. T. Henderson, formerly of Joliet, will manage the Aurora house.

George Slothower, manager of the Princess Theater, Dixon, Ill., and Miss Bertha Haas of Swissville, Ill., were recently married at Dixon.

A. L. Orr has again taken over the management of the Dwight Opera House at Dwight, Ill.

The Illinois Theater, Urbana, Ill., in its summer regime of pictures, will get ten cents for four Independent reels and a news slide service.

The Princess, Peoria, Ill., announces that for all Sunday afternoon performances the price will be five cents to all, but after six P. M., the regular admission will be restored.

The Sperry airdome, using Independent service, has been opened at La Harpe, Ill., with the following force: operator, Harry Ford, Bushnell; singer, Miss Ethel Goetze, Colchester; pianist, Mrs. Rubie Morford and Miss Florence Headen, ticket seller.

Sheriff Shaffenacher of Logan county, appointed Gus Marcucci of Lincoln, Ill., custodian of the property of the Princess Theater at Lincoln, Ill., which the sheriff levied upon by virtue of an execution placed in his hands by E. W. Bates, who had a judgment for $150 against Swanland & Silva, the owners of the theater.

The young people of the South Park, Salem, Lutheran church of Rockford, Ill., chose for the subject of a debate:—"Resolved that the nickel theaters have done more injury to the church than the saloons." The negative won. But the Rockford Republic refuses to believe that such a subject was debated seriously. The young folk may have taken it as a wit sharpener. Two Rockford papers are insistent that there is a place in American lives for the picture show. One adds: "It is for the people to mould it and use it to the best advantage." The other comments: "Motion pictures as exhibited in a community are what the people of the community want. In this city the demand is for a high grade."

The Great Northern Railway pictures were shown before the Commercial Club at Fargo, N. D.

Mr. and Mrs. William Brown of Wood River, Ill., will reopen their picture show at that place in September.

J. M. Morrow, 53 years old, proprietor of the Bijou Moving Picture Show at Salem, Ill., died June 7, at his home in that city, of heart disease.

The Lyric Theater, has moved into new quarters at Gibson City, Ill. Each person at the reopening was presented with a carnation.

Hillsboro, Ill., will have no airdome it is reported. L. G. Settle, of Sullivan, Ill., had plans to start there and when Edward Fellis, somewhat of a magnate, got his hat into the ring, it was decided two could not pay, and Fellis' houses will be undisturbed.

The Yale Sign and Advertising Company of St. Louis, Mo., has been incorporated with capital stock of $4,000, to buy, sell and operate moving picture shows, barber shops, advertising and painting companies, etc. The incorporators are: F. B. Call, E. Donnelly and B. Done.

If your ticket numbers at the Gem, at Beardstown, Ill., end in "5" or "0," they are good for either 5 or 10 cents' worth of ice cream soda at a local parlor.

Burr H. Swan, that live-wire at Pittsfield, Ill., is going to bring down a carload of fresh-air babies from Chicago to his home town for a two-weeks' outing. He isn't doing it to advertise his moving picture show either; anybody that has ever tried to place a lot of city youngsters in good homes knows what time and diplomacy it takes.

J. W. Smith, former manager of the Central Opera House at McHenry, Ill., has opened an airdome at Riverside park in that place and will give picture shows Tuesday, Thursday, Saturday and Sunday nights.

Allender & Cramer have opened the Nemo Moving Picture Theater on North Main Street, Burlington, Iowa.

The Star Theater, larger, more comfortable and more modern, is now housed in the Patterson Building, at Wyoming, Ill.

The announcement that the chief of police and his assistants of Springfield, Ill., will carefully exercise a censorship over the morals of moving pictures in that city, leads to gentle smiles among those acquainted with the situation. Editor Bender of The News, is willing to let them censor, but wants a few suggestive plays hit, and reductions made in the number of "damns" and "O, hells" on the "legitimate" stage.

Investigation at Beardstown, Ill., following the theft of an entire moving picture outfit from the Grand Opera House, suggests that the practice of traveling companies stripping the theaters of lenses is not uncommon. The owner of the Edison machine in the Beardstown house, discovered its loss and reported it, whereupon two other theater owners recalled that they had been offered lenses by a young fellow with a traveling hypnotic exhibition. He said the "professor" gave them to him in lieu of pay. The hotel room which had been occupied by the suspect was searched and two lenses were found, but these were not the Beardstown property. The Beardstown machine was recovered at Arenzville, a nearby town, where the thief had attempted to express it to Kansas City. It was also ascertained that the youth had been in the habit of selling valuable lenses to photographers for $1.50 each. Rollin Gunion plead guilty at Paris, Ill., before Judge Thompson in the Edgar County Circuit Court, and was given a fine of $100 and a sentence of one day in the county jail for the theft of a moving picture machine from the Billiken theater in Paris last winter. Gunion was trailed through three states before he was captured.

Charles Corey has purchased a half-interest in the North End Family Theater at Princeton, Ill., and the firm name is now Ater & Corey.

Plans for a new opera house at Wall Lake, Iowa, are being drawn by Architect James R. Cox of Estherville, Iowa.

It's rather nice when the editor of the Pike County Democrat at Pittsfield, Ill., says this about Manager Bur Swan, who is also a newspaper man: "Cinderella was in truth a dollar show for a dime, and if the big $50,000 production, 'The Coming of Columbus,' proves as good, and no doubt it will, no one should fail to attend."

The Watchtower and Campbell's Island Park Company of Rock Island, Ill., have been incorporated with capital stock of $2,500, to operate amusement resorts. The incorporators are Joseph F. Porter, H. E. Weeks and John G. Huntoon.

It is announced in Mt. Vernon, Ill., that Marshall, Field & Company, the big Chicago wholesale and retail dry goods store, engaged the Essanay Company to make some industrial pictures of the plant of the Illinois Knitting Company, at Mt. Vernon.

The Grand Photoplay house, Rock Falls, Ill., gave the local baseball team a benefit performance June 7.

Messrs. Nathan and Greenberg, of the Lyceum Theater, Peoria, Ill., played a prominent part in the ceremonies incident to the dedication of the new press of the Peoria Herald-Transcript.

Charles J. Isele, manager of the Majestic Theater, at Peoria, Ill., and Miss Lillian Shepard were married June 2, at Chicago.

"Each church and Sunday school should stop criticizing the moving picture show and should get one of its own." This is what Rev. E. Valiant, pastor of the First Baptist church of Waterloo, Iowa, told the delegates to the Iowa State Sunday School Convention. The address, which was given at the Majestic Theater in Waterloo, was followed by Biblical pictures. Rev. Mr. Valiant said that the Sunday school must meet the desire of the children for real life and action. They want to see things and they want entertainment, and if they cannot get these things in the churches, they will go elsewhere. It was pointed out that the use of educational films would be invaluable in promoting the mission work.

The Airdome has opened at Clinton, Iowa, with pictures.

The city license board of Madison, Wis., has fixed the license fee of moving picture houses charging five cents admission, at $50 a year. Photoplay theaters charging not more than ten cents, will be taxed $100 a year.

The Majestic Theater, Waterloo, Iowa, is now playing three reels of pictures for five cents.

Judge Edward F. Dunne, of Chicago, Democratic candidate for Governor of Illinois, was worked into a scenario recently, and will pay the expense of making a moving picture campaign in Illinois. His opponent, Governor Charles S. Dineen, and some of his lieutenants, were snapped on the capitol steps at Springfield a few weeks ago in the Industrial Company's film, "Springfield in Motion," and are now being exhibited about the state.

Miss Grace Banks is the pianist at the new Rex Theater in State Street, Rockford, Ill.

Zed Reddish, who has been in the moving picture business at Jerseyville for some time, is operating a three-reel and vaudeville show at Fieldon, Ill., three nights a week.

The Brumby Amusement Company of St. Louis, Mo. has been incorporated with capital stock of $2,000. The incorporators are: W. V. Brumby, John Ellman and George O. Rogers.

A. C. Tudor has sold his interest in the Family Theater at Rock Island, Ill., and purchased the Family Moving Picture Theater at Clinton, Ia.

Isadore Burnstine and William Evans have dissolved partnership in the ownership of the Capital Theater, East Washington Street, Springfield, Ill. Evans is succeeded by Joseph W. Shepherd of Springfield.

Frank Whiteleather and Fred Wolf have opened an airdome at Monmouth, Ill., giving in addition to other attractions, two reels of pictures.

E. E. Alger of the Crystal, Paxton, Ill., has installed his own light plant.

C. I. Ramsdell, manager for the General Film Company at Omaha, Neb., jumped into the air and came down on the hood of an automobile which almost ran him down. Ramsdell was waiting for a street car to pass when he looked up and saw the motor bearing down on him. He could jump but one way—on the hot radiator. A young woman drove the car.

Mayor A. A. Smith of Sioux City, Iowa, announces himself as satisfied with the class of pictures shown in that city. The testimonial was elicited by the recommendation of United States District Attorney R. F. F. Faville, that each city in Iowa have a board of censors.

Peoria, Ill., will receive some boosting as a convention city, because the United Motion Picture Company stayed several days and got the state G. A. R., the National Travelers Protective Association, and the antics of assembled Mystic Shriners.

The Princess Theater, Quincy, Ill., has installed a pipe organ. It is reported the Lyric Theater, Jacksonville, has been in financial difficulties and the fixtures were announced for sale. The partnership of Jacoby & Thompson was recently dissolved, and V. E. Thompson, the remaining partner, was said to have been making a brave fight when closed up.

The Frank J. Cowling Company has gone out of the show business at Mt, Carmel, Ill., having sold its equipment to the newly incorporated Colonial Amusement Company of Harrisburg, Ill., which has leased Knell Hall in Mt. Carmel, for a picture show.

The Lillian Amusement Company of Granite City, Ill., has been incorporated with Capital Stock of $2,000, to conduct general vaudeville and moving picture show business. The incorporators are: Louis Landau, Jr., Thomas Gray, Cecile Dodge, Edson A. Dodge and A. B. Garvin.

W. E. Galvin has opened an airdome at Villa Grove, Ill. Mrs. George Sanders is pianist.

William Gallagher of Litchfield, Ill., has opened a moving picture show in Bloomington, Ill.

Not only will Police Lieutenant Thomas Hayes censor the pictures at the photoplay houses and airdomes in Omaha, Neb., but he will watch carefully, lest the pianos in the theaters become loud at inopportune times.

Miss Katherine Davis is now the owner of the Opera House at Mt. Sterling, Ill., which she purchased for $14,000. She has leased it to her uncle, Richard Davis, who conducts a moving picture show.

Loren Neal of Hillsboro, Ill., and Dorothy Williams, owner of a moving picture show at Twenty-fifth and State Streets, East St. Louis, Ill., were married on the stage at the theater, it is reported. Neal was an employe of the house.

The Appollo Opera House, Princeton, Ill., is now giving two vaudeville acts and two reels of pictures. It is under the management of Edwin Oppenheim, William Ater, formerly of the Family, and Louis Murphy, of the Majestic in Sp[illegible] Valley, Ill.

Prickett & Paine have erected a new theater at Crystal Lake, Ill.

A message from Perry, Iowa, stated that U. S. Marshal Bidwell seized the film "Crusaders or Jerusalem Delivered," in the Albert Walters Theater, at the request of the World's Best Film Company, which has the copyright, and asked for the injunction.

C. J. Remington of Chicago, has purchased the stock of A. D. McConnell in the Majestic Theater and Monona Park Vaudeville at Madison, Wis.

The Varsity, at Havana, Ill., will remain open all summer, contrary to its usual policy.

Six & Yock, Perry, Ill., have abandoned the Columbia for the summer, taking their patrons to their airdome.

The merchants of Arthur, Ill., secured 9,000 feet of moving pictures for a Fourth of July attraction.

The Princess, Freeport, Ill., has installed the indirect lighting system.

The Bohemian Amusement Company of East St. Louis, Ill., has been incorporated with capital stock of $5,000, to maintain and operate an amusement company. The incorporators are: Frank J. Burian, Emil Levitus, James Chodora, John Dvoark, Jim Schvab, Vaclav Korba.

Mrs. Henry Cramer of Sterling, Ill., past ninety-three, insisted upon seeing the pictures again at the first photoplay show in Rock Falls, Ill.

The Coliseum at Danville, Ill., idle for three years, is to be a vaudeville house, with Harvey B. Day, formerly manager of the Grand in that city, in charge.

M. H. Harris is now manager of both the Princess and the Gem Theaters at Beardstown, Ill., although he has not purchased the latter house. At the Princess, two vaudeville acts and two reels of pictures will be given for ten cents. Each adult will get a coupon, which, with five cents, will admit him to the Gem any time but Saturday night.

F. H. MADISON.

PHILADELPHIA.

BOYERTOWN, PA., is now assured of an amusement house in the center of the town. J. William Scheaffer has leased a plot of ground and will have a one-story brick building erected, with a handsomely decorated front, which a local concern has in turn leased for a moving picture theater. It is expected that the theater will be completed in the course of a few months.

West Philadelphia is again to have another theater, as plans are now being prepared. The site will be Nos. 23-37 North Fifty-second Street. The new theater will have a frontage of 80 feet, and a depth of 160, and will cost about $100,000. The backers have not been disclosed.

Permission has been granted to the Historical Pageant Association to take moving pictures of the pageant to be given on Belmont Plateau by the committee of Police of the Fairmount Park Commissioners at a recent meeting.

Allentown, Pa., is about to have a new moving picture theater, which will be owned and managed by Roxberry & Manley. The new theater will be the most modern one in Allentown, and everything for the patrons' comfort has been taken care of.

It is expected that the fire commission which has been appointed by the Mayor will have the film of the Equitable Fire in New York in this city before long, to exhibit before the local fire department.

Edward Kraupa, of the Monarch Film Exchange, has been appointed chairman of the entertainment committee of the East End Republican Club, for its annual Fourth of July celebration. Most all the theater managers are members of this club and they say that it is a good boost for their respective houses, as it draws people to that section of the city.

The many friends of Walter G. Murry of the Coliseum Theater, West Philadelphia, Pa., are very much pleased to see him about again. Mr. Murry has been in the hospital for several weeks, suffering with a complication of diseases, and it was feared that an operation would be necessary but the doctors by careful attention overcame the necessity of it.

The Woodland Park Theater of Camden, N. J., which is under the management of Mr. J. Dudley, has layed aside vaudeville for the summer season, and will show moving pictures.

Franklin W. S. Patschke, a relative of the late General J. P. S. Gobin, died a few days ago of pulmonary ailments, after a long illness. He was Thirty-one years of age and single. For a time he was associated with his brother-in-law Major J. M. Shindel, of Lebanon, in the management of a chain of moving picture shows in the coal regions.

The city of Chester is short one more theater, by the closing down of the Family Theater.

The Theatorium of Chester, formerly a ten-cent house, has reduced the price to five cents, and is showing a big bill of vaudeville and pictures.

The Majestic, in Gloucester, has been closed, owing to financial conditions. This theater was one of the most popular at one time, and enjoyed a very large patronage. George Miller was the manager.

Director of Public Safety Porter, announced that a New York expert is to investigate his department, with special attention to police and fire departments. The aim is to make this city's police and fire protection the very best in the country.

The People's Theater, of 2467 Kensington Avenue, has closed down the vaudeville end for the year, and is showing feature films, under the management of John Hart.

Morris Shuff, acting as manager, will open the Tacony Hippodrome next week with motion pictures.

Reading is to have a new theater, which is in course of construction. Frank A. Gould, who has a wide range of experience in the moving picture line, is the owner of the new house. A Number 6 Powers machine has been bought for the theater.

F. E. Schuier, manager of the Palace Theater, of East Greenville, has left that city and will reside in Lancaster, his former home.

Mrs. Charles Lanning, wife of the manager of the Auditorium Theater, of Burlington, N. J., was terribly burned in an explosion of gasoline, while cleaning gloves, and is in a very serious condition, with very little hope for her recovery.

The excavations for the moving picture theater of Paul A. Harmon, of Reading, Pa., is being set back by the heavy rains in that section, causing the ground to cave in. It is expected that the theater will be completed about the middle of the summer.

Mr. M. Hoffman has taken over the Columbia Theater, at Third and Green Streets, which he will open in conjunction with the Wharton Street Theater at Twelfth and Wharton Streets.

The Star Feature Film Company, which has just opened offices in the Heed Building, has sent a number of feature films out on the road recently. One of the new features of this concern is the packing of films and banners, so as to make them fireproof and also make them more easy to handle. They will open another office in Washington to take care of their Southern business.

The Victoria Theater, located at Ninth and Market Streets, has closed down the vaudeville for the summer season, and will show moving pictures. This leaves no vaudeville in the central section of the city, as the Palace theater closed down several weeks ago.

With the closing of the Colonial Theater for the summer season, Al White will devote most of his time to his picture house at Wildwood, N. J. The Philadelphia house will remain closed till Labor Day, when the usual pictures and vaudeville will be shown and acted again.

G. H. Blaker, one of Wildwoods oldest amusement promoters, was a visitor in Philadelphia recently.

F. C. Clark, who has been demonstrating the Enterprise Optical Manufacturing Company's machine at the Calehuff Supply Company, departed for Atlantic City, where he will demonstrate at the Million Dollar Pier for a week, and then will return to Philadelphia. Mr. Clark met with very good success while at the Calehuff Company, and the operators were pleased with the working of the machine.

A charter has been granted to the Colonial Theater of Lancaster, Pa., which will open in the near future. The Company has a capital of $5,000.

F. M. Swett, of the Nicholas Power Company, of New York City, was a visitor in Philadelphia recently.

W. L. Belle of the Cadet Amusement Company of Reading, was a local visitor recently and reported conditions good in and about Reading.

Henry L. Brown has been awarded a contract by Architect A. E. Westover, of this city, for the erection of a $60,000 theater in New Brunswick, N. J., for B. F. Keith.

The Contemplated settlement of the suit brought by F. E. Nixon-Nirdlinger, against Louis W. Cahan and Marshall W. Taylor, with respect to the ownership of the Orpheum Theater on Chelton Avenue, Germantown, has fallen through. Announcement was made by Harry E. Sundheim, counsel for Mr. Nirdlinger, that all negotiations looking to a settlement were off, and that the trial of the case would be continued in the Common Pleas Court No. 3.

The new open air moving picture place, which has been opened up at Harrisburg, is rapidly gaining in popularity. The Allison Airdome, as it is named, is the first moving picture place of the kind to be established in that city.

The Royal Palace, at 27th and Girard Avenue, is one of the newer picture houses in Philadelphia, and was built at a cost of about $27,000, and is a model house. The house seats 500, and has a matinee daily. M. Spiers, the owner of the theater, is also the owner of the Girard Palace, at Girard Avenue and Crease Street, which is built along the same lines, although it has a larger seating capacity. Both theaters were supplied by the Calehuff Supply Company with Mirror Screens, four Edison machines and transformers. The Girard Palace is under the management of S. Spiers, who is one of the most popular managers in the City.

Since the advent of the reform administration in this city, managers of the moving picture places have been working hand in hand with the authorities, and the result is that the houses are safer and better in every way than they have been for years. The department of public safety, which has charge of the inspection, is loud in its praises of the proprietors of the various play houses for their prompt and efficient response to all suggestions made. Thoughtful men point out that this is bound to have an effect in halting any legislation adverse to the moving picture business which is brought up from time to time in the State legislative bodies and city councils. Such legislation, where the conditions are uniformly as good as they are in this city, will be prevented, however, by an enlightened public opinion, guided and directed by the proper kind of publicity. Director of Public Safety George D. Potter, declared recently that the managers of the moving picture houses were themselves as responsible as any one else for the high state of excellence in which the places are kept. "The vast majority of houses and especially the big ones, which are run by men who are members of organizations and associations, met us more than half way in our inspection," said Mr. Porter. "They are willing to adopt every suggestion we made. When our administration first came into office, however, we found scores of complaints which had been lodged here and we began to run them down. Out of the entire number there were only five or six houses which had to be closed. These houses were small and important ones. We make two inspections every week. One is made by the electrical bureau, which goes over the apparatus, and the other is made by the fire marshal's office, which inspects the exits and entrances. I am glad to say that the law is being complied with in every respect."

M. A. Neff, president of the Motion Picture Exhibitor's League of America, addressed the local members recently on matters relating to the national convention to be held in Chicago. He was enthusiastically received. The local organization is composed of the leading moving picture exhibitors of Eastern Pennsylvania.

Edward A. Jefferies, of the Royal Photoplay Theater, was elected to represent the members of the Exhibitors' League, of Pennsylvania, at the convention of the national body in Chicago.

The Calehuff Supply Company has made a number of deliveries of the new No. 6 A Powers machine in and about the city, and in the course of the next few weeks will put out at least a half dozen more.

Thomashefsky's Arch Street Theater has opened up with the most up-to-date feature films, and is showing to large crowds.

Robert W. Taylor has been elected to represent the Operators' Union at the convention, which is being held at Peoria, Ill., by the local Union.

The Verdi Theater, located at No. 713 Christian Street, has been sold by J. Childs, who has owned it for a number of years, to C. Schugar.

The Palace Theater management, who are charging ten and twenty cents for pictures, have felt no fall-off in patronage since they closed down the vaudeville.

One of the most novel ways of advertising an article has been started by the Arnold Bread Company of Reading, Pa., which is advertising in all the papers in that vicinity, that for five labels taken from their bread, they are entitled to one show at the Crescent Theater. The labels will be redeemed by the Baking company.

CLEMENT H. CONGDON.

INDIANAPOLIS.

FRANK TARKINGTON BAKER, dramatic editor of The Indianapolis News, has been appointed by Mayor Shank to represent the mayor in all conferences and public movements to regulate the moving picture theater business. It is Baker's plan to work hand in hand with the moving picture theater owners and managers, believing that they are as anxious as the general public to conduct the business on the highest possible plane. Later on, Baker will be the city's representative on a court of appeals, the other member of which will be appointed by the Indianapolis Moving Picture Managers' Association. This court will pass upon and take action on films against which complaints may be made as being objectionable.

About seven hundred city officials and employes were the guests of Councilman George B. Rubens at a moving picture theater party at the Orpheum Theater, through the courtesy of Dickson & Talbott, the proprietors, on the evening of June 14. For two performances the theater was turned over to Rubens and his guests, among whom was Mayor Shank. Among the films shown was the Indianapolis Municipal Parade, the recent parade of Elks at Anderson, Ind., and "A Temporary Truse." An outlaw film, "Seeing Joliet, Ill.," was also shown. This film was taken at the direction of Rubens and his brother, L. M. Rubens, who are interested in a string of moving picture theaters in Illinois, among which is the Crystal Stairs in Joliet, and the Fox at Aurora.

Members of the Indianapolis Moving Picture Managers' Association are forbidding children under fifteen years of age in their theaters after 9 P. M., in an effort to aid the police department in enforcing the curfew ordinance. Judge James A. Collins, of police court, has praised the moving picture theater people for their co-operation.

The H. Lieber Company recently showed a number of educational films at Shortridge High School before the advanced English classes of that institution. Among the films shown was "The Tale of Two Cities." Moving pictures are rapidly gaining a foothold in the Indianapolis public schools and are meeting with much encouragement.

Frank J. Rembusch, who owns two motion picture houses in this city, and the Alhambra in Shelbyville, has obtained a long time lease on the Shelbyville Opera House, which he will convert into a high grade motion picture and vaudeville house.

Municipal and commercial films will be made a specialty by the Municipal and Commercial Film Manufacturing Co., just organized and incorporated in this city with an authorized capitalization of $20,000. Those interested in the company are: V. E. Boylard, C. W. Randall, A. F. Sutton and G. P. Balch.

The Rising Sun Amusement company has been organized and incorporated by W. H. Clark, Emma J. Clark and H. R. Clark at Rising Sun, to con-

COMING Monday, July 22nd

GREAT WAR DRAMA — IN TWO REELS

The Siege of Petersburg

See the Collapse of the Burning Bridge crowded with fighting soldiers! See the explosion of the giant mine, "The Crater," beneath the Confederate Batteries!! **The Romance and reckless bravery of the Great War exploited with astounding realism.**

Controlled exclusively by the General Film Company

SPECIAL MUSIC Special piano music with suggestions for effects, 25 cents per copy, postage prepaid.

SPECIAL PAPER Special six-sheet posters, depicting the Fight on the Burning Bridge.

KALEM COMPANY

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NEW YORK, 235-239 W. 23rd St,
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

W. R. Cassell is building an airdome of 500 seating capacity, at Arsenal Ave. and 19th St., while W. E. Mayelin is building an airdome of similar duct a motion picture theater. The company has an authorized capitalization of $10,000.
capacity at Harding and Ohio Streets.

H. F. Rice has opened the Twilight airdome at 2705 East Washington Street.

An airdome has been opened at Garfield Ave. and East New York Street, by H. A. Lavender.

C. L. CUMMINS.

ST. LOUIS.

OSCAR DANE is now managing the Suburban Garden Theater Company, and in addition to 3 reels of pictures a day, is showing 5 live vaudeville acts. A summer stock company playing one act specials will also be put on.

Mrs. Dorothy Williams, owner of the Grand Theater, at 25th and State Streets, East St. Louis, and Mr. Lorine Russell Neal of Oklahoma City, Oklahoma, were married recently, a double knot being necessary to start the pair on their way to "connubial felicity." Mr. Neal, who has been managing the theater for Mrs. Williams, his bride, had planned to have the ceremony performed on the stage, and engaged Justice E. P. Williams to perform the ceremony. Happening to be in St. Louis one day, they purchased a license there, but later found out that the license could not be used outside the state, and were married in St. Louis. Nothing deterred, the couple repeated the performance before a large and enthusiastic audience at the Grand Theater. After a wedding supper on the stage, the couple departed for their honeymoon trip.

Frank Talbot, manager of the Gem Theater, and the Hippodrome, has closed negotiations whereby he gets control of the Blanke-Wenneker Candy Co.'s property on Market Street, between 6th and 7th Streets. This gives Mr. Talbot control of three-fourths of a city block in the main theatrical portion of the town, upon which he will erect the largest hippodrome in the county. Mr. Talbot left last week for West Baden, Ind., where he will spend a few weeks' vacation.

The Mikado, a Crawford house, 5900 Easton Avenue, closed for the season June 1st. It had been planned to run all summer. The Crawford houses, sixteen all told, will open for business the second week in August.

F. J. FEGAN.

TERRE HAUTE.

THE Orpheum, 720 N. Main Street, showing Independent films, reports capacity houses. They run 2 reels a day and have 2 singers. A pipe organ also furnishes music. The house uses a radium gold fibre screen, manufactured by the American Curtain Co. The seating capacity is 536. A. F. Prentlinger and T. J. English are now running the house.

The Savoy Theater, 345 Main Street, shows Licensed releases. It has a seating capacity of 300. Al. Joah, Sam Young and Ed. Hampton control the Theater Co.

Harry Prentiss is managing The Fountain, at 315 Main Street. The house seats over 300.

The Crescent, 681 Main Street, is under the management of Jensen Hentsinger and Moore. The house seats 367, and shows 3 reels daily of Licensed subjects.

James Smith is now managing the Palace, at the Twelve Points in Northeast Terre Haute. Independent subjects are shown. The house seats 388.

The Elk, at 725 Main Street, is a 5c house, seats 268, and shows Independent releases. Deady & Schadley are the proprietors.

F. J. FEGAN.

LOUISVILLE.

IN the annual struggle between the parks and the moving picture theaters, the latter are gaining a distinct victory in Louisville. So low has been the attendance at the various parks, that the managements are now inserting coupons in various newspapers, which, presented at the outing places, are good for free rides on the scenic railway and other amusements.

Robert Jacobstein is now in charge of the Novelty Theater, operated by the Falls Cities Amusement Company. C. E. Hampson, formerly manager of that house, is devoting all his attention to the Victoria Theater, his recent acquisition across the river. The management of the Novelty has completed the installation of a dozen powerful electric fans, which will create comfort for its patrons during the hot weather. M. Switow, president of the Falls Cities Amusement Company, has purchased the chairs of the Cherokee Theater, which recently went out of business. He will use the new seats in his houses in New Albany and Jeffersonville, Ind.

The Kentucky Motion Picture Exhibitors' League has harkened to the call of the Salvation Army, which is striving to raise funds for a new building in Louisville, with a check for $1,000. The structure will go by the name of a "citadel," and will cost about $60,000.

The Broadway Amusement Company has purchased from the Falls Cities Amusement Company, the Highland Theater, located at Baxter and Highland Avenues. The Broadway now has things about its own way in the Eastern section of Louisville, operating the Baxter, an airdome, in fair weather, and moving across the street to the Highland when rain threatens. Fred Dolle, of the Broadway, is now in Chicago on his honeymoon.

The Broadway Amusement Company has also purchased the Kentucky rights for "Redemption," a three-reel Eclair feature. The film will be put on at the Broadway chain, going out in the state later. It has just completed a week's run at the Orpheum, the Jefferson Street house of the Princess Amusement Company, attracting large crowds.

The Portland Theater, the Broadway's new airdome, at Twenty-first Street and Portland Avenue, has been opened and is drawing well. An admission price of 5 cents is charged.

The Princess Amusement Company has purchased the Bijou Dream Theater, on Market Street, near Third, and will run feature stuff in that house. Greenstein Brothers were the former owners. They will retire from the theatrical business, devoting all their time to their merchandise interests. The Princess has secured rights on all the Bison feature output for its circuit. Hopkins Theater, the largest theater of the Princess circuit, has closed for the summer, after one of the most successful seasons of its career. Following the closing of Hopkins, the Princess has opened offices at 302 Tyler Building, for the summer. A. F. Mayer, the genial treasurer of the company, will shortly leave on a long vacation in Chicago and other cities.

With the affairs of the Majestic Theater in good shape, Louis J. Dittmar has left for New York on a mingled pleasure and busines trip.

The Gem Theater Company has been formed at Maysville, Ky., with a capital stock of $8,000. A new moving picture house has been opened by the company. The incorporators are: Sherman and Mrs. Elia Arn and J. C. and Mrs. Lillian Simmonds.

The Majestic Amusement Company has been incorporated at Hopkinsville, K., with a capital stock of $5,000. The business of the new concern will be to purchase, lease or otherwise acquire lands and buildings for the use of theatrical ventures, as well as to operate theaters. The company probably will open a moving picture house in the near future.

Among other improvements in the Scenic Theater, of Ashland, Ky., is a new radium gold fibre curtain, which permits of the latest "daylight pictures." The house has been redecorated and repainted at a cost of several hundred dollars.

Manager Masters, of the Columbia Theater, Bowling Green, Ky., recently celebrated the first anniversary of that popular house.

Miss Marguerite Lawson, a talented musician of Hopkinsville, Ky., has been added to the orchestra of the Princess Theater, of that place.

The Lexington, Ky., City Council is waging a campaign against the exhibitors of that city, claiming that the precautions taken for the safety of the public are not as strong as they could be. An ordinance has been presented in the Council, providing for further regulations in regard to exits, etc.

Manager Graves, of the Princess Theater, of Lexington, is endeavoring to secure a long lease on the building now occupied, and if successful, will make numerous improvements in his theater. The present lease expires in December.

Work on the $120,000 theater to be erected in Lexington has begun. The new house will be on Main Street, directly opposite the Phoenix Hotel. The house will be completed by January 1st. It will have a seating capacity of 1,507. Steel, stone and brick will be the material used. James B. Haggin, the well known millionaire, is the moving figure in the company, which is erecting the new theater. Whether or not moving pictures will be shown has not been decided.

Logansport, Ind., exhibitors have stimulated interest in the "swat-the-fly" crusade there by a simple expedient. Every person who presents twenty dead flies to the box office of either of the four theaters in Logansport, will be given one ticket to the house.

Robert Strauss, better known as "Bobby," and one of Chattanooga's best known comedians, is thinking seriously of joining the ranks of the motion picture actors.

The pastors of Nashville, Tenn. (having practically put the Nashville Ball Club of the Southern League out of commission), and those of Chattanooga, Tenn., have turned their attention to putting an end to Sunday performances. The law and order committee of the Chattanooga Pastor's Association, composed of the Rev. C. H. Myers, the Rev. Ira M. Boswell, and the Rev. Allen Fort, have the matter in hand, and are endeavoring to arouse agitation among the trade unions, with the idea of compelling exhibitors to abandon Sunday shows, just as their brethren in Nashville forced Sunday baseball to be stopped.

The West Walnut Theater is to open in Louisville shortly, extensive alterations having been completed in a building at Fourteenth and Walnut Streets. The new theater will be for colored people. Colored vaudeville acts will be run, the admission price being ten cents. C. A. Shaw is the owner of the house, William Clark being the manager.

The Jeffersonville, Ind., Ferry Company, which operates steamers between Louisville and Fern Grove, 15 miles up the Ohio River, is contemplating the erection of a moving picture theater in the pleasure park. Fern Grove is the destination of dozens of excursions during the summer, and it is believed the project would be a winner.

The $50,000 theater being erected at Twenty-third and Market Streets by the Broadway Amusement Company, will not be completed until August 1.

At the annual meeting of the Kentucky State Dental Association it was voted to appropriate $280 for the purchase of moving picture films which will demonstrate how to take proper care of the teeth and mouth. The films will be the property of the State society, but will be loaned to various exhibitors in Kentucky free of charge.

A ruling of general interest to Kentucky exhibitors is that given recently by Attorney-General Garnett to Auditor Bosworth. Mr. Garnett held that moving picture houses must pay license as theaters. Hitherto, moving picture men have not paid a state license tax. In cities of the first class, the fee will be $40 a year; second class, $20; third class, $15, and in fourth, fifth and sixth classes, $10. County clerks will collect the license.

Joseph Henry of Madison, Ind., has leased the Beardstown, Ky., Opera House, and will shortly open a moving picture show. Films will be shown at night only.

Scenes about Middlesboro, Ky., were taken by a moving picture man recently during the aviation meet. About 400 feet of film were made and will be shown at the Manring Theater, Middlesboro, in the near future.

The new moving picture theater, of Clinton, Ky., has been named the "Star."

Rowland Clark and W. S. Hibbs recently purchased the Princess Theater, of Madisonville, Ky., from A. D. Noe, Jr. Mr. Clark will have the active management of the new acquisition. He now operates the Imp and Lincoln Theaters, while Mr. Hibbs assists in the management. Mr. M. S. Stockley, former manager of the Princess, has left for Jackson, Tenn., where he has secured a similar position.

After a short close down, the Woodruff Motion Picture Company, of Murray, Ky., has opened its new house. A new machine has been purchased and numerous improvements made in the house.

The Young Mens Christian Association of Bowling Green, Ky., has opened a moving picture show at its quarters.

The Third Regiment Band, operating the Band Theater, has added a dynamo to its equipment and now generates its own current for the operation of its moving picture machine.

Sil Dinelli of Winchester, Ky., has opened a theater in that town, utilizing the opera house. A Powers machine is in use, and the new house has received liberal patronage.

H. H. Phillips, manager of the New Lyric Theater, Winchester, Ky., has added a radium gold fibre screen to the equipment of the new playhouse. Hal De Forest, of Norfolk, Va., is now trap drummer at the Lyric.

The Orpheum and Hippodrome Theaters, Lexington, Ky., conducted by J. H. Stamper, have been ordered closed by the Board of Public Works, on the grounds that the exits at the latter are insufficient and the aisles too narrow in the other. The Orpheum is regarded as the finest theater in Lexington, and the order created much surprise. Mr. Stamper is president of the Kentucky Motion Picture Association. L. H. Ramsey, proprietor of the Annex Theater, was arrested recently at the instance of the Board of Public Works, for failure to have tables and chairs removed from the lobby. Soft drinks are served, and the place is one of the most popular in Lexington. It is alleged that an audience would have had difficulty in getting out of the house in case of fire.

The Louisville Advertisers' Club, under whose auspices the recent big Floral Parade was held, did the thing right in having moving picture operators stationed at vantage points, while the pageant passed. Besides taking views of the flower affair, the cameramen made films of Louisville's interesting buildings and principal streets. The views will be shown in Louisville in the near future.

It is possible that the Princess Amusement Company has given its last performance at Hopkins' Theater, which recently closed for the summer. The company recently secured a lease on the Avenue Theater, on Fourth Street, between Green and Walnut, and may decide to abandon the Market Street Theater. Only strong appeals to the popular taste could have made the latter a success, as it is well out of the beaten path. On the other hand, the Avenue is ideally located, and with the good bills and prices formerly in vogue at Hopkins, the theater would probably be a brilliant success. The Avenue is now being devoted to moving pictures, which will continue until fall. It has been a "legitimate" house heretofore.

H. B. Struby, president of the Pastime Amusement Company, which operates several moving picture houses in Louisville, has left on a ten-day trip to Indianapolis and other cities. Mr. Struby will inspect modern theaters in the various cities, with a view to adopting improvements which are worth while.

Ernest Peach, who for some time has managed the Peoples' Theater, of Henderson, Ky., has opened a new playhouse in Providence, Ky. He is using the Opera House, on which he has secured a long lease.

Nicholasville, Ky., will have but one animated picture theater hereafter, the management of the Rink and Cozy Theaters having gotten together. W. G. Wolf, of the latter, and Matt Nave, of the Rink, will operate one house, Mr. Hacker, formerly interested in the Cozy, retiring.

The management of the Pastime Theater, of Winchester, Ky., in accordance with its recently announced policy, has put on two vaudeville acts, with two changes weekly. A daily change of pictures will be given the Pastime's patrons.

The Lyric Theater, of Winchester, will continue

VITAGRAPH

SPECIAL FEATURE

IN THREE REELS

"THE MONEY KINGS"

Or, A Mission of Diplomacy

How Universal Peace was declared and the unprincipled schemes of greed and avarice to prevent it were defeated by a quick-witted young girl and a daring aviator in his hydroaeroplane

WALL STREET OUTWITTED AND BEATEN AT ITS OWN GAME

THE DOVE OF PEACE TRIUMPHS
THE VULTURES DESPOILED

A Modern Drama of Powerful Plot

IF YOU ARE ALIVE, KEEP ALIVE
SHOW YOUR PATRONS YOU ARE ALIVE. BOOK THIS AND PROVE IT

Released Through the

GENERAL FILM COMPANY

MONDAY, JULY 15th

straight pictures, and may cut the admission price to five cents.

O. W. Coe, of the Independent Film Service Exchange, was a recent visitor to the Louisville branch of that company. Mr. Coe is making a tour of the branch offices, following which he will return to his headquarters in Chicago.

Louis J. Dittmar, of the Majestic Theater Company, of Louisville, has returned from a trip to New York and other Eastern points.

G. D. CRAIN, Jr.

TOLEDO.

THE Valentine, Toledo's handsomest theater, which plays Klaw & Erlanger productions in the winter, will play vaudeville and motion pictures throughout the summer months. Nelson G. Trowbridge is manager.

So vast were the crowds to witness the five-reel production of "Dante's Inferno" at the Empress Theater, that the management was obliged to turn thousands away, and was only able to secure this feature for an extra day, which shows that this reel has not lost any of its popularity.

Mr. W. H. Foster, formerly of the Keith circuit, has associated himself with the Mark Brock enterprise and has assumed management of the Coliseum Theater. The Coliseum is one of the largest motion picture theaters in America, having a seating capacity of 4,000.

The Crown Theater is trying out 101 Ranch Bisons as features, and has thus far had splendid results.

Several of Toledo's popular picture theaters may be closed by the city unless they pay their 1912 license fee, which became due April 1. Because of the failure of a number of theaters to pay their fees, orders have been issued that they must be paid at once or the doors will be locked.

The Toledo Equal Suffrage League is pleading its cause by aid of a motion picture camera and a huge canvas spread on one of the prominent downtown buildings.

B. F. Keith's Theater, which has been showing vaudeville and motion pictures, has engaged a stock company for the summer months.

The Colonial Theater is featuring the "St. George Dragon" and "Bonnot, the Automobile Bandit." Both are drawing well.

Mr. J. Bernard Gardner of the Empress Theater, announces as his next feature, the 500-mile automobile race held at Indianapolis Decoration Day.

CLARENCE SCHLACHTER.

OHIO.

MR. GEORGE SCHENKER, proprietor of the Star and Pastime Theaters, Lorain, has closed the Star, and is making improvements in the Pastime. He also contemplates opening a new theater, which will be known as the Wonderland.

Mr. Lon S. Muchmore is erecting a handsome new airdome at Peebles Corner, Cincinnati.

CLARENCE SCLACHTER.

MICHIGAN.

THE National Theater, Detroit, has inaugurated the novel idea of giving a double bill of 3,000 feet of the best motion pictures, and eight numbers of vaudeville every Monday morning.

When the manager of the Bijou Theater, at Ann Arbor, refused a free show to a group of college freshmen, they proceeded to demolish his place and pushed in a large glass front of his theater. The police were called, but the freshies made their escape before the coppers arrived upon the scene.

Work of remodeling the exterior and redecorating the interior of the former Gayety Theater, Detroit, is now in progress. The building will be given a Colonial front and will open as the Colonial June 23. The entertainment it will offer includes motion pictures and vaudeville.

Mr. R. J. Crosbie, of Sturges, has purchased a motion picture theater at Marshall.

The Family Theater, Detroit, certainly gives its patrons their money's worth, showing motion picture plays and twelve vaudeville numbers, all for the sum of ten cents.

CLARENCE SCHLACHTER.

SAN FRANCISCO.

IN San Francisco I find that both the exhibitors and the public are boosting for the higher class of pictures. While there are a few small houses which are inclined to that type of photoplay in which the Indian and the cowboy are in prominence, the tendency of the majority of the motion picture theaters is to show feature films whenever possible. The price of admission is on the advance instead of on the decline, which makes it possible for the exhibitor to secure a better class of service than before.

After a successful two-weeks' run at the Savoy Theater of the Bernhardt and Rejane pictures, Manager Tally closed at that house Saturday, June 8th, and opened the following Sunday night at Sacramento. The Carnegie Alaska-Siberia pictures followed for two weeks at the Savoy.

The most exclusive of all the San Francisco "legitimate" theaters, the Cort, has succumbed to the motion picture, the fourteen-reel Kinemacolor production of the Durbar being booked for a three-week's run which started Monday, June 17th. A full orchestra is used at all performances. Following the Durbar films, the Cort will present the Paul J. Rainey animal pictures for a limited engagement.

At the "Maio Biograph," Manager Maio has something of a novelty in the form of what he terms a "trick piano player." Her name is Francis Howard, and it is claimed she has more "effects" at her fingers' end than any other in the business. This is not exactly a challenge, but is a statement—and Mr. Maio certainly has reason to be proud of the musical end of his show.

A new house of Class A construction and with a seating capacity of 350 on its one floor is being completed by a local firm, and will be placed under the management of Mr. A. Goldberg. The name "Peerless" has been decided upon, and service will be supplied by the General Film Co., with a tri-weekly change of program. The projection equipment will consist of two Motiographs. The house will open about July 1st.

In the suburban town of San Mateo, Mr. Charlie Hart, who is owner, manager and musical director of the "Hart Theater," has under construction a concrete theater which he expects will be completed about August 1st. It will accommodate 550 modern opera chairs, and twenty-one reels of licensed subjects will be shown each week. The policy of the Hart will remain unchanged.

Joaquin Miller, who is known throughout the United States as the "Sage of the Sierras," has fallen victim to the lure of the motion picture. It is reported that the venerable poet of the Sierras, now past his 70th year, has consented to pose before the camera and that within a few weeks his favorite haunts at "The Heights," will be made the background for a photoplay, in which the chief characters will be acted by the renowned poet and his favorite daughter, Juanita. Mr. Miller not only acts the leading role, but is also the author of the script for the play.

Oakland is just across the bay from San Francisco, and among the houses there which are catering to the better class of patrons may be mentioned the Broadway, Central and Camera Theaters, all of which are under the management of Mr. Guy Smith. The first two mentioned are showing both vaudeville and pictures, while the Camera shows pictures only, with a daily change, all having Independent service. The music is furnished at the Broadway and Central by the regular orchestra, and at the Camera by what is advertised as "the largest Photoplayer on the Coast."

The Scenic, under the management of Mr. Larry, is showing to much better business since the change from Licensed service to Independent, which took place on May 27th. They now show four reels with a daily change.

Anticipating the coming warm weather the new owner, Mr. Leo McCarthy, of the Bijou Dream, has installed in that theater an up-to-the-minute ventilating system, including a three-foot suction fan. At the same time the old lighting equipment was torn out and the "indirect illuminating" system took its place. Mr. McCarthy also replaced the old projection machine with a Powers No. 6, which is giving results that he is justly proud of. The Dream is showing Independent pictures.

The ordinances which govern the use of moving picture machines in the city and county of San Francisco, permit the use of motor drive on such machines within certain limitations, and the machines of a great many houses are so equipped.

It is interesting to note that California's first woman School Commissioner, Mrs. Luella B. Johnson, is advocating the use of moving pictures in the public schools. She not only is urging that measure before the Board of School Commissioners, but is also making it the subject of a series of talks before the members of her Club. She announces that when she is placed in charge of the Sacramento schools on July 1st, she intends to inaugurate a gradual transformation in the teaching method. She is ably supplementing her argument with catalogues of educational films which can be rented for school uses.

Mr. G. M. Anderson of the Essanay Company, paid a visit recently to the Globe Theater, this city. Mr. Anderson walked upon the stage after the Essanay film entitled, "Western Hearts," had been shown. He spoke interestingly of his experiences as a motion picture actor. Mr. Anderson received several encores.

The third legitimate theater of this city to succumb to the motion picture as an attraction, is the Columbia, which house regularly booked the Klaw & Erlanger attractions, but which will present a short engagement of "The Kemp Illustrated Travel Tales." Mr. and Mrs. Ed. H. Kemp toured the Eastern States on the Keith & Procter circuit, as well as several European points during the season of 1910 and '11, and attained great success with their stereopticon and motion picture views of the Canal Zone, which pictures were taken at the personal request of Hon. Geo. A. Loud, and were first shown before the U. S. Senate and the House of Representatives. The films and stereopticon slides which illustrate this year's "Talk" were secured at the most advantageous times and places, Col. Goethals placing his railroad motor car and a special engine and flat car at Mr. Kemp's disposal and convenience. In all about 8,000 feet of film were exposed, of which almost half was discarded in order to bring the length of the entertainment down to two hours' time, leaving a little more than 4,000 feet of intensely interesting subject matter to be used. The Talk, as presented at the Columbia by Mr. and Mrs. Kemp, runs about two and a half hours, and is very interesting.

The ownership and management of the "New Bell," was recently taken over by Mr. H. R. Isbell, who has installed a piano and will join in the ranks of the enterprising managers who furnish appropriate music to accompany the pictures. Otherwise the policy of the house will remain the same as before the change, and twenty-eight reels per week of Independent subjects will continue to be supplied by the California Film Exchange.

The Mission Theater, which has been in the hands of the decorators for the past several days, opened its doors to the public under the management of "Matt" Burton. The Golden Gate Film Exchange installed a Powers No. 6 projection machine, while the film service will be furnished by the Miles Bros. exchange and will consist of four reels of Independent films with a daily change. As an added feature Mr. Burton on Saturday, Sunday and Wednesday nights, will present three vaudeville sketches at an advance price of 10c, the admission being 5c on other nights.

The York is now under the management of its new owner, W. P. Muir. It is Mr. Muir's intention to immediately renovate his house both inside and out, and to install 230 opera chairs in the place of the present seats. He has a Powers No. 6 projection machine complete with motor drive and stereo device, and the General Film Co. supplies his house with a service of 21 reels per week.

Michelsen Bros., the owners and managers of the Clement Theater, have just finished remodeling their house, adding twenty feet to the back of the stage. In the 7 by 16-foot operating room is installed two Pathe projection machines, an enclosed rewind, a large disc phonograph and the necessary switches for the control of the house and piano lights. Their service of twenty-eight reels per week is supplied by the General Film Co.

Commencing with the morning show on June 24th, the managers of the Broadway Theater changed their service from Licensed to Independent, and ran the feature picture, "The Dead Man's Child" on the 24th and 25th in addition to the regular three-reel show. In advertising this change of service it was necessary to have the reading matter printed in English, Spanish, Italian and Chinese, as the regular patrons of the house are drawn from those several nationalities.

The management of the National Theater was taken over by Messrs. Zaun & Mallan on June 23rd. These gentlemen will inaugurate a season of musical comedies at popular prices. The performances will be continuous as a reel of Independent film will be shown before each act.

The cameramen of the Kinemacolor Company are now at work in that wonderful region, the Grand Canyon. Views have already been taken at Palm Beach and at Atlantic City, and the beautiful country in and around the Kings River Canyon, in this State, will be filmed by Kinemacolor process in the near future. It is understood that the Kinemacolor Company of America is preparing to erect houses in the principal cities on this Coast and that the attractions at those theaters will be an exclusively Kinemacolor scenic and dramatic program.

ANDY.

OREGON.

RALPH R. EARLE, cameraman for Pathe's Weekly, visited the rookeries in the lower Kalamath Lake in Oregon, in order to take the rodeo. Later he was taken to Bird Island by Mr. John V. Houston, the Kalamath Falls theater magnate, and J. C. Duden of Portland, where he took over 400 feet of pictures, showing pelicans, cormorants and herons. These pictures will be shown in Kalamath Falls with the pictures of the rodeo at an entertainment to be given at an early date by the Elk's lodge at that city. Mr. Duden succeeded in getting a snapshot of Mr. Earle and his camera when he was submerged in the swamp to his waist. The pictures taken by Mr. Earle will prove one of the most far-reaching advertisements ever given the Kalamath country.

Offenbacher & Clem are proprietors of a new moving picture theater in Kalamath Falls, which will be thrown open to the public early in July. The place will be known as the "Majestic." Mr. Clem recently came from the East, where he was for a number of years connected with motion picture houses.

The "Durbar" pictures exhibited at the Heilig Theater recently, swept the audience of this theater more than a dozen times into riotous applause.

EDWARD N. WEINBAUM.

NEW ENGLAND.

GREATER Boston soon will have another theater built especially for the exploitation of vaudeville and pictures. It will be on the Southwest corner of Dorchester Avenue and Park Street, near Fields Corner. This lot of land has been purchased by W. F. Adams and Herbert A. Gilman. It is proposed, by the new owners, to erect on the rear of the tract a fireproof and thoroughly up-to-date theater, with a seating capacity of about 1,600.

Manager W. M. Harris of Highland Lake Park, has had plans prepared for the erection of a mov-

"The Greatest Self Advertised Feature in the World"

A Trip to
THE GARDEN OF ALLAH

By permission of the Liebler Co., the producers of the play.

Tens of thousands of dollars have been spent in advertising the book and play "The Garden of Allah."

RESULT: The book has been read by over 10,000,000 people in America, and the play witnessed by nearly half a million at the Century Theatre, New York City, the past season and will be produced in Chicago, Cincinnati, Cleveland, Pittsburg, Philadelphia and Boston, this season, and will create a sensation wherever shown.

EVERY STATE RIGHT BUYER will get the benefit of all this advertising and publicity, yet note the low prices quoted below which include the exclusive rights to the territory mentioned.

Note — To secure this three reel feature it was necessary to travel over 10,000 miles to the Desert of Sahara in Africa, the home of the Garden of Allah.

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Iowa .....1 set films at 15c. ft.
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Minnesota .....1 set films at 18c. ft.
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N. and S. Dakota.....1 set films at 12c. ft.
Nevada, including Arizona and New Mexico, 1 set films at 15c. ft.
Oklahoma .....1 set films at 15c. ft.
Oregon .....1 set films at 20c. ft.
Texas .....1 set films at 15c. ft.
Tennessee, including N. and S. Carolina, for 1 set films at 18c. ft.
Washington .....1 set films at 20c. ft.
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Virginia .....1 set films at 15c. ft.

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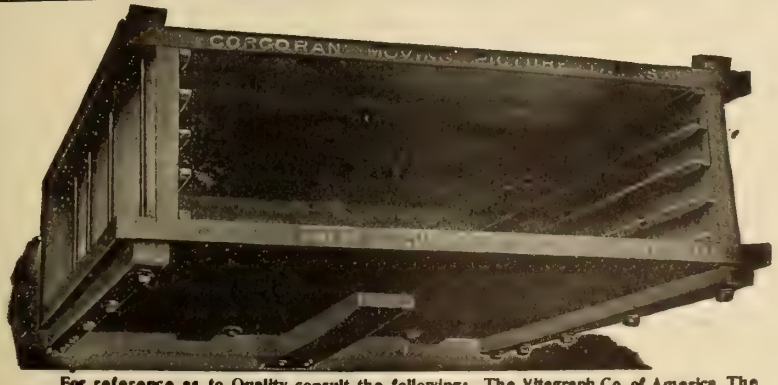
WIRE OR WRITE US AND WE WILL GLADLY FORWARD YOU FULL PARTICULARS REGARDING THE PICTURES, LECTURE, LOBBY DISPLAY, HERALDS, SOUVENIR POSTAL CARDS, AND IF YOU WISH SAME CAN FORWARD YOU SAMPLES OF ONE, THREE AND EIGHT SHEET LITHOGRAPHS.

The Garden of Allah Film Co., Exchange Bldg., Suite 804 **New York City**



For reference as to Quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanhouser Co., Rex, Champion, Melies, Gaumont, St. Louis Motion Picture Co., Kinemacolor Co. of America, N. Y. Motion Picture Co., Bison, Crystal Film Co.

"A Great Joint"

and then some more joints is in this tank, making it watertight. No loss of liquid—no damage to property where "Corcoran" tanks are installed. See for yourself.

Send for Price List No. 5

A. J. CORCORAN, Inc.
11 JOHN STREET NEW YORK CITY

ing picture theater, with a seating capacity of 1,000.

George Bunny of New Britain, Conn., expected that his brother, John Bunny, of Vitagraph fame, would spend some time with him this summer, and had promised his townsmen an introduction to the premier comedian. Plans were changed, and John Bunny sailed away to Europe.

It is reported that Dr. Straus of New Haven, Conn., will build a photoplay theater on State Street.

Mr. Frank J. Lawler states that he intends to build a first-class moving picture theater in Greenfield, Mass., which will seat 1,000.

Keith's Theater, Lowell, Mass., has had a most prosperous season of vaudeville and pictures, and has now closed until the middle of August, when it will reopen under the old policy.

The Continental Film Company, Boston, handling the output of the Film Supply Company of America, has lined up quite a number of theaters in the New England States.

The W. E. Greene Film Exchange of Boston, captured the theater at White City, Worcester, Mass., and will supply it with Independent service this year.

Glen Echo Park, Stoughton, Mass., opened for the summer season on June 17 and reported good business. Motion pictures form an important part of the programs at this summer park.

The Old Colony and the Boston & Northern Railway Company, have combined and will run the summer parks on their lines themselves. D. J. Horgan, an employee of the concern, is in charge of the motion picture end of the parks.

The Gorman Amusement Company has acquired Highland Park, Brockton, Floating Bridge, Lynn, The Pines, Haverhill, and Glen Forest Park, Lawrence. All of these summer parks are to exhibit Licensed pictures and should do a good business.

It is rumored that James W. Greeley, manager of the New Portland Theater, Portland, Maine, will open a photoplay house in that city. Whitney Block is the site.

The Phoenix Theater, Danielson, Conn., which has been closed for some time, has reopened as a moving picture theater.

Danbury, Conn., will soon have a new moving picture theater, according to Messrs. Chrystas and Stamatis, who have had plans made. Work is to be started very soon.

Mr. Charles Cummings has an airdome at Derby, Conn.

Mr. M. R. Sheedy opened Freebody Park on June 17. Vaudeville and pictures are the attractions over the summer.

Mr. L. M. Boas has again resumed his former position as active manager of the Academy Theater, Fall River, Mass. During the winter Manager Boas left Fall River in order to manage the South End Theater of Boston. Mr. Boas returned to Fall River after the South End closed for the season. Mr. C. L. Benson is now managing the Premier Theater of Fall River. These are Marcus Loew houses.

Mr. William Durfee, owner of the Savoy Theater, Fall River, Mass., expects to make some rather extensive improvements in that house before the fall season opens.

Mr. W. C. Gould, who owns and manages the Pastime Theater, Brunswick, Me., reports greatly increased business since he made improvements in his house.

Mr. B. E. Franklin opened the Casino Theater, White City, Worcester, Mass., on June 10, for the usual summer season.

Mr. William Fox has decided to close his Grand Opera House, New Haven, Conn., and will reopen about the middle of August.

Manager F. E. Blanshan of the Plaza Theater, Northampton, Mass., reports that he cut out vaudeville from his programs on June 3, and ran pictures and songs.

J. W. Gorman will open Riverton Park, Portland, Me., on June 24, for the regular summer season.

Bullock's Theater, Providence, R. I., after a most prosperous season, devoted to picture and vaudeville, has closed. The house will open again in August, and extensive improvements and alterations are now being made.

Dr. G. E. Lothrop of Boston, expects to build a Theater in Providence, R. I., during this Summer, at a cost of over $300,000. Mr. Lothrop has three houses in Boston, one of which, the Bowdoin Square, plays vaudeville and pictures.

Manager Harris of Highland Park, Waterbury, Conn., is looking over plans for the erection of a theater to play pictures, and having a seating capacity of 900.

Mr. S. Z. Poli has secured the new Lincoln Theater, Worcester, Mass., which is now in the process of construction. This house will seat very nearly 2,800, and should be ready to open on Labor Day. Mr. Poli has also secured ground in Springfield, Mass., and will very soon start work on a new theater, so as to be ready for the early fall trade. Another city to have a Poli house will be Hartford, Conn., where a 3,000 seat house is promised. October 1 has been the date set for the new Poli Theater, Bridgeport, Conn., which will open as one of the finest houses in the state. Mr. Poli has just opened his new Bijou Dream in New Haven, and every report points to good business. Vaudeville and pictures are promised for all the new theaters.

Austin & Stone's Theater, Boston, has closed for the season, after a not over prosperous year, according to reports.

The Apollo Theater, Boston, playing vaudeville and pictures, has closed for the summer.

The New Orpheum Theater, Brockton, Mass., has been reorganized. Mr. Fidler, who formerly owned and managed this house, retains part interest, while Felix Alland of the Pastime Theater, Boston, William Murphy, manager of the Pastime, and Frank Duray, have bought an interest in the Orpheum. It is understood that Mr. Fidler retains half interest, and the other three men have the remainder between them. Licensed pictures and vaudeville are given, with Frank Duray as manager.

Dexter, Me., now has a real up-to-date theater, built especially for the exhibition of moving pictures. One of the leading physicians of the town, Dr. Haynes, and Mr. Whyman, are behind the new house, which has a seating capacity of 600 people. The new house, which has been named the Park Theater, opened on July 4.

The townspeople of Brunswick, Me., decided that moving pictures were the thing for them, and will build a nice theater, where exhibitions can be given. A house is now well under way, which will be a distinct credit to the town, when completed.

A moving picture show has been started in Farland's Block, East Millinocket, Me., which is the first moving picture show in town. Mr. Farland tells us that Licensed pictures and illustrated songs have taken the town by storm.

The Riverpoint Theater, Riverpoint, R. I., closed for the summer season after a most prosperous year's business. The house will reopen in the fall, with the regular program of Licensed pictures.

The Rockpoint Theater of Rockpoint, R. I., has opened for the summer season, and reports a good run of business. This summer theater does very well, and opens when the Riverpoint Theater closes. Both houses are owned by Messrs. Taunton Brothers. Manager McManus is well and favorably known to the trade as a clever and energetic picture man.

Manager Howe, who runs Pythian Hall, Booth Bay Harbor, Me., as a moving picture house during the winter, reports that he has had a good season's business. Mr. Bove, of Boston, operates the house during the summer and is now on the job. Manager Howe reports that he wants a house in this town that he can have the year around, and will have a theater of his own by early fall, which will be first class in every way. Booth Bay is a small town given over to the sardine industry, and never before has had two theaters open at the same time. On this account, many think that there is not sufficient business for both houses, and that one will surely go to the wall.

Mr. Joe J. Flynn, one of the best known of all New England amusement purveyors, opened his Casino Theater, Hampton Beach, N. H., on July 4. Moving pictures are to form a good portion of the programs.

Sheedy's Theater, of Brockton, Mass., does not believe in vaudeville over the summer, and is now operated as a straight picture house.

The Globe Theater, of Brockton, which uses the service of the W. E. Greene Film Exchange, of Boston, has closed over the summer, after prosperous business. This house will reopen late in August.

The Orpheum Theater, Brockton, which was recently taken over by Mr. Felix Alland, of the Pastime Theater, Boston, and by Manager Murphy, of the same house, reports that business has picked up in good shape, since the change in ownership.

Mr. Ralph Pinkham, formerly a valuable member of the force of the Boston offices of the General Film Company, is now associated with the Mutual Corporation, handling the product of the Film Supply Company of America. Mr. Pinkham, or just plain "Ralph," as he is known to many in the trade, will prove a valuable man to the Mutual concern, as he is acquainted with everyone connected with the moving picture business of New England.

Eddie Farrell, traveling representative of the Boston offices of the General Film Company, is a "fixer," which is intended to convey the idea that it is Mr. Farrell's business to find out whether the clients of the General Film have any complaints to offer, and, if so, to placate the disgruntled, and to fix things up. Mr. Farrell, who has just returned from a trip through Maine, tells us that the moving picture business is booming in that neck of the country, and that he has lined up many new customers.

Mr. T. F. Kiniry, proprietor and manager of the Dreamland Theater, Bellows Falls, Vermont, is now thoroughly overhauling and renovating his house.

The National Theater, Boston, has closed for the season. The house will reopen in August, and will offer the same policy as last year—Licensed pictures and vaudeville. The National is a B. F. Keith Theater, and seats over 4,000 people.

St. Johns, N. B., will soon have a new theater, as B. F. Keith has started work on a house in that city. By early fall, the house should be ready, and the policy will very probably be vaudeville and pictures. The house is to be built in the regular Keith way—which means a high-class, modern and fireproof theater.

Hoyt's Opera House of South Norwalk, Conn., has had a season of good business, and is closed for the hot weather. The house will reopen with the usual policy of vaudeville and photoplays.

W. H. Wolffe, manager of the Scenic Temple, Paragon Park, Nantasket, Mass., reports very good business with his picture programs.

A new moving picture theater is due to open next fall at Federal and Temple Streets, Portland, Me. The house expects to open with a program of pictures and songs, without any vaudeville.

The Scenic Theater, Westbrook, near Portland, Me., has opened the summer season, with a program of straight pictures, no vaudeville being used.

The Gem Theater, Peak's Island, Me., another summer theater, has opened for the summer.

The Riverton Park Theater near Portland, Me., opened for the season June 24.

The Congress Theater, Portland, Me., uses Licensed service, and seems to be doing very well indeed.

The Casco Theater, Portland, is both very cozy and very busy, and runs a good grade of Licensed service and songs.

Ensign Patch, of the U. S. S. Delaware, believes that exhibitions of moving pictures are just the thing to please his men while on board, and visited a number of Boston moving picture houses this week. Ensign Patch looked over projection in the houses, and spoke with the managers regarding the projection machines. After carefully looking things over, a Powers No. 6 was decided to be what was wanted, and the Delaware is having one installed, when regular exhibitions will be given on board.

HENRY.

SOUTH BETHLEHEM, PA.

GEORGE CLARK, formerly proprietor of a pool room, has opened an airdome on Broadway.

The Palace Theater has closed its doors for the summer months, and will reopen Labor Day.

The Pastime Airdome was reopened recently, and is attracting large crowds.

Bill Koch, who several months ago left the service of the Bijou, resumed his duties recently.

The Breeze, one of Burak Bros. theaters, opened recently, and is using Licensed service.

Elmer Gangewear, one of the foremost theatrical men in the city, has opened a first-class open air theater. Jos. Capella is the manager.

The old Market House has been converted into a theater, and was opened on Decoration Day. An Edison Model B machine has been installed, and everything is up-to-date. John Heine, late of the National Theater, is manager.

There is a rumor that a theater will be erected at Third and Northampton Streets.

The Gem Theater is dark for the summer months.

In addition to the National, a theater with beautiful blue sky for a top, has been opened recently, and has a seating capacity of 1,500. Vaudeville and pictures form the program.

SAMUEL CRISTOL.

AMONG THE EXHIBITORS.

La Crosse, Wis.—The formal opening of the La Crosse Theater as a motion picture playhouse by Messrs. Sherwood and McWilliams has been made.

Los Angeles, Cal.—J. E. Kunst has prepared plans for a moving picture theater in the building at No. 369 South Main Street, for the Portola Theater Company. The auditorium will be 49 x 100 feet, with a seating capacity of 700.

Houston, Minn.—Plans are being prepared for the erection of a new opera house to be constructed here.

Milwaukee, Wis.—Frank Rogowski, Lincoln and Twenty-third Ave., will erect a new moving picture theater, which will cost $8,000.

Rochester, N. Y.—A new moving picture theater will be erected at South Ave. and Gregory St.

Cincinnati, Ohio.—A new moving picture theater will be erected at the southwest corner of Broadway and East 12th St.

Newark, N. J.—A new moving picture theater will be erected on the southeast corner of Orange and North 6th Street.

Duluth, Minn.—Plans are being prepared for the erection of a new opera house to be erected here.

Rutland, Ill.—Vinecore Bros. are preparing to start a moving picture show in the Blandin Building, north of the postoffice.

Manhattan, Kan.—Work has commenced on the erection of a new Airdome which is being erected here.

Denver, Colo.—C. A. Shaw is erecting a one-story theater on 17th Street, between California and Welton Streets, at a cost of $15,000.

Detroit, Mich.—Work will commence on the erection of a new theater at Pitt St., between Quellette and Goyeau Streets.

Juneau, Wis.—Contractor Robert Ash completed the work in the interior of the old Yankey Building on Main Street, which will be used as a moving picture show.

Pueblo, Colo.—Plans are being prepared for the erection of a new Airdome to be erected at 6th Street, between Main and Santa Fe.

Creston, Ia.—Plans are being prepared for the erection of a new Airdome for the Benson & Hulburt Amusement Co.

Madison, Ind.—Mr. Joseph Henry has leased the Bardstown Opera House, and will convert it into a moving picture theater. Mr. Joseph Henry is of Madison, Ind.

Marshaltown, Iowa.—Mr. M. C. Rascroff sold the Lyric Theater, of this city, to Wilbur Inglone, who took possession of it on the 15th of April.

Los Angeles, Cal.—The Globe Amusement Company will erect a new theater, known as the Globe Theater, and will cost $55,000.

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(2454 FEET)

Fifty changing, exciting scenes of sustained suspense. A better detective drama cannot be produced.

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The Mystery of the Bridge of Notre Dame

(2418 FEET)

A Tremendous Tragedy of Police Episodes and Enigmatic Adventures. A Feat among Features.

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The Fastest Selling of Any Recent Feature Release

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NEVADA
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The Continental Kunstfilm of Berlin

WILL RELEASE ALL THEIR TWO, THREE AND FOUR REEL FEATURES THROUGH THE

NEW YORK FILM COMPANY

Sole Agents for U. S., Canada and all America

Every ten days a **new feature** will be put on market with **exclusive rights** for **exclusive territory.** The films will be manufactured in this country by **American labor** taken from **original imported negatives,** all of which will be fully protected, registered and copyrighted in Washington.

We announce the following subjects to be released in logical order :—

1st Release Lights and Shadows of Chinatown, 3000 feet---
Released July 15, 1912.
2nd " At Night Through Icebergs, 3000 feet.
3rd " The Jealous Impersonator, 2000 feet.
4th " THE MIRACLE, 3500 feet.

Read Synopsis of "Lights and Shadows of Chinatown" in this issue

Synopsis, also Samples of Lithographs, will be Mailed Upon Request

NEW YORK FILM COMPANY 12 UNION SQUARE NEW YORK, N. Y.

Song Slide Releases.

Levi Company, Inc. (Motion Song Slides).

"You're My Baby"—Pub. by Jerome H. Remick & Co.
"Oh, You Dear, Sweet, Wonderful Boy"—Pub. by Kendis & Paley, New York.
"Good-Bye, Rose"—Pub. by Shapiro Co.
"Take Me Back to the Garden of Love"—Pub. by Ted Snyder Co.

Levi Company, Inc. (Current Events).

The Allen Outlaws.
Mississippi Floods.

A. L. Simpson, Inc.

"I Want a Patriotic Girl"—Pub. by J. H. Aufderheide & Co., Indianapolis, Ind.
"No Matter Who or What You Are It's Great to be in Love"—Pub. by Chas. K. Harris, New York.
"Down in Texas by the Silvery Rio Grande"—Pub. by Jos. Albert Shultz, Houston, Texas.
"'Tis Sad to have no Mother"—Pub. by Jos. Albert Shultz, Houston, Texas.
"Is it Love or Admiration?"—Pub. by J. Fred Helf Co., New York.
"I Will Love You When the Silver Threads are Shining Among the Gold"—Pub. by McKinley Music Co., Chicago, Ill.
"Sing Me a Song of Twilight"—Pub. by William Cutty Music Co., New York.
"If You were Only Here"—Pub. by Geo. W. Meyers Music Co., New York.
"Mandy Come Out in the Pale Moonlight"—Pub. by Chas. I. Davis, Cleveland, O.
"Honey You can Turn the World Around for Me"—Pub. by Musicians' Music Pub. Co., New York.

Scott & Van Altena.

"That's How I Need You"—Pub. by Leo Feist.
"She's Gone Again"—Pub. by Will Rossiter.
"Queen of My Air Castle Dreams"—Pub. by Brown Music Company.
"Mary Was My Mother's Name"—Pub. by Joe. Morris Music Co.
"Silver Water"—Pub. by Jos. W. Stern & Co.
"Au Revoir, Sweet Marie"—Pub. by Jos. W. Stern Co.
"That Subway Glide"—Pub. by Jos. W. Stern Pub. Co.
"Lincoln's College Flag"—Pub. by J. Fred Helf Pub. Co.
"When Old Folks were Young Folks"—Pub. by Joe Morris Music Co.
"I'm Lonesome for Someone"—Pub. by Longbrake & Edwards.

A. J. Clapham Feature Lectures.

"Titanic Disaster."
"Allen Clan."
"Mississippi Flood."
"Purgatory & Paradise."
"Seeing America—Section 4."
"Most Popular Candidates."

Songs.

"Pretty Face"—James S. White Music Co., Boston.

DeWitt C. Wheeler, Inc.

"Little by Little"—Pub. by M. Witmark & Sons.
"The Trolley Car Swing"—Pub. by J. H. Remick & Co.
"Laugh and Let the Clouds Roll By"—Pub. by Jerome & Schwartz Pub. Co.
"I Want a Little Loving Sometimes"—Pub. by J. H. Remick & Co.
"Kentucky Days"—Pub. by Wenrich Howard.
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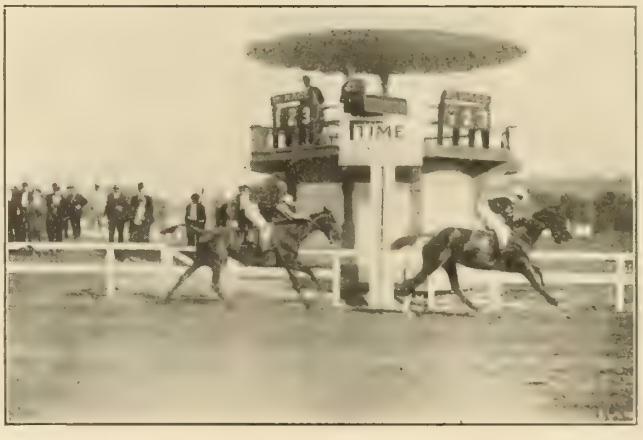

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LICENSED Film Stories

LUBIN.

HONOR THY FATHER (July 15).—Caleb Harris has not been able to keep pace with the times and loses his business. His wife tries to help him, and writes to their son, John, of the old man's trouble. John and his wife, Ethel, are both willing and anxious to help, and offer the old folks a home, but Caleb's pride will not permit him to accept. John conceives a plan and arranges with a commission house to employ his father, assuming the salary himself. The old man, believing that they want his experience, accepts, and all goes well for six months, when Caleb's health begins to fail. John and Ethel again visit the old couple and insist on consulting a physician, who tells them that Caleb must stop work at once and have rest and quiet. John, at a loss what to do, happens to find the deed of fifty acres of Texas land which Caleb had bought many years before and which John knows to be worthless. He shows the deed to Ethel, who conceives the idea of making the old couple believe that it is valuable, and through the aid of John's lawyer, Caleb receives a letter making an offer of $1,000 a year as rental for the property. Believing themselves self-supporting, the old couple agree to go and live with John and Ethel. The last scene shows them seated by the fireside, where they see a vision of fertile farm land, which they believe is yielding them an income, and which is the result of a wise investment made years before.

THE SENORITA'S REMORSE (July 17).—Of all the flowers in the garden, none can compare with the beautiful rose on the arbor, but try as she will, little Perdita finds she cannot reach it. Unnoticed by Perdita, Trovio appears, and, seeing her predicament, procures the desired blossom and accepts her thanks. It was Perdita's good fortune that Trovio chanced to glance in her direction after they parted, for she had not gone far before meeting the pernicious Alfonso, who tried to persuade her to accompany him to the tavern. Seeing Alfonso's unwelcomed presence, Trovio rushes to her assistance, commands Alfonso to go and offers his protection. For his double kindness, Perdita gives Trovio the rose. Seeing Perdita and Trovio, her mother takes her to task for making "chance" acquaintance. For Trovio's interference, Alfonso vows vengeance, and meeting Manuel, bribes him to carry out a scheme which, if successful, means no escape for Trovio. In the grounds surrounding the alcalde's court, Manuel rushes up to Trovio, and, without provocation, slaps him in the face. Trovio whips out his dagger and pursues Manuel, as the latter turns and runs away squealing "Robber!" Of course Alfonso happened to be a witness to the attack, and Trovio with the dagger in his hands, is quickly tried, convicted, and sentenced to five years of imprisonment. Even though she has been forbidden, Perdita cannot resist stealing away when she sees Trovio in the crowd, and, rushing forward, she arrives just in time to see him heavily ironed and taken to prison. Hearing that Trovio has been sentenced to prison, she faints on the steps of the court. Alfonso and Manuel offer to take her to her home, but instead, they take her to a tavern, where in her dazed condition, wine is forced to her lips until she swoons. Gloating over her helplessness, Alfonso dispatches Manuel to notify her mother. Seeing her apparently dissipated, the mother disowns Perdita. Without home or friends, Perdita's only course is the life of a coquette. After five years, Trovio is freed and it is while she is passing "La Cantina Verdugo" that he chances to see Perdita in company of Alfonso. When Alfonso leaves his table, Trovio starts towards Perdita, but the latter flees from the place, and, rushing through the garden, she draws a dagger and plunges it into her heart. Trovio comes upon her just as Perdita is breathing her last, and taking the faded rose which he has treasured, lays it on her breast just as the light of her life goes out.

TOGETHER (July 18).—Dr. Halliday, an eye specialist of fame, his wife Rose and little daughter, May, are well-to-do and should be happy, but the spark of love in the family is wanting. The father and mother are rather indifferent to the child and when she asks for caresses, she gets perfunctory kisses instead of the warm embrace of affection. The doctor and his wife are also cold to each other and lack endearment. Finally, with no apparent reason, they separate. Halliday leaves the home and takes apartments, the wife staying, keeping the child. A few months pass and each are contented. Sickness, however, enters the house, little May taking the measles. A doctor is called in and attends the child, giving the necessary instructions to the mother and nurse, one important point being that no light may be permitted to enter the room, or it will affect the eyes. One day a lady friend calls on Mrs. Halliday and induces her to go to a matinee. The mother gives the nurse due instructions for the care of the sick child. Being left alone and restless, little May gets out of bed, goes to the window and opens it wide. The light hurts her eyes and she closes it and gets back into the bed. The malady having passed, May is again playing upon the street when she suddenly becomes blind. Shrieking she gropes back to her mother. Rose can only think of one man to whom she can appeal for help, it is her husband. She phones for Halliday, who quickly responds. He places the child under treatment and binds the eyes. The day comes to remove the bandage. Halliday is there. The light is let into May's eyes and she is effectually cured.

THE UNINVITED GUESTS (July 19).—Two convicts, who make their escape from jail, take advantage of a masquerade ball which is in progress. They steal a couple of masques, and enter the ball room as masqueraders. For the first time in some months they are enjoying themselves to the strains of sweet music on a ballroom floor. They induce two gentlemen, who are masquerading as policemen, to exchange clothes with them. They make their "getaway" at an early hour in the morning in their police uniforms. They breakfast on bread and milk, which they get from the early merchants. In the meantime the guards are on the track of the convicts, and mistake the two gentlemen wearing the convict clothes home. Here a lively chase follows. While the prison guards are chasing the supposed convicts, another crowd is chasing the real convicts, whom they think are police, and wondering why policemen got frightened at burglars and ran away. The whole affair comes to a lively finish when the two crowds meet. The guards are rewarded for their chase by catching the right men.

BUSTER'S DREAM (July 19).—This story is of three suburban families: Mr. and Mrs. and Buster White, Mr. and Mrs. and Brooks Black, and Mr. and Mrs. and Henrietta Brown. The male parents return from the city and meet their families on the lawn. White has a cowboy's suit for Buster. Black has an Indian suit for Brooks. They dress the boys in the suits. Meanwhile, Henrietta has put on one of her mother's dresses and goes out of the house and shows it. Buster is proudly showing his cowboy suit, when Brooks bounds into view, with an Indian suit on. An altercation ensues between the boys; Brooks fells Buster and drags the weeping Henrietta away as Buster is being carried into the house. Buster is put to bed and dreams that Brooks takes Henrietta to the Indian camp, he and his trusty band of cowboys follow, and as Henrietta is about to be burned at the stake Buster rushes in, kills the Indians, saves Henrietta, only to awaken and find his mother and father and Henrietta bending over him. The children are left alone, and once more the villain fails and virtue is triumphant.

A WESTERN COURTSHIP (July 20).—The Reynolds family, consisting of mother, her son Bill and daughter Louise, live on a tidy ranch outside of Tucson. Mrs. Reynolds is ill and Mary Wills, a trained nurse, has been engaged to care for the sick woman. Bill is attracted by the pretty nurse and quickly falls in love with her. Bill, however, does not wish to allow his sister the same privilege, for he has forbidden her to meet Tom Jones, a neighboring ranchman, whose affection is warmly returned by Louise. Bill has no particular reason for his grouch toward Tom. Louise, considering that her brother has no right to interfere in what she regards as strictly a matter of her own, pays no attention to him, but continues to meet her lover without Bill's knowledge. Coming unexpectedly upon the couple one day, Bill, who has a devil of a temper, draws his gun and shoots Tom. The latter falls, apparently dead. Finding it impossible to revive the injured man, Bill sends Louise to the ranch house for Mary, thinking her medical skill may be of some avail. Bill waits beside Tom for her return. Louise rides until her horse goes lame. The case seems desperate till she sees standing outside a wayside saloon, a bunch of horses, one of which she takes and hastens on with it. The horse she has taken belongs to Tony, Tom's Mexican friend, who, upon finding the horse missing, starts in pursuit with his friends. Louise eludes her pursuers by a clever ruse, gets Mary and both start at once to return to the wounded man. In the meantime, Tony and his party have come across the scene of the shooting, and believing Tom dead, they determine to lynch Bill. Sheriff Watkins, however, who is riding by, interrupts the lynching, but when informed of Bill's deed, takes the entire party back to the scene of the shooting. Much to the surprise of everybody, the supposedly dead man is sitting up and getting along well under the care of Mary and Louise. The sheriff offers to arrest Bill if Tom says so, but Tom refuses to prosecute and Bill can do no less than withdraw his objection to Tom marrying his sister.

CINES.

DISOWNED (July 16).—Daisy, the charming daughter of a rich nobleman, falls deeply in love with her language teacher and agrees to marry him, although well knowing that her parents strongly object to the match and will disinherit her.

For a time the young couple manage to live in comfort, but soon misfortune knocks at the door. The faithful little wife solicits pupils for her husband from among her former wealthy friends, but with little success; they now turn a deaf ear to the disinherited girl.

Their condition grows from bad to worse and with starvation apparently staring them in the face, Daisy, in desperation, plans to take her own life by means of the charcoal fire, in order to lessen her husband's burden, and writes him a note to that effect. Fortunately, the husband returns not long afterward, and reading the note, rushes to his wife's room, where he finds her stretched apparently lifeless upon the floor. He acts well in the crisis; opening the doors and windows, and by arduous work, he manages to restore life to her body.

And it soon develops that the proud old parents hear of the attempt, and realizing the predicament of the unhappy pair, decide to forgive and forget and to take them back under their protection.

THE PART THE SERVANT PLAYED (July 20).—Gaspard, the old servant of the family, is greatly attached to his young master, George, and looks after him with scrupulous care. When George becomes engaged to a charming young lady and incurs his father's wrath, Gaspard suffers deeper pain than his master. Overhearing a conversation in which the father angrily threatens to disinherit his son, the old servitor later generously offers to lend his savings of a lifetime to the unhappy youth.

With this assistance, George decides to take the step, and sends an invitation to his father to be present at the wedding. The parent is very indignant and is about to send a curt refusal, when Gaspard enters the room and insists upon his presence at the ceremony.

The arguments of the old servant are successful and the two arrive just in time for the father to extend his blessing. They then gather in a happy company, and old Gaspard is the merriest of them all.

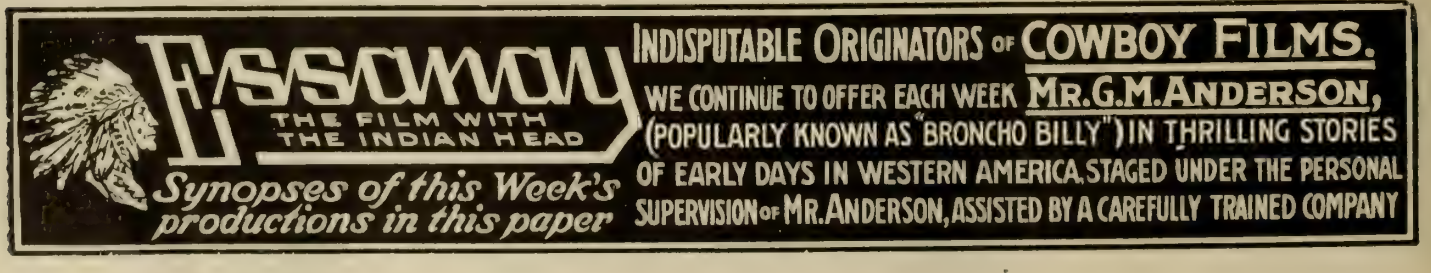
ECLIPSE.

THE GRANDMOTHER (July 17).—The grandmother, a dear old lady with a big, loving heart, cannot bear to see any of her children suffer. One day, she receives a letter from her granddaughter, pleading for permission to return home, although she knows that her parents will never forgive her runaway marriage. In vain the old lady argues with the parents, and then in her grief, visits the poor widow and her little son. Together they dress the child in ragged clothes and send him to sing in front of the parents' mansion.

At the request of the grandmother, little John, in disguise, is admitted and is permitted to spend the night. Unfortunately, the next morning, an overzealous butler heartlessly turns the little fellow out. When this is discovered, grandmother frantically reveals his identity, and soon consternation pervades the household.

The terrified parents immediately institute a careful search of the neighborhood and in their anxiety, even send for their daughter to return home.

In the meantime, little John, unconscious of the unusual proceedings, returns to the mansion and is soon discovered calmly eating his porridge. Everybody is so overjoyed that the past is forgotten and the happiest of all is "grandma" with her little darling safe in her arms.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WARNER'S FEATURES

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KALEM.

THE LAIR OF THE WOLF (July 15).—Edith Larabee lives with her parents on the farm, and is beloved by and betrothed to Hank Hawkins, an honest young man in her father's employ. Their happiness is unbroken until the arrival of Wallace Raven, a New Yorker, who comes to the Larabee home to board for the summer. Raven is attracted by Edith, who attempts to repulse his advances, but at the same time she is not displeased with the city man.

Upon his return to New York, Raven writes to Edith, asking her to come to the city and marry him. The unsophisticated girl runs away from home and leaves a note for her parents. Raven meets her at the Pennsylvania Station and conducts her to his apartments. There she learns his true character, and climbing from the window she descends the fire-escape and reaches the apartment of an old bachelor who protects her. Edith finds her way to a police station and asks the authorities to help her to return home.

In the meantime, Hank discovers the note which Edith received from Raven, and, determined to protect his misguided sweetheart, he comes to New York and locates Raven. The latter denies all knowledge of the girl, but Hank discovers a wrap which she left in her flight, and unable to control his anger, he attacks the blackguard. Raven's butler hurries to the street and brings back an officer, who leads the two men to jail. There Hank meets Edith and tells his story to the sergeant.

The final scene shows the simple but happy farm where Edith is content to spend her days with Hank as a loving husband.

THE SUFFRAGETTE SHERIFF (July 17).—Rattlesnake Bill and his industrious wife enjoyed the simple life until the arrival of Bill's old maid sister. The latter was an ardent suffragette, and so convincingly did she expound her doctrines that the good wife became dissatisfied with her lot, and left the kitchen to enlighten those of her sex who dwelt in darkness.

Bill, unaccustomed to work of any kind, found the household duties decidedly irksome. When his wife was elected to the office of sheriff he saw it was up to him to do something desperate and gathering together several of his cronies, he unfolded the deep-laid plot. It was agreed that he should pretend to kill a man. Then it would devolve upon the sheriff to bring the supposed murdered to justice—a proceeding which Bill inherently felt would be impossible with his better-half. Old Judge Soft was duly advised of the plan and the little drama began to enact itself. The principals, however, were not aware that the resourceful sheriff had overheard the plot.

The trial was a weird affair. Bill could scarcely control his laughter and the judge more than once forgot his dignity as he beheld the spectacle which the lady officials presented by their earnestness. The magistrate calmly issued the command, "sheriffess, carry out the execution!" and Bill, to his horror, could discover no change of heart in his wife's determined expression. To the scaffold the conspirator was led summarily. The sheriff attended to the adjusting of noose and trap with unusual dexterity.

Bill's cry of "This has gone far enough!" was ignored. The trap was sprung and the schemer fell—not into oblivion, but into a tank of water which had been installed by the sheriff and her deputies.

EDISON.

NERVES AND THE MAN (July 16).—Tom, a happily married young clerk, is a victim of the worry habit. For almost no reason at all he fears losing his job and in imagination sees himself and his wife and little son dispossessed and put out upon the street. Dwelling upon this throught becomes a sort of mania to him and eventually makes him almost a nervous wreck. He finally leaves the office one night prepared to give up the fight.

Upon arriving at home he finds that the doctor is there and that his little son has suddenly been seized with an attack of croup, and only most careful watching and care through the night will save the child's life. In his down and out condition, Tom pleads with the doctor to do something for him also, but the physician, appreciating the circumstances, tells Tom that his wife needs him and that, as the man of the house, it is up to him to shoulder the burden and carry the responsibility of the nursing through the night. Looking at his wife, Tom realizes that this is true and in spite of her protests, after the doctor has gone, makes her lie down and prepares himself for a night of vigil. It is a pretty strong ordeal for him and as the long hours drag slowly by, he is full of anxiety and it requires a constant effort to keep awake. But in those midnight hours he finds that the real self within him is much stronger than he had supposed, and when he measures up the state of his child alongside the possible loss of his job, he realizes that his imaginary trouble was a very slight affair indeed. Consequently, when the morning dawns and the child is on the road to recovery, Tom's wife wakes to find that the night has restored to her not only her child, but her husband. He has found himself again and conquered his worry.

REVENGE IS SWEET (July 17).—Jimmie has a good job in an office where there is a bevy of pretty girls, but being at that age where his appreciation of the fair sex has not developed, he considers them inferior to him. So it is his pleasure to make all the fun he can for himself at their expense.

This time he reckons without his host. There is plenty for Jimmie to do, errands to be run and dust to be kept off the furniture in the office. Lunch time comes around; the girls all chip in and get Jimmie to buy their lunch, but not a minute does he do it without "getting his" in the shape of a generous tip. Soon in he comes with an armful, ginger ale and bananas for himself, ice cream, pickles, crackers and what not for the girls. It is a royal feast and they enjoy it.

There is one pretty girl in the office who powders her face too often to suit Jimmie and he consequently chides her about it. She daubs his face with the puff. This is too much for his boyish pride and he decides to get even. He does so, and so do they. It wont spoil your fun to say that Jimmie goes out to buy cigars for his boss and in passing a paint store sees a sign advertising the sale of lampblack. Now you'll say, "I know, the powder box." That, however, isn't all. When you see it you'll have one good, hearty laugh at what the girls did to Jimmie.

THE MAPLE SUGAR INDUSTRY AT THOMPSON, PA. (July 17).—The film was made at Thompson, Pa., and covers the industry from the tapping of the trees, from which the sap oozes as thin and colorless as spring water, to the final stage of crystallization after which it is made ready to crate and ship to market. The process of evaporation, depicting the old and new method, is of decided interest when one learns that for every gallon of maple syrup, forty gallons of sap have been collected, boiled down, and put through the process of evaporation and other subsequent operation necessary to the product.

THE NECKLACE OF CRUSHED ROSE LEAVES (July 19).—We are first introduced to the principal of the drama at an Italian dance. Prominent among the merry makers is one by the name of Tony, a wild, free-hearted lad, who is in love with all the girls and they with him. The deep passion of life, however, has never entered into his thoughts as most of these girls take his jollity lightly and a kiss as a kiss and nothing more, and thus he goes on his merry way until he meets one by the name of Zella, and when he tries to kiss her, it is an insult and he receives a box on the ears that makes him think.

Here is something different: the inevitable happens and he falls deeply, fondly, devotedly in love with her. Her slightest wish is his greatest desire to grant, so when he chances to hear her tell of a rare necklace of crushed rose leaves she has been shown at the priest's house, his only desire is to secure her one, but none is to be had except that which lies hidden in the little, ancient chest at the priest's home. So, regardless of all consequences, he steals the steel-bound chest and takes it to a locksmith to open. Now it so happens that this same locksmith is in love with a dark-eyed lassie who loves Tony. It is here that all the trouble begins. Word is passed from mouth to mouth and at last Zella hears that Tony is the thief. Torn by anguish and love she decides to secure the chest and return it to the priest to save the man she loves, but the sequence of affairs turns out differently for, in securing the chest at night, she is shot and seriously wounded. She crawls, however, to the home of the good priest, and returns the chest, and is cared for by him, being almost on the point of death. At last Tony realizes all that has happened and humbly goes to the priest for forgiveness and consolation. Through evil he learns good and the picture closes at the foot of the altar with a prayer to God for His forgiveness.

THE LITTLE ARTIST OF THE MARKET (July 20).—An American architect traveling in Europe with his wife and little son, comes upon an Italian artist painting on the Riviera. Little Joe, the artist's son, is lying beside him, drawing on a piece of paper. While admiring the artist's work, the architect's eye falls upon the drawing of the boy; he is struck by the lad's unusual talent which is along the lines of architectural drawing.

A year later, the artist having died, little Joe is brought to New York at the request of his only living relative, an uncle, who is a fruit dealer. The uncle and his wife mistreat the little orphan in various ways, forcing him to sleep in the cellar and only half feeding him.

The boy's inherent artistic tendencies cause him to make drawings on all the available fruit boxes at the stand, using the charcoal from the uncle's peanut roaster as a crayon and drawing the designs from his recollection of the old buildings in Italy.

Joe's only friend is Rowdy, a stray dog which he has befriended, and with which, unknown to the uncle, he has shared his miserable quarters and meager food supply.

The American architect has returned from Europe, and is distracted over the death of his little son. Therefore he is unable to get an inspiration for the plans of an exposition building upon which he is bidding. The idea of which he is in search finally comes through seeing one of little Joe's drawings on an orange box which is delivered by a peddler. He searches for the person who made the drawing and is rewarded by finding little Joe in the cellar, ill and with Rowdy as his only companion. He arranges with the sordid uncle to adopt the boy, and, incidentally, the dog.

While Joe is convalescing, the grateful architect asks the boy his greatest wish. After thinking, little Joe draws a picture of a dog house for his canine friend.

PATHE.

PATHE'S WEEKLY No. 28—1912—(July 8).—Sydney, Australia—The Governor-General of Australia, Lord Denman, and his wife, Lady Denman, open the Royal Agricultural show.

Philadelphia, Pa.—The Commencement Exercises at the University of Pennsylvania include a parade of the Alumni on the Campus.

Coatesville, Pa.—Dr. W. F. M. Goss, Dean of the College of Engineering, University of Illinois, conducts low water boiler tests in both the ordinary radial stay type of fire-box and the Jacobs-Shupert Sectional, in which the former explodes.

New London, Conn.—Harvard wins the great Harvard-Yale 8-oar 'Varsity race on the Thames.

London, England—King George V. reviews a detachment of the army parading in honor of his birthday.

Melbourne, Australia—A recent storm at sea washes great quantities of foam onto the beach, giving the curious appearance of snow.

Lexington, Va.—Gov. Mann witnesses the unveiling of the statue of General "Stonewall" Jackson by the late General's little grandchild, Anna Jackson Preston, in the arms of Mammy Betty.

ON THE BRINK OF THE CHASM (July 10).—Three settlers, one a woman, are attacked by Indians. It so happens that one of the men is the accepted sweetheart of the girl, and the other is the rejected suitor. The latter, in order to save his friends, manages to help them escape, while he, himself, is trapped within a burning cabin. He, too, however, escapes because the Indians, believing he will burn to death, leave the cabin to pursue the others. The lovers finally are caught, tied to a stake and are about to be burned to death, when on the crest of a nearby hill suddenly looms up the figure of the man supposed to have perished amid the charred embers of the cabin. He holds aloft in his hand an Indian pappoose, and having made sure that the Indians see it, he rides desperately away, hotly pursued by the Indians, who leave their victims for the while. Finally, catching up with the fleeing pale face, they find him standing on a little projecting rock eighty feet above the roaring mountain stream; one hand is outstretched over the dizzy abyss and from this hand dangles the helpless Indian child. Warning the Indians that if they approach he will dash the child to the rocks below, he parleys with them, and finally holding the child as a hostage, sends them back to release his friends. The timely arrival of other traders saves the trio at the last moment, when everything began to look very dark.

HIS WIFE'S OLD SWEETHEART (July 11).—This fascinating story of old Mexico deals with a woman who discarded a wealthy lover for a poor man. Eventually they sink to greater and greater

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Tuesday, July 23

THE SILENT CASTLE (hand-colored)

Thursday, Aug. 1

A Romance of the Palm Garden

GAUMONT CO.
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Tuesday, July 16

LOVE'S SUREST PROOF

Thursday, July 18

The Lion's Revenge

(Hand-colored)

Scene from "The Lion's Revenge." July 18.

Scene from "That Troublesome Bird."

THE PRISON on the CLIFF

TWO REELS—Black and White—TUESDAY, JULY 30

Quite a few exhibitors have been fortunate enough to see this feature at the several recent film conventions, particularly at Chicago, Atlanta, Lexington, Cleveland and Wheeling, where D. W. McKinney exhibited it. In each case "The Prison on the Cliff" has met with unstinted approval. There's a reason, you can bet. Sensationality and picturesque beauty have never been so harmoniously or ideally combined. Watch the Trade Papers' next few issues for the story and criticism.

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poverty until she has to work for the support of herself and her children. One day she meets her old lover, who notices her plight and offers to relieve her poverty with a monetary gift—which she refuses. The husband seeing this and misconstruing the motive, leaves his wife and children and threatens the wealthy Mexican with death. Everything, however, is ultimately straightened out to the satisfaction of everybody.

THE UNWILLING BRIDE (July 13).—When the daughter of an Indian chief is given in marriage to the chief of a neighboring tribe, he sends a messenger to bring her. The Indian princess and the messenger fall in love and get married themselves, which, of course, results in their both being fugitives from their tribesmen. How they manage to ultimately escape, forms a series of intensely interesting pictures.

THE ADOPTED CHILD (July 8).—This two-reel subject deals with the life history of a little girl named Marion, who is adopted by some kind-hearted ragpickers when her mother dies in squalid poverty. Marion's father is in America trying to make a fortune. The years roll around and Marion grows to beautiful womanhood, when Dr. Verdier falls in love with her. One day Dr. Verdier is called in to treat a lady named Mrs. Dartes; she is the second wife of Marion's father, though, of course, Dr. Verdier does not know that Mr. Dartes is Marion's father. The doctor and Dartes finally get into an altercation and have a duel by the light of a lantern held by a ragpicker named Smiley. In the feeble rays of his lantern, Smiley recognizes the resemblance between Mr. Dartes and the photograph Marion has of her lost father. This eventually brings about the reunion of father and daughter, but the stepmother, who in the meantime has fallen in love with Verdier, much to the latter's discomfort, causes untold trouble and misery to the poor girl, who now has so much happiness due her. The story ends happily, however, in a whirlwind of excitement.

C. G. P. C.

THE GEISHA'S LOVE STORY (July 9).—A Geisha girl is betrothed to a young Japanese gentleman, but she is loved by a stranger who to all appearances is a gentleman, but who proves himself otherwise. This latter man hires a Japanese bandit to carry the girl off, so that he may get her away from her parents and her betrothed. The bandit succeeds in carrying the girl away to his cave in the mountains, where the stranger lover comes to win her hand. In the meantime the bandit himself has fallen in love with the young lady and gives ear to her pleadings to be returned to her parents. He fights the lover and, winning, returns the lamented pet to her sorrowing parents.

MAX TAKES TONICS (July 12).—Max is sick and his doctor prescribes a medicine, and the dose is a Bordeaux wineglass full. Upon his return to his home the only glass Max can find is one that holds about a quart, but it's marked "Souvenir of Bordeaux;" consequently he drinks his tonic at one gulp and becomes marvelously inebriated. Wending his rather unsteady way in the street, he has an altercation with Don Brigands, the Albanian ambassador, and they exchange cards, hoping to meet in a duel the next day. He has the same experience with General Snobsky, of the Army, and Mr. Catchem, Commissioner of Police. Being unable to navigate further, Max hangs himself on a lamppost, where he is discovered by a policeman who, finding the Police Commissioner's card, carries him to the latter's address, whence he is promptly thrown out. He falls into the arms of a second policeman, who carries him to the home of the Albanian ambassador, where he meets the same fate. Finally he is carried unceremoniously to General Snobsky's quarters and thrown out of the window. The three officers of the law who have recently helped him to his various homes, catch him as he falls and, each desiring to take him in a different direction, they finally get into a terrific altercation, in which Max gets decidedly the worst of it.

VITAGRAPH.

CONSCIENCE (July 15).—Married but not mated, Harold Winter takes as his wife Eleanor Gale, a young city girl. Eighteen months later he deserts her and their young child. Eleanor goes back to New York. Too proud to go to her sister's home, she tries, unassisted, to support herself and child. Harold, in the meantime, has come to New York, meeting wealthy people, moving in high society and making plenty of money. He and some gay friends go to the Musee and Harold wagers that he will spend the entire night alone in the Chamber of Horrors. His bet is taken and he enters upon its fulfillment.

Just previous to entering the chamber, Eleanor has been forced by necessity to steal a bottle of milk for her child. Detected by an officer, she flees in terror, darts into the Musee, seeking refuge in the Chamber of Horrors, where she falls in a faint from fright. Harold, with nerves on edge, takes a seat just at the entrance of the chamber. The oppressive loneliness and quiet, with the weird surroundings, almost bring on a state of collapse. At early dawn Eleanor awakens and tries to grope her way through the gloom. Harold gets a glimpse of her, and haunted by thoughts of his cruelty, he is horrified at what he supposes to be an apparition of his wife. He makes desperate efforts to escape. His limbs give way and with a loud scream, he falls dead.

The janitor, just opening up the building, is attracted by the noise and calls an officer. At the same time the four young men arrive to learn of Harold's experiences. They find his body and accuse Eleanor of murder. She tells them her story and she is not arrested. They all turn from the dead man. Eleanor learns that the policeman is his brother-in-law. He takes her and her child to his home, where they are lovingly received by her sister, from whom she was so long separated.

THE MONEY KINGS (July 15) (Part 1).—The greed of money asserts itself in the mind of James Montepier, when he sees an opportunity of securing a large contract for the steel interests if war is declared in Europe. A conference is to be held at The Hague in the interests of peace and Roy Brain, in love with Helen, Montepier's daughter, is appointed by the United States Government as a representative at the arbitration. He goes to Hague to advocate the maintainance of peace, which is agreed upon, with the understanding that he return to America and secure the president's signature to the agreement. He attends a consultation of the president and his cabinet and is informed that they will present the document endorsing peace on the eve of Roy's departure, one month later.

Part 2.—The money kings, in behalf of the Steel Trust, determine to frustrate the government's plan. They engage the services of a very fascinating woman, Marion Mallard, as their secret agent to accomplish their end, and bribe Roy's valet to assist her. Montepier gives a reception, to which he invites all the foreign government diplomats. Roy attends. Marion is there, the cynosure of all eyes. At this affair, Roy is given the papers endorsing universal peace to be carried back by him the following day when he sails for Hague. Marion is introduced to Roy and with her irresistible blandishments, she completely captivates him and induces him to take her home, where she has a very enticing little spread for two. While they are partaking of it, she manages to spill wine upon his coat sleeve and gets him to take off his dress coat, in the pocket of which is the coveted message. She removes the document from the pocket, replacing it with one carefully prepared to resemble the original.

Part 3.—Marion delivers the President's message to Montepier, for which she receives a good-sized check. Montepier places the document in his safe. Helen overhears her father and Marion talking about their clever work. Roy has already sailed for Hague. Helen hurriedly plays the same game. She secures an envelope of the same kind as the one enclosing the message. She asks her father if she can get a necklace which she has deposited in his safe. He consents, and while he is engaged at the telephone, she extracts the stolen message and puts one which she has prepared to resemble it in its place. She then hastens to the wireless station and sends a message to Roy on board ship, stating he has the wrong document and to watch for her cousin, Ralph, in his hydroaeroplane, as he will fly to him with the original message. Her cousin takes the message, starts his flying machine and flying across the water, delivers it on board the steamer to Roy, who jubilantly proceeds on his way.

James Montepier and his steel colleagues meet to receive his report of the success of his scheme to defeat the government and carry out their own project. All smiles, he tells them how cleverly he and Marion Mallard succeeded. Taking Helen's duplicate from his pocket, he hands it to the chairman of the board, who opens it and finds nothing but a blank sheet of paper. Instantly there is an uproar of astonishment, which changes into chagrin and dejection when they realize they have been fooled.

A LIVELY AFFAIR (July 16).—Too busy to call on Dorothy and propose to her in the usual way, Fred writes a business-like note, asking her to be his wife. She is piqued at his method of going about such an important matter, and in return, writes him a curt and prompt rejection. Before he receives her reply, Fred realizes he has been unlover-like, and sends a letter of explanation, saying he will call to see her without delay. This explanation causes Dorothy to regret her hasty note and decision. She must intercept it.

She rushes to his boarding house, enters, and makes her way to his room, but not without being seen by the landlady, who immediately scents scandal. Dorothy is searching about for her letter, and hearing approaching footsteps, darts into the wardrobe. Fred enters with a friend. He opens his desk where his mail is usually placed, and finds Dorothy's note. He is greatly provoked at this turn in his love affairs, and he goes out with his friend to forget it. Dorothy comes from her hiding place.

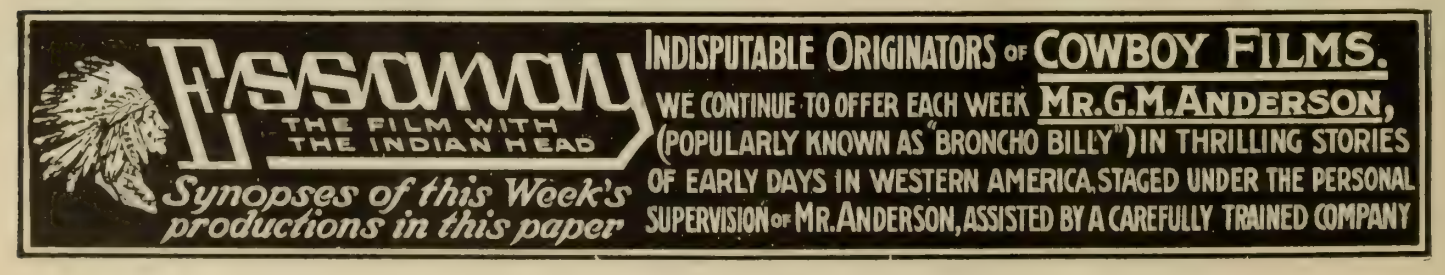
Fred is met by the landlady and asked about having a strange woman in his room. He pays no attention to her remarks and goes on his way. The women folks decide to investigate further. Dorothy hears them coming and dives back into the closet. As she does so, she drops her handkerchief, which the investigators find upon the floor and exclaim: "a woman"! Fred happens in at this moment. When they show him the handkerchief, he tells them it belongs to him and their suspicions are entirely unfounded. They withdraw from the room. Fred steps to the closet door, opens it, and Dorothy comes forth. She tells him why she came to his room. This sets everything straight. Dorothy accepts Fred and together they leave the room by way of the fire-escape and no one is the wiser of Dorothy's experience.

A PERSISTENT LOVER (July 16).—Bunny, with his elephant, Romeo, follows the circus procession on its way to its next stand. Miss Olivia Slincum's horse, attached to a buggy, becomes frightened and runs away. Romeo, the elephant, stops it in its mad career. Olivia touches a tender chord in Bunny's heart, and he brings forth a responsive one in hers. The next day Olivia attends the circus, bringing the elephant cookies and sweets. Romeo becomes fond of Olivia and the next day visits her at her home. Again Olivia attends the circus, and Romeo, seeing her, grasps her hat, supposing it to be a dainty. Bunny comes to her assistance and she regards him as one of the grandest and bravest of men.

Romeo does not forget Olivia's kindness and breaks from his fastenings at night and goes to visit her home. Just previous to his arrival, a burglar breaks into the house and is about to gag her when the elephant puts in an appearance and lifts him bodily from the room. Bunny, the trainer, misses his elephant, and goes in pursuit. He sees Romeo walking off with the thief and rushes into Olivia's home to learn if anything serious has occurred. Olivia is so grateful for the services rendered by Bunny and his pet, she willingly accepts Bunny as her future keeper and guide through life.

THE REDEMPTION OF RED RUBE (July 17).—Hurriedly making preparations to go in pursuit of "Red Rube," the outlaw, who has broken jail, sheriff Sanders is accosted by "Spotted Snake," an Indian from the reservation, who enters his shack and abusively demands whiskey. The sheriff promptly kicks him out. The Indian swears vengeance. The sheriff takes leave of his wife and little child and starts after "Red Rube." After his departure, "Spotted Snake" returns to the sheriff's shack and orders Sanders' wife to furnish him with liquor. At the point of a rifle, she orders him off. As he leaps upon his horse, he snatches up the sheriff's little girl and rides rapidly away into the desert with her, where he leaves her to die.

At Silver City, Sheriff Sanders catches up with "Red Rube." In the "Silver King's" saloon, "Rube" shoots the sheriff in the arm and flees, followed by a posse of enraged citizens, determined upon lynching him. "Rube" makes his way across the desert and comes upon the sheriff's little girl wandering aimlessly about. He knows that shooting the sheriff means lynching for him if he returns to "Silver City." The confidence of the child in him and her evident dependence placed upon his power to save her, touches his heart, and he decides to square up his career by returning the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child to its parents and taking his medicine like a man. The sheriff is carried to his home, where his distracted wife tells him of the kidnapping of their child. The report is spread and the neighbors gather at Sanders' house to organize a searching party.

While they are considering what course to pursue, "Red Rube" rides up and places the child in its mother's arms and surrenders himself to the sheriff. Immediately the neighbors form a Vigilante Committee and propose to lynch "Red Rube," and, in spite of the sheriff's protests, they slip a rope over his head. The rescued child lifts her arms to the unfortunate man and he clasps her tenderly to his breast, while she hugs and kisses him; then she lifts the rope from his neck and casts it aside, pleading mercy for her rescuer. "Red Rube" hangs his head at the child's simple faith and trust in him. The neighbors silently steal away with tears in their eyes. The sheriff clasps the hand of "Red Rube" in gratitude.

HONOR THY FATHER (July 19).—You would think that the death of his wife through his dissipation and neglect would have brought Jack Moreland to his senses. Instead he is more dissipated, and deserts his child, Clara, who is taken by her uncle, Harold Moreland, and brought up in ignorance of her father's existence. Harold, being a man of means, gives her every advantage, and she becomes a very talented and accomplished young lady. She is engaged to Percival Summers.

After an obscurity of seventeen years, Jack Moreland makes himself known to his daughter. She is horrified to learn that he is her father and naturally shuns him. Percival Summers, shocked at the prospect of having such a father-in-law, breaks his engagement with her. Edward, Percival's brother, has always been in love with Clara, and when his brother gives her up, he declares his love for her, and being a manly and good-hearted fellow, persuades Clara to trace her father's whereabouts and help him, if possible to make a man of himself.

Her father, waking up to a realization of his own wickedness, hungers for the love of his daughter, and is only too willing, when she visits him, to reform. With the assistance of Edward, they place her father in a good position and it is not long before he regains himself and becomes a creditable parent and a desirable citizen.

ROCK OF AGES (July 20).—Talented as a sculptress, Madeline Bates, a young widow, carves a cross, which she afterwards erects on the seashore in memory of her husband, who was lost at sea. Madeline lives with her father in a small fishing village on the coast of Maine. One day, while resting on the monument, a celebrated artist visits her home and, recognizing her ability, induces her to go to the city and study art under his tuition. She accepts his offer and becomes famous. Among her acquaintances is a married man, who pays marked attentions to her, regardless of her indifference to his advances. Another woman, jealous of Madeline, writes her father that his daughter is compromising herself with other men.

Madeline's father hastens from his home and calls on her. At the same time, her insistent wooer happens to be in the studio. The old man excitedly comes to the conclusion that the report he received was true. He will not listen to her explanations and returns to his home, forever disowning her. Later she goes back to her native village and devotes her life and means to helping the sick and poor. While nursing a sick child, she contracts a fever and one night, in a delirium, she wanders in her nightrobe, her hair streaming in the wind, and visits the cross she erected in memory of her husband. Sinking to her knees at the feet of it she clings to it, in remembrance of the one she loved most. In this position she reproduces a living picture of "The Rock of Ages." The rising waters of the ocean dash around her. She dies upon the cross, crowned with Eternal Life.

ESSANAY.

THE SMUGGLER'S DAUGHTER (July 15).—Old Silas Gregg lives with his pretty daughter, Vedah, in the Western hills. Unknown to the girl, Gregg is the leader of a band of smugglers, who have their rendezvous in his barn. Vedah is loved by Brant Graham, a sturdy young hillman, and to insure his future, Graham gets the sheriff to appoint him a deputy, receives his badge, pins it inside his sleeve and is ordered to be on the watch for smugglers, who are continually getting goods across the Mexican border. Graham promises and leaves. Later he goes to Gregg's shack, puts the ring on Vedah's finger and asks to see her father, to gain his consent. Finding he has gone down to the barn they start in search for him. In passing the barn Graham suddenly discovers Gregg and his gang sorting over their goods inside. Taking the girl out of range, Graham tells her her father is a smuggler and it is his duty to capture him. Vedah begs him to spare the old man, but Graham is determined, enters the barn with drawn gun and is putting handcuffs on the smugglers, when Vedah, to save her father, seizes Graham from behind and the men make him prisoner. Vedah now pleads for Graham's life, but the enraged band draw lots to see who will kill the deputy, and Vedah is ordered to the shack by her stern father. Realizing her lover's peril, Vedah escapes from the room, mounts and rides furiously to the sheriff's office, gasps out her story and leads the posse back. They arrive in the nick of time to save Graham from death, then start to search for old Gregg. Meanwhile, Vedah has rushed to the shack, warned her father of his danger, and sends him dashing off across the border to safety. A moment later Graham takes her in his arms and they stand watching the old man's distant figure disappear over the hills.

CUPID'S QUARTETTE (July 18).—Gilly Gayboy, a widower, has a pretty daughter, Mildred, who is loved by Philip Bangs, an attractive young fellow. Gayboy, however, has plans of his own concerning Mildred's marriage, and forbids Bangs' attentions, much to both the lovers' discomfiture. A reception is given by the rich Mrs. Porter, a widow, and Gayboy receives an invitation for himself and Mildred. At the Porter residence that evening old Gayboy finds that Bangs is one of the guests and makes himself thoroughly disagreeable in breaking up the lovers' tete-a-tete, until he meets the widow and immediately falls deeply in love with her. Bangs and Mildred immediately see how the wind blows, and manage to also break up several sentimental talks of old Gayboy and the widow during the course of the evening. Still stern father forbids their marriage and it is not until several days later that he is brought to terms in a most ludicrous manner. Happening to stroll down to the station platform one morning taking pictures, Mildred and Bangs discover father asleep on one of the benches, while seated beside him is a large negress, who condescends to pose with her arm about Gayboy's neck while Bangs takes a photo. Consequently Gayboy is amazed a few evenings later, while he is calling on the widow, to see the photo in Bangs' hands. He begs and pleads for mercy, but Bangs threatens to hand it over to the widow unless he agrees to his marriage with Mildred. For a moment the old fellow storms, threatens and finally wilts completely as he reluctantly gives the young people the desired permission to wed, and takes the unsuspicious widow to his heart.

HEARTS OF MEN (July 19).—Dave Melborn, a young country boy, comes to the city to make his fortune, but finds the doors of employment closed to him because of his inexperience. His money gives out and he is reduced to sleeping in a slum lodging house. Here he receives a letter from his old mother, saying she is ill and for him to come to her. Heart-broken and desperate, he falls easy prey for a crook who persuades him to do a "second-story job" with him that night. As they are leaving the house with their loot they are discovered by a passing officer, who attempts to capture them. The crook knocks the officer senseless with a "billy," but before they can effect their escape, several others surround them and they are lodged in jail. At the trial the wounded officer gives his evidence, then the boy's lawyer makes his plea in his defence. On the witness stand, Dave tells the jury how he was lured to the city, by advertisements of opportunities to make fortunes. A series of beautiful visions follow, showing him leaving his country home, his attempts to secure work, falling in with bad company and his being led to steal to secure money to return to his dying mother. Her letter is read aloud, then the jury is sent out. Later the verdict is rendered and Dave is found guilty, but with a request to the court for clemency. The kind old judge now appeals to the jury for funds to send the boy home, a subscription is taken up, more than ample to send him back in good clothes and high hopes and he is discharged. Pressing the hands of the splendid jury, the judge and his lawyer, Dave leaves the court room with the tears of gratitude streaming from his eyes, and the next train bears him back to his waiting mother.

A WIFE OF THE HILLS (July 20).—Bart McGrew, a notorious outlaw, lives in the hills with his young wife. Unknown to McGrew, one of his band, Dan Trent, is in love with his wife and the two are plotting to go away and leave McGrew at the first opportunity. One morning Trent is riding along the trail when he sees a notice from the sheriff offering McGrew and his band freedom for surrender if they will give themselves up. Quickly Trent rides to the shack during McGrew's absence, tells her he will give himself up and thus secure McGrew's arrest. This will give them an opportunity to go away while the outlaw is serving his prison term. Trent carries out his plan, gives himself up to the sheriff and leads the posse back to the shack in time to take McGrew prisoner. Realizing he has been tricked, and suspecting his wife and Trent for treachery, McGrew swears vengeance and is dragged off to jail. Next morning McGrew escapes, and, though pursued by a posse, strikes straight for the shack to wreak his vengeance. Covered with grime, and with one arm hanging limp with a bullet through it, McGrew arrives outside the shack, gazes through the window and sees his wife in Trent's arms. With a snarl of rage he raises his gun and is about to fire, when a bullet from the sheriff's gun, intended for his heart, sings through the open window and Trent falls across the kitchen table dead, shot through the brain. Realizing vengeance has come to him, and that he is saved from being a murderer, McGrew allows himself to be taken by the posse and smiles grimly through the open window where his wife is sobbing out her remorse across the dead body as they lead him off down the hill-trail.

SELIG.

THE PENNANT PUZZLE (July 15).—Casey is an ardent baseball fan. One day, while on a shopping trip with his domineering wife, he sees a notice offering a thousand dollars reward to anyone who can solve the "Great Pennant Puzzle" in less than thirty-seven moves. He purchases a puzzle and without any loss of time begins working on the solution.

The fun begins when we see Casey, oblivious to all else, working away at his puzzle on the crowded street, unconsciously bumping into shoppers and knocking their bundles right and left. Then we see him in his own home, so absorbed in the puzzle that he neglects his meals, forgets to sleep, and pays no attention to a burglar who enters the house in the small hours of the morning and "lifts" valuables from right under his nose.

Mrs. Casey now takes a hand in the game and "assists" her puzzle-mad husband out of the house through the window. Casey takes solace on a bench in the park, where, during a brief nap, he sees the puzzle work itself out in a dream. He wakes up and frantically tries to remember the solution, his actions finally arousing the suspicions of a park policeman, who takes him to the police station.

Casey is assigned to a cell, where he works away on a make-shift puzzle, while the desk sergeant and the reserves become so absorbed in the confiscated puzzle that they pay no attention to their duties.

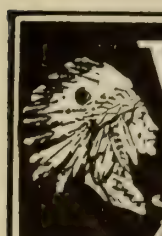
Next morning Casey is taken before the judge and is given a speedy trial. The judge discharges him, then, having become interested in the puzzle, begins to mix justice and baseball in an amusing way.

Meanwhile, Casey gets another puzzle and goes to a ball game. The players, managers and umpire finally get interested in the solution of the puzzle, with the result that the game is postponed, greatly to the disgust of the audience, which is composed largely of delegates of the National Press Association Convention, then being held in the city. Presently, while the players of both ball teams and the umpire are frantically offering suggestions to Casey, he hits upon the solution of the puzzle. He jumps to his feet with a whoop of triumph, and, followed by the mob, rushes off to the court room to show the judge.

When the court is reached, they find the judge, the officials and the spectators frantically working away on puzzles. The correct solution of the puzzle is again worked on the screen and all heave a sigh of relief.

THE GIRL AND THE COWBOY (July 16).—The scene is in a typical cow section of Colorado. Bud Tracy, a daredevil cowboy and crack gun man of that region, is employed on Al Kernon's Ranch, but there is bad feeling between them, over Phyllis, the belle of Three Pines. During a big dance on the Lazy S ranch, Bud, who had been "hitting 'er up" pretty lively of late, goes to sleep in the hay loft of the barn, with a lighted cigarette between his fingers.

The ensuing conflagration is discovered by Kernon as he comes into the barn with a lantern to look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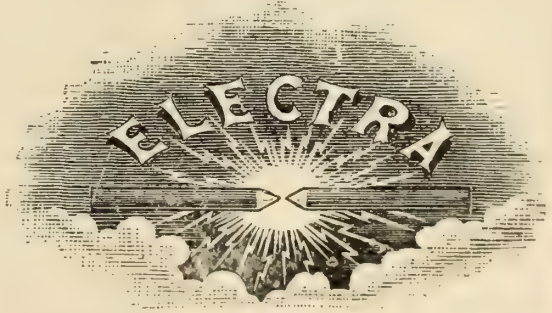

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over the stock before retiring, and Bud is awakened about the same time by the smoke. They both fight fire until exhausted, but after it is over Kernon discharges Bud on the spot. Bud promises to "get" Kernon next time he comes to town, and then rides away across the desert.

Bud's eyes have been troubling him for a long time, and the smoke and fire puts the finishing touch to them. During the lonely ride across the plain he goes stone blind. He falls from his horse and lies half conscious by the roadside. A buckboard from the mines passes, the men in it recognize Bud, think he is sleeping off a jag, and after relieving him of his watch and gun, drive on. While the buckboard stands there and a pup, which the men were taking to town in a sack, slips out unnoticed. After the rig has driven on the pup licks Bud's face and awakens him. He sticks the pup into his shirt, calls his horse and finds his way to town by the feel of the sun on his bare flesh. There he falls in the way of Phyllis, who saves him from death at the hands of Kernon's men and accidentally finds him a surgeon in the person of the great New York eye specialist, who has been visiting his brother's mine and whose wife owns the puppy.

THE POLO SUBSTITUTE (July 18).—This story revolves around a great International Polo Match at Pasadena, Cal., in which the social elite of two hemispheres are concerned. One of the thrilling passages of the photoplay is a vivid scene showing the actual game between England and California.

The Hon. Probyn-Hampstead, an English gentleman of wealth and high social position, but rather objectionably English in mannerisms, visits Pasadena in the midwinter season. He is accepted into the higher social circles, of which Margaret Bush is the most prominent and wealthy of the young members, and falls in love with the Bush heiress.

But Margaret is already half-promised to a local gallant, John Smart by name, who, resenting the Englishman's attentions to Margaret, circulates gossip to the effect that Probyn-Hampstead is nothing more than an adventurer seeking to marry wealth. Society becomes doubtful of the Englishman's social status, and even at the Country Club, where his advise on polo matters has been considered valuable, he is looked at sidewise.

Finally the day of the great game arrives. In the preliminary warm-up, a member of the Pasadena team is injured. The Pasadenans have no one to turn to to fill the breach. Probyn-Hampstead good naturedly offers to play with the local team. Although prejudiced against him, they accept his offer. His great playing wins them the game. Incidentally one of the great lords of England happens into town just here and greets his old friend Probyn-Hampstead so warmly that all suspicion of the latter's sincerity is removed, and the busybody, Smart, is discredited. Probyn-Hampstead gets the heiress.

MELIES.

A STRING OF BEADS (July 25).—Carl, desirous of showing his love to Mary, presents her with a beautiful string of beads. John, also in love with her, plays Carl a game of cards with the understanding that the winner shall marry Mary. Carl, having lost, leaves the country, but after twenty years returns to his old home. Mary's wayward son, Tom, demands money from his father. Being refused, he enters his father's home at night and steals the cash box, which contains the precious string of beads. Making his escape he passes the house of Carl, who invites him in to play a game of cards. Tom, losing all, pulls out the string of beads as a last resource. Carl, recognizing the beads, questions him, and thus learns that he is the son of his old sweetheart. Tom's father, searching for the thief, tracks him to Carl's house. Carl, hearing their approach, hides Tom in the cupboard. Mary fearing that Tom was the culprit, has followed, and upon entering the cabin, sees Carl with the string of beads. To save Tom, Carl confesses that he stole the beads, but Tom, hearing his mother's voice, comes out of his hiding place and confesses the robbery just in time to save Carl from summary punishment.

BIOGRAPH.

THE SPEED DEMON (July 15).—"The Demon" owns a "near" racing car and wishes to enter the Santa Monica races. He catches a boob, whom he induces to put every dollar he has on his, "The Demon's," chance of winning. He manages to get into the race and by the time he has finished the run night has fallen and the spectators have gone home. To say the boob sucker was mad, doesn't express it fully.

HIS OWN FAULT (July 15).—Brown holds the purse strings and it is like drawing teeth for Mrs. Brown to get anything out of him. He is always crying "cut down expenses." On the way to the office he meets Jenks, who is buying presents for his wife, it being her birthday. Brown, on the impulse of the moment, insists upon sending to Mrs. Jenks a beautiful silver bag, with his compliments. Did he dig up trouble for himself? Maybe.

HEAVEN AVENGES (July 18).—The old widower stricken ill, his daughter Ynez takes his place in the orange grove. The rich owner of the grove while making his rounds, sees Ynez and is attracted by her beauty. A man of whims, he is in a measure infatuated with her. Being in poor health, owing to heart trouble, he is cautioned by his physician against undue excitement, hence none of his own household try to thwart him when he proceeds to fascinate the girl. Of course, his nature being capricious, he soon tires of the pretty senorita and the pledge he bestowed proves worthless. Fearing the scorn of her father, she leaves his house. Her former sweetheart tells her father of his suspicion and the old man goes to the orange grower, but he pleads in vain. It is then that both the boy and her father vow vengeance. Fate intervenes, however, for the man dies, a victim of heart failure. Later the poor girl is drawn back home where she finds a father's heart yearning for her return.

Among the Exhibitors.

Olathe, Kansas.—Weldon & Wilson have opened what is known as the Grand Theater Annex, joining the Grand on the south. It is an open air theater forty feet in width. The side walls and back will be of galvanized iron. The booth is fireproof. This new play house will seat 500 people.

Birmingham, Ala.—Wyatt Heflin of this city, acquired the Victoria Theater here recently, and is now the general manager of that place.

Brooklyn, N. Y.—Plans are being prepared for the erection of a new moving picture theater to be erected on Rockaway Avenue, near Blake Avenue, by Samuel Meyer, at a cost of $8,000.

Philadelphia, Pa.—F. B. Davis is taking estimates on plans for a moving picture theater to be built at 36th and Haverford Avenue.

St. Louis, Mo.—Plans are being prepared for the erection of a new German Theater to be erected here in Delmar Boulevard, and will cost $70,000.

Gillespie, Ill.—Work has begun on the erection of a new opera house one block east of Main Street. W. A. Hamilton is having the building put up.

Hedrick, Iowa.—Mr. J. E. Benton of this city, has opened his new moving picture theater to good business.

Newark, N. J.—At 400 Springfield Avenue, the Metropolitan Realty Company is about to begin the construction of a one-story brick moving picture theater at a cost of $18,500. Frederick Kern prepared the plans for the building, which is to measure 40 x 125 feet. The structure will be practically fireproof with re-enforced concrete roof and metal windows, doors and trim.

Bucell, Okla.—Messrs. J. W. Simpson, J. W. Hocker, George and Walter Brown, have leased the old Ferguson Hotel and will convert it into a moving picture theater.

Burand, Minn.—A contract has been awarded for the erection of a new opera house to be built here.

Pittsfield, Mass.—A new theater is being erected in Union Street in this city.

Wall Lake, Ia.—Plans have been prepared for the erection of a new opera house to be erected here by Architect James R. Cox of Eastherville.

Toledo, Ia.—A new opera house is being constructed here.

Creston, Ia.—Ed. Healey bought the Comet Theater.

New York.—Thomas W. Lamb, architect, is preparing plans for the erection of a new theater to be erected on the south side of 46th Street, for William Waldorf Astor, at a cost of $130,000.

Fort Wayne, Ind.—A new theater is to be erected here at a cost of $50.000.

Trenton, N. Y.—The Broad Street Theater Co., capital $100,000, inc. M. Hirshfield, New York City; H. Wahn, J. A. Heman, Trenton.

Norwich, N. Y.—Another new theater was just opened here.

New York, N. Y.—The Loman Contracting Co. has been awarded the contract for the erection of a theater on the northwest corner of Westchester and Bergen Avenues.

Sheridan, Wyo.—G. A. Secord has rented the building formerly occupied by the Sheridan Light Company and will fit it up for a moving picture show.

Baltimore, Md.—Another moving picture show will be built in the Northwest Baltimore Building.

Jacksonville, Ill.—W. A. Jacoby and V. R. Thompson will open the old Lyric stand with a new and first-class moving picture show. The building has been equipped with new opera seats and will accommodate about two hundred patrons, which is far below the number which the house will accommodate. A new 9 x 12 white plaster screen has been installed.

Kalamazoo, Mich.—The new Elite Theater, on South Burdick Street, will be opened July 15.

Reading, Pa.—James Graul, at 1641, is erecting a new picture theater here, and it will cost $3,500.

Texarkana, Ark.—Dr. J. W. Dickey is erecting a new airdome here.

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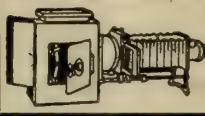
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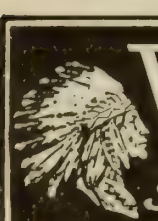
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RELIANCE.

AT CRIPPLE CREEK (July 17).—Belle Gordon, an orphan, finds an advertisement in the papers for a governess to apply to the Rev. Strong, at Cripple Creek, Col. She writes and has her fare advanced. Upon arriving there she finds the place consists of a crowd of disreputable miners and dance-hall girls. She learns that the advertisement was merely a trap to lure her out into the dance-hall of Martin Mason. She tries to get away but cannot. Dynamite Ann, one of the worst women of the place, remembering the time that she first came to Cripple Creek through the same sort of an advertisement, wishes to help the girl. Joe Mayfield, the United States Deputy Marshal enters, and, seeing Belle's plight, rescues her. He takes her away with him, and also Maggie, Mason's young daughter. He asks Dynamite Ann to go to his cabin to look after the girls. She accepts, grateful for the trust reposed in her. Reginald, a young dude from the East, dances attention on Maggie, while Joe Mayfield loses his heart to Belle. Joe is interested in a mine called the "Last Dollar," which is reputed to be worthless. Mason and his partner, Alvarez, discover gold in the mine and try to bargain with Joe for its possession. Joe refuses to relinquish it, and for revenge the Mexican takes up Joe's adopted child who is walking on the rocks and throws her down. As he goes up again Wahketa swings out on a grape vine and catches the child in midair. The next day Mason and Alvarez go down into the mine. Joe and Belle, coming down later, are surprised by them and tied hand and foot. Wahketa, who is also tied, manages to burn the cords off his hands and releases Belle and Joe. The three make their escape. A short time later, on the wedding day of Joe and Belle and Maggie and Reginald, Mason and Alvarez come and look in at the festivities. The wedding takes place and just as the guests are leaving the room, the Mexican shoots through the window at Joe, but Ann jumps forward and receives the bullet in her own heart. She dies in Joe's arms.

LOVE ME LOVE MY DOG (July 20).—While Jack is staying at a fashionable summer hotel, he often wanders off into the woods with his dog. One day he meets Rose, a pretty girl, who lives alone in a tiny cabin in the woods. He becomes quite friendly with her during the following few weeks. Finally he asks her to marry him and she consents. But his parents, who have discovered his friendship with the girl, refuse their consent to the match and insist that their son return home with them at once. The dog, who had often carried letters between the lovers, is now given a farewell note to Rose. The dog brings the letter to the girl, who is heartbroken when she reads that Jack is going away. The dog, seeing the girl's grief, refuses to leave her. Jack, waiting for the dog, becomes worried about him and against his parents' commands, he goes off in search of him. He finds Rose crying with her arms about the dog's neck. The sight makes him decide what to do; he will not return to the city, he will remain with the girl he loves. He goes to his father and tells him of his decision and is disowned. A year passes. Jack and Rose are now the parents of a baby. The dog, while rambling about, sees Jack's parents returning to the same hotel. He returns to the little cabin and takes one of the baby's shoes, and, carrying it to the hotel, he puts it at the feet of the grandparents. The little shoe tells its own story. Both the old people follow the dog and find a happy family grouped outside of the cabin. Realizing their son's happiness, they become reconciled to him and to his wife.

LUX.

THE EMPTY HOLSTER (July 5).—Dick receives a new revolver from his sweetheart as a birthday gift. Whilst stopping at a roadside spring to refresh himself, he loses it, but rides on quite unconscious of his loss. A tramp comes along, finds the revolver and attacks the mail carrier with it. Shortly afterward, Dick, returning to search for his revolver, finds the prostrate mail carrier, and is discovered by the sheriff. He is accused of murder and condemned to death, his empty holster branding him as the criminal. However, he is saved by the efforts of his charming sweetheart, who arrests the culprit with her own fair hands.

SPIFFKIN'S NEW JOB (July 12).—Spiffkins, a young man of fair promise, gets a job as a lamplighter. He is not very successful at lighting lamps, but succeeds in setting his native town afire in a highly efficient manner.

PONTO'S LITTLE JOKE (July 12).—This is a clever little trick film in which Ponto, a sagacious dog and two officious policemen entertain us in a lively manner. Ponto proves to be a very elusive character, and the policemen spend a very unpleasant quarter-of-an-hour seeking to arrest him.

CHAMPION.

THE CALL OF THE WEST (July 15).—This story deals with a Westerner, who comes into a fortune left by his uncle in the East. One clause of the will provides, however, that the legatee must live in the ancestral house in the East, otherwise the fortune is lost. Bill Smith accepts the conditions and goes East. He is soon settled in his new house, surrounded by every luxury money can buy. But these things do not appeal to Bill. He longs for the free life of the prairie. Naturally he is much sought after, owing to his wealth and new position. He gains the clubs, attends balls and receptions, where the idle rich are wont to congregate. Still he is far from happy.

One day at his club, Bill protects Edith Mason, a little flower girl from the insults of a half-drunken loafer. In the scrimmage the girl receives a blow. Bill takes her to her home in his auto. They soon become fast friends. Edith's mother is a consumptive. She receives a letter from her brother in the West telling her of his coming to New York to take her West with him, where it is hoped the climate would benefit her. Bill calls on Edith and is shown the letter. Much to his surprise he finds that the uncle is Pete Curley, his former friend and fellow cowpuncher.

Bill shows Pete the sights. As the time for the departure of his friends draws nearer, Bill's longing for the West grows stronger. He realizes that his new acquaintances tolerate him because of his wealth. This he proves by a clever ruse. After bidding good-bye to Pete and Edith, in whom he becomes very much interested, he returns to his home of luxury. He is very unhappy. The call of the West is too strong for him to resist. He writes a note to his lawyers, relinquishing all claims to the estate and rushes madly to the station, just in time to gain the little party, as they board the train for the West.

POWERS

GETTING EVEN (July 17).—Percy Jones takes his sweetheart Dollie Vaughn and her mother to the country during the heated period, and there the party meets Hank Hawkins and Ezra Jackson, farm laborers. Percy lords it over the husbandmen, and the city people make the pair the butt of many a joke.

Percy and Dollie go boating and espy the farmers working on the shore. They concoct a little scheme and it works admirably. They pretend that the boat is sinking and shout for assistance. Hank and Ezra hear their cries and rush to the water's edge. Hank divests himself of his shoes and hat and swims to the boat only to be laughed at by the city lovers. He swims to the dock and vows vengeance after relating his humiliation to Ezra.

A few days later Percy and Dollie go rowing again, and the boat springs a leak and is sinking fast. The occupants are frantic and their shouts are heard by Mrs. Vaughn. She rushes to the lake, sees their predicament and runs for assistance. Ezra and Hank are working and decline to contribute again to the enjoyment of the city people. The mother is frantic and appeals to Hank on her knees. He again plunges in and saves Percy and Dollie. Dollie sees the contrast between Percy and Hank and falls genuinely in love with Hank. The latter leads her up to a declaration of love and then shows her the picture of an actress, telling her it is a picture of his sweetheart. She is piqued and orders Percy to take her home. The closing scene is at the railroad station with the people from the city aboard the train, bound for home, and the young country youths evincing gratification at having gotten even with their visitors.

SOLAX.

SLIPPERY JIM (July 17).—Faith Merrill, a young girl who has been strictly reared, meets and loves a stranger, a handsome, dare-devil fellow whom all like, as soon as he drops in their midst. The couple marry. Ideal happiness follows until Faith, accidentally learns that the man she worships is a member of a robber gang, wanted by the police. Deeply as she loves her husband, his duty as she sees it, is to give himself up and take his punishment.

The girl finally staggers from the room, after a dramatic scene with her husband. Jim thinks that she has gone to prepare for their voyage. Not so. Reaching the upper floor, the girl enters her bedroom. Inside the door she falls on her knees, and prays to God to save her husband's soul. She takes down the receiver, telephones the police department, and gives up her idol to the law. This she does with a broken heart, but with an inward conviction that only by this hard method can his salvation be accomplished.

Jim, waiting below in blissful ignorance, is presently surprised by the police, shows fight, is wounded, and is arrested after a very effective fight. A year later, Faith, in an agony of expectation and love, waits. Jim has that day been released. Will he forgive? During his year's imprisonment, he has persistently refused to see his wife. Love conquers. Jim rushes in, catches her to his heart, kisses her repeatedly. His better nature has conquered. He tells her he has forgiven and that his life shall henceforth be worthy.

Presently Faith, on some pretext, leaves the room. Jim moves about gazing at the loved familiar objects about the room. Finally he seats himself before the open grate fire and becomes lost in thought.

Faith softly enters with a sleeping infant clasped in her arms. Unheard by Jim she approaches him and lays her hand upon his head. Jim, smiling, catches her hand, and presses it to his lips. Then he looks at her and springs to his feet, his hands clenched. Spellbound he gazes, until the truth floods his soul. Completely overcome, he falls to his knees and clasps the tiny hand of his child. The other arm he clasps about his wife's waist and buries his face in her soft gown. "Slippery Jim's" redemption is complete.

THE FOUR FLUSH ACTOR (July 19).—This story deals with the adventures of a "ham actor," who tries to "make good" in moving pictures. This Ham comes into the studio and assures everyone, including the directors, that he is the "real thing." He starts to do things. He not only gets into trouble with the cameraman and everyone else, but makes a general nuisance of himself.

The film shows, besides its ludicrous story, many of the methods in film production. This is one of the scenes, which is characteristic of the story: A Seaside Scene—The Ham, in summer costume. The leading lady also in summer costume. Three girls in bathing suits, listening to orders—then step out of the picture. The Ham is supposed to flirt with the leading lady—makes her acquaintance—then he hears a cry of help—he bravely goes after one of the supposedly drowning bathing girls, but he trips and turns a somersault—and soon is in need of assistance himself. They drag him out, roll him on a barrel and there's an end of his moving picture career.

IMP.

HEARTS IN CONFLICT (July 15).—Andrew and David, brother fishermen and life-long friends, start for the fishing banks, but before their destination is reached their boat is wrecked and David is drowned. Andrew returns home a sad man, determined to do all in his power for David's daughter, Angelina, whom he adopts, and in time comes to love as dearly as his own child, Elinor. The years pass, and the two girls, who seem sisters in reality, are approaching womanhood. Elinor and Ralph, who is known as the village flirt, are sweethearts, but her father does not trust the young fellow and forbids his daughter to receive his attentions. She, in order to blind him, plans to have Ralph make love to Angelina. He agrees to this, and later discovers that the foster sister has in reality won his heart.

Elinor, surmising this, sends Ralph a note asking him to meet her. This, through chance, falls into the hands of Angelina, and she, to test his fidelity, has it delivered to Ralph. She decides, however, to be an unseen witness at the meeting.

Ralph explains to Elinor that his heart is now entirely her sister's and he intends making her his wife. Elinor, realizing her plot has indeed been successful, throws her arms about him and pleads with him not to forsake her. All this is seen by Angelina, though she cannot hear the conversation. She is stunned by the revelation and reproaches Ralph for his perfidy, and refusing to listen to his explanation, rushes away to the shore. Arriving there, she extends her arms appealingly toward the water, begging her father to take her to his home, when to her overwrought mind, she seems to see her father's image rising from the water, urging her to come to him. And she blindly walks through the waves towards him.

Ralph, fearing Angelina will be drowned, throws Elinor from him and dashes after his sweetheart. He reaches the shore and rushes into the water, seizes his sweetheart, and bears her safely to land. Here his presence restores her to a normal condition, and, after all is explained, she forgives her lover and promises to be his wife.

WINNING THE LATONIA DERBY (July 18).—Luther Clews, a Kentucky gentleman of the old school, finds himself in financial difficulties. His son, Howard, owns Queen Bee, whom the father and son expect to retrieve the family fortune, as she is entered in the famous Latonia Derby. Young Howard has lost heavily on a previous race, and without his father's knowledge has given his note for $5,000 to Doc Martin, an unscrupulous pool-room owner doing business in Lexington, Ky.

Martin, knowing the great value of Queen Bee and thinking that if she were scratched, his own, Eagle, would win the Derby, induces young Howard to give him a mortgage on Queen Bee to secure the note. The day Howard is to ship his horse to Latonia, Martin forecloses. At this juncture, Howard's fiancee buys an interest in Queen Bee.

Martin secures the assistance of a friend who endeavors to poison the animal in order to prevent her entry in the race. The plot is foiled by Howard, who is secretly watching his pet. The race is run, Queen Bee is victorious, and fortune again smiles on the Clews family.

BUILDING A CHURCH IN A DAY (July 20).—Eight hundred persons worshipped one night recently in Elbethel Methodist Church, in Spartanburg, S. C., which was completely built in a day. The first nail was driven at 6 o'clock in the morning by Mayor A. H. Kirby, who said the edifice was handsomer than the first Methodist Church which required a year to build.

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o'clock the mission heads were installed, the aisles carpeted, the altar placed and decorated with flowers, and a piano was in place in the choir loft. During the day the work excited the interest of many people and it is estimated that fully 18,000 persons visited the spot and watched the progress of the erection of the building.

THE FOREIGN INVASION (July 20).—Michael Dolan has been long enough in this country to imbibe American national sentiment and he resented having to purchase whiskey at a saloon kept by a smiling Dago. His resentment was intensified by some newspaper statistics that he read dealing with alien immigration.

Dreaming a dream, he witnessed the curious spectacle of people of various nationalities taking active part in public affairs. For example: He sees the Asiatic in control. In other words, the Yellow Peril has led to officering the country by Japanese men. Other nationalities, in the garbs of their countries, also appear in this picture, much to the horror of Michael, who has to endure the greatest agony at the grotesque sights he sees in his dream.

Of course, he awakens from his dream and, getting down to the stern realities of life, is sent to the wash tub by his wife, who admonishes him against excessive drinking and idle newspaper reading.

NESTOR.

THE FLOWER OF THE FOREST (July 8).—Jim Fielding, a venturesome, but selfish young man, is at the head of a hunting expedition. To show his friends how little he cares for danger, he leaves them behind and is soon lost in the woods. For two days he staggers hither and thither, vainly trying to find a passage out of the dense and seemingly endless forest. At last, his supplies gone, his strength deserts him, and he falls unconscious to the ground.

Wanda, an Indian maiden known as "The Flower of the Forest," goes out to gather fagots and comes upon the prostrate form of Jim, who revives under her tender ministrations. Later he's carried to the Indian camp.

In a couple of weeks, Jim is completely restored to health, and is eager to return home. The Indians, however, have other plans and detain him. Fretting under this enforced imprisonment, he silently watches his opportunity to escape. The psychological moment comes when the Indians, en masse, go hunting, leaving Jim and Wanda alone. The man makes violent love to the girl, who believes him implicitly. She guides him to safety and is then brutally told to go back whence she came.

Basil Russett, an old settler, takes the young man to his shack. Bella, his daughter, looks upon Jim with favor. Her mother disapproves, stating that the stranger has an evil eye. Meanwhile, Wanda, assisted by old Russett, reaches the settler's humble dwelling, where Jim is unmasked and unceremoniously put out of the house.

A GENTLEMAN OF FORTUNE (July 10).—Phil Willing, though possessed of a good heart, becomes the leader of a band of outlaws. The evil life he leads is not to his liking, and he yearns to become a respectable citizen. When Margie Billings, the sheriff's little daughter, crosses his path, Phil resolves right there and then to cut loose from his companions. At church, the following Sunday, he is recognized by a visiting deputy and promptly taken to jail. Little Margie pleads for him, but to no avail. The outlaws, free from Phil's restraining hand, go on a rampage. They successfully rob the sheriff's home, the mistress being an invalid and alone with Margie. The little girl manages to reach the deputy, who is keeping watch outside of Phil's cell, and apprises him of the robbery. The deputy and other men immediately give chase to the desperadoes. Margie finds her mother in a faint and rushes out in search of aid. Phil comes to her mind, and, with the forgotten jail key, she lets him out. The freed man rides like wind to the nearest doctor and, on his return to the sheriff's home, is re-captured by the posse who have also caught the fleeing robbers.

Thanks to little Margie, the sheriff deals kindly with Phil, who is escorted to the State line and told to ride ahead and ride fast.

YOUNG WILD WEST CORNERED BY APACHES (July 12).—Starlight, a beautiful Indian girl, is betrothed to Young Bull, the chief's son, whose love she does not reciprocate. Young Wild West comes in the nick of time and saves Starlight from the clutches of her savage adorer. The girl gladly joins the Americans' camp.

Young Bull, vowing revenge, lies in wait for Young Wild West. They meet and a terrific hand to hand combat ensues. The Indian brave is vanquished; his recital makes the old chief rage with anger, which causes him to command the Indians to bring back the girl at any cost.

Notwithstanding the Americans' watchfulness, the redmen succeed in carrying out their chief's mandate, but Young Wild West is not to be denied. With a few of his followers he gets on the trail and retakes Starlight. This causes the Indians to go on the warpath and a big battle follows. Young Wild West and his sweetheart, Arietta, hold many braves at bay until their ammunition is gone, and then, just as they are being captured, his friend come forth with Young Bull in tow. An exchange of prisoners is soon made and peace restored. Starlight returns to the American camp.

REX.

THE GREATER LOVE (July 11).—He loved his invalid wife, but he was just a little impatient at her illness. He took her out West, and life for a while was pleasant and carefree, only a little monotonous. Once he strayed away and met—her. She was a sweet girl, young and pretty and—flirtatious. They chatted for a minute, a minute that was as old as the world, and he left her.

He went home that night, and even the news that his wife was feeling much better and was even able to walk around didn't fill him with a great deal of joy. The other woman was on his mind and in his heart—and a battle raged in both.

He saw her again, and the appeal of each to each was strengthened and increased. Then one day his wife saw them together. She loved her husband, loved him! She saw, and understood. She saw, and felt, and knew that she was the obstacle to his happiness. And she loved him too much to desire to continue to be that.

So that night, after making her peace with herself and her God, she took the medicine that meant life to her and threw it away. And as she had lived for him alone, she died for him.

Perhaps the other two never knew the sacrifice and the price of their happiness. Perhaps they were wrong and she right, or she the most wrong of the three, but to-day there is a happy home where love is throned, and the grave of a heroine is the reason.

THE MOTHER HEART (July 14).—Her child died, and her heart hungered for the lost-loved mite. One day she saw a woman, with lines of toil and care on her face, carrying a baby. She became a friend of the baby—and its mother. The father of the child was brutal, a drunkard, and almost inhuman. The bereaved woman eventually earned the child, and took it to her heart.

GREAT NORTHERN.

CIRCUMSTANTIAL EVIDENCE (July 13).—A girl employed in a restaurant is annoyed by the attentions of a customer. A waiter, to whom she is engaged, comes to her aid. By way of retaliating, the customer slips his pocketbook, containing some notes, into the waiter's coat, and returns a little later, simulating furious indignation, and declaring that he has been robbed. The proprietor has his staff searched, the pocketbook is found, and the waiter, despite his protestations of innocence, is led away, and, in due course, tried and sentenced to imprisonment. The girl he loves is dismissed from her employment, being regarded as an accomplice, and she is reduced to begging. She attracts the attention of the young lawyer who defended her lover, and who has been trying for a long while to prove the prisoner's innocence, of which he is firmly convinced. The barrister listens sympathetically to the girl's story, and takes her to a hotel to give her some refreshment. While there they overhear a man in an adjoining room tell his friends of his exploit, and how he got an innocent man penal servitude. The incidents of the story strike the two listeners as familiar; they go into the next room, and the girl recognizes the customer. He is arrested, and in a pathetic scene at the prison, the victim is told that he is free.

MOVING PICTURES (July 13).—A moving picture story is to be enacted in a country lane. In it two vagabonds are to stretch a rope across the road, and so cause a motor to pull up and then rob the occupants. Constable Smith sees the preparations, and not fully understanding the truth of the matter, waits until the occupants of the motor have been forced to descend by the hooligans. Then, with a bravery worthy of a better cause, he dashes forward and seizes the men. Expostulations are of no use until he is led down to the camera, when he understands how he has been "guyed." Some time after, he sees the announcement of a picture theater to the effect that the picture in which he appears will be shown. With his wife he goes and there sees himself on the magic screen. Unable to control himself, he starts laughing, and so contagious is it that soon everybody else is joining in with him.

REPUBLIC.

THE OCTOROON'S SACRIFICE (July 22).—There are many and varied tales told of hardships and cruelties in the South before the war. In spite of the nobility of the genuine Southern families, there were many alien slave holders whose treatment of the slaves was anything but laudable.

The beautiful Octoroon was the property of an unscrupulous French adventurer, whose son was a typical "chip of the old block." After being accosted time and again with insulting propositions from both father and son, she finally runs away and, by a clever ruse, evades the bloodhounds and negroes that have been put on her track.

About this time Eveline, a little Southern beauty, in a teasing mood jumps into a rowboat to evade the caresses of her sweetheart, Frank Lee. As the boat nears the center of the stream she laughingly waves to her sweetheart on shore and in so doing loses her oars. In an effort to regain the oars, the boat is capsized, and the girl is thrown into the stream. The Octoroon who is hiding in some bushes nearby, sacrifices her chances of freedom by leaping into the water and rescuing the young girl.

Eveline becomes very fond of her and finally persuades her father to buy the Octoroon from her French owner. The young Frenchman when he meets Eveline falls madly in love with her in spite of the fact that the young lady shows her preference for Frank Lee, a handsome young Southerner.

The Frenchman, through his father, manages to almost ruin Eveline's father, and when all honorable methods of love-making have failed to win Eveline, he does not hesitate to threaten her father with ruin unless she accepts him. The Octoroon hears of this and thinking to save Eveline by sacrificing herself, she makes an appointment with her former master and, during a struggle, the man is thrown over the cliff and is dashed to pieces on the rocks below.

Young Lee is accused of the murder on circumstantial evidence and is locked up in the County Jail. In the meantime, the Octoroon, weak and ill from exposure, comes to the hut of a poor "white trash" family—here she learns that young Lee is being held for the murder of the Frenchman, and in spite of her weakened condition and the fear that she might again fall into the hands of her former owner, she braves all dangers and, appearing before the authorities, confesses how the young Frenchman came to his death.

Her sacrifice brings happiness to two loving hearts and peace to her before she dies, as the result of her painful experience.

NEW YORK FILM COMPANY.

LIGHTS AND SHADOWS OF CHINATOWN (July 15).—Maud Nelson is a widow, and her millions have drawn a score of lovers. But to no one will she give her love, for in each one she sees a fortune-hunter, and love alone, would tempt her to get married the second time. William Wright comes into her life, and Maud is satisfied at the first meeting that this man is to be her second husband. But Wright has no fortune, and his pride forbids him to marry the rich lady, as long as he cannot offer her an equivalent fortune.

Maud's brother, Charles, sees that Wright is a dangerous opponent, for while his sister is alone, she is always ready to give him money. As an habitual smoker of opium, Charles' energy for work is gone and he spends his time in the opium dens of the Chinese. Finally, Maud is dissatisfied with the steady appeal for money, and she tells him to find work, as her patience is at an end.

He takes this very quietly, but swears to be revenged. He has not long to wait for the opportunity. Maud, who does not wish to idle her life away, joins a mission for converting the Chinese. One of her scholars, Chin Chen, falls violently in love with her. One afternoon he proposes to her, but Maud turns him away. Mr. Wright meets her after the lesson, accompanying her home, then returning to his own abode.

Chin Chen, who has followed, now knows who the favored one is. Going to the opium dens, he finds Charles, who is trying to kill his disappointment by getting drunk, The Chinaman sends Charlie to Wright, offering to sell him a gold mine which has been salted. Wright falls into the trap and buys the mine. Wright, who now imagines himself a wealthy man, writes to Maud, explaining to her the change in his circumstances, and asks for her hand. The men who furnished Wright with the capital discover the theft. Wright is arrested. Maud discovers the sad news through a notice in the newspaper. While still alone she has a visit from Chan-Lus, the secretary to Chin Chen, who urgently begs for an interview. He informs her that his master alone has the power of uniting her with Mr. Wright, as he alone knows the true details of the transaction. Maud condescends and follows him.

He leads her through dens and drinking places, and at last through subterranean passages, through opium dens, until they arrive at the artistically furnished rooms of his master. Maud, with the hope of finding her beloved, finds herself with Chin-Chen, who claims her as his prisoner. She draws her revolver to defend herself. But she is not able to pull the trigger. From an invisible hole in the wall opium is blown into her face, and Maud sinks to the floor, overcome.

In the meantime, Charles is notified that his sister has been coaxed into the nets of the Chinese. His conscience chides him, and he hurries to the police, telling them how he swindled Wright. Mr. Wright is given his freedom, and with a number of policemen, Wright and Charles start for the place where Maud is held prisoner. In the scrimmage Charles is shot and mortally wounded. Wright finds Maud in an out of the way hiding place. He is just about to embrace her when they are called to the dying Charles. He is forgiven by those to whom he has done wrong before he passes into eternity.

GEM.

UNDER TWO FLAGS (July 9) (First Reel).—Bertie Cecil is a member of England's nobility and of the National Guardsmen. He finds particular diversion in innocent flirtations with married women. Lady Guinevere likes him in a silly sort of way, and determinedly resolves to keep the romance from her husband's observation.

Bertie's brother Berkeley, loses heavily at gambling and asks Bertie for financial assistance. Bertie patiently but sadly explains that he cannot meet his own debts. At nine o'clock that night Lady

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Guenevere visits Bertie in his home. Berkeley goes to a Jew money-lender, offers a note for sufficient money to cover the deficit, and signs his brother's name, endorsed by a friend, Lord Rockingham.

A little later the last slim vestige of Bertie's fortune is wiped away. Rockingham's eight-year-old sister comes to him and offers him some gold. Bertie tells her he cannot accept the money, and that when she has grown to womanhood she will know the reason. He asks for the little enamel box in which she has carried the gold pieces as a memento, and receives it just as he is summoned by a messenger to Rockingham's quarters. He finds Lord Rockingham and the Jew money-lender, with the forged note. Rockingham pleads with him to deny the charge, and explain where he was the night the note was executed. If Bertie speaks, he must soil a woman's name; if he spares her, his silence must be accepted as admission of his guilt. He keeps his silence and his faith with Lady Guenevere.

It is only a few minutes later, when the Jew attempts to place the handcuffs on him, that he realizes he is under arrest. However, he escapes and goes to Africa and engages under the French flag.

Second Reel.—Cigarette, soldier of France and daughter of the army, loves Bertie. He looked upon her wild dances and riotous revelries with a little disgust and a great pity.

Ten years he had lived under the French flag and the African sun. But the memory of before still lived and lingered with him. To Africa came a party of tourists from England. They visited the barracks. Among the women in the party was a sweet, young, beautiful slip of a near-woman. She was to Bertie a link of the past, a vision of the happy yesterday that had died. He was to her—only a soldier of France. But somehow they became acquainted, and somehow she became interested in him.

And Cigarette saw it all. When he fell wounded in battle, Cigarette dragged him from the red field to a shack in the outskirts. And through the long, black night she nursed him. Then, faintly, feebly, she heard his voice and a name. Eagerly she listened, her heart beating a prayer—the only prayer her being was ever known to make. But the whispered name was the name of the other. She choked the sob and flew from the tent, that he might never know.

One day the English woman saw the little enamel box, now rusty, battered and tarnished. She saw it, and started and stared, and asked him where and how he obtained it. He related the incident—and she told him it was she!

She explained that Lord Rockingham was with her in Africa, and begged him to stay until her brother returned to the house. With a sudden, startled fear he begged her not to disclose his presence, and flew from hers.

Once, on a street in Algiers, he looked into his brother's face. He greeted Bertie with a vague, trembling fear. But Bertie told him to leave Africa with his title and his honor, return to England and live his life according to them.

An irresistible something drew him back to the woman. The colonel of Bertie's regiment saw him come from the house, and in jealous rage demanded to know why he had gone there. Bertie was silent. The colonel sarcastically insinuated that the aristocrat was cold to her equals, and carried on her midnight intrigues with the blackguards of his camp. A moment after the deed, Bertie realized that he had struck him.

He was court-martialed, found guilty, and sentenced to be shot on the morrow. Cigarette heard, and, frantic with grief and dismay, she ran up the street—and stopped to peer into a face. The face was the face of Bertie. She stopped him and excitedly told him all, and learned he was Bertie's brother. To her the boy confessed all, and not waiting, she had him write his statement, snatched the paper and dashed off for the marshal's tent.

Her story was told and proved. The stay of execution of sentence was given her, and she resumed her break-neck ride. She rode into the scene of the execution just as the command was given to fire. Her shouted "Stop, in the name of France!" came a moment too late. The command had already been given, and the guns were speaking their dirge. But even fleeter than the leaden death, she hurled herself from her horse, in front of Bertie. After the first moment of dull, despairing astonishment, he realized that she had sacrificed her life for him, realized in the last chapter all the devotion and integrity of her love. Slowly he dropped his head until his lips met hers. But the long-longed-for sweet had come too late, and the victory of her love was too late to be anything but defeat. Once she smiled, a sweet, fleeting smile of triumph, and in the kiss that she had hoped and lived for, she died.

In England Bertie and Guinevere sat together. Sadly they smiled at each other. They were thinking of a distant grave, the human cost of their happiness.

MAJESTIC.

THE LOST MESSENGER (July 9).—Tom Saunders, messenger for the First National Bank, is a hard-working, steady fellow, who lives happily with his young wife and little baby. Thus, the surprise of his many friends and business associates is great when he suddenly disappears, leaving his wife and babe alone and penniless. His wife struggles along as best she can, but is finally forced to give up her home and live in absolute poverty. To add to her troubles, the baby is taken seriously ill. The doctor, who is working to save the child's life, is also interested in a case at the hospital of a watchman who has been badly injured by thugs while on duty at the docks. The watchman recovers his health, but his strange actions interest the doctor, who is surprised to find a picture of the mother of the child he is also attending, in the case of the man's watch. The watchman proves to be Saunders who disappeared so strangely years before. Overwork had brought on an attack of aphasia, and he had been working as a watchman, entirely ignorant of his own identity. His recovery is followed by a complete return to health of his child and the little family is happily united once more.

Among the Exhibitors

Dayton, Ohio.—The Electric Theater Advertising Company, Dayton, advertising; to be shown on curtain in picture houses; $10,000; 1,000 shares of $10. Guy A. Edwards, Glenn H. Stibbs, Jesse Ware Recher, Edna May Recher and George P. Weed.

The Pelican Club, of Dayton, Ohio. Frank Winner and others.

Enid, Okla.—Delmar Theater Company, of Enid. Capital stock, $2,000. Incorporators: Claude J. Pelton, Albert Loewen and Ben S. Fagan, all of Enid.

Chicago, Ill.—De Luxe Theater Company. Capitalized at $5,000. Incorporators: Charles K. Lambert, Walter N. White, Robert McCormick.

Hattiesburg, Ala.—Lomo Circuit, Hattiesburg, Forest county. Capitalized at $50,000. Charles Lohmann, V. J. Molliere and others. The company will operate moving picture shows.

Clarksburg, W. Va.—Clarksburg Theater Company, Clarksburg, W. Va.; theatrical enterprises. Capital stock, $40,000. Incorporators: Edward L. Moore and R. Robinson, Wheeling, W. Va.; E. C. S. Holmboe, R. C. Lafferty and George A. Murray, Clarksburg, W. Va.

Macomb, Ill.—Joe Blume, manager of the Gem Theater here, has leased a lot on South Randolph Street, and opened, on May 2, an airdome for the coming season. He has secured a large tent, which has a seating capacity of 800.

Rochester, N. Y.—A new picture theater will be erected here on Lyell Avenue, near Angle Street, by the Casion Amusement Company.

Chicago, Ill.—The Lincoln Belmont Theater Company. Capital, $150,000. John P. Price, Martin C. Anderson, Theodore Johnson.

Grand Rapids, Wis.—The Bijou Theater, the new moving picture theater, has just opened to the public.

Perry, Ia.—The Perry new airdome has just opened to the public.

New York.—A new theater is being erected on 48th Street by Edward B. Corey, and leased it to John Cort.

Boston, Mass.—Temple Theater Co., capital $250,000. Incorporators, William D. Bradstreet, C. Edwin Jennings, Edward C. Hall, and others.

Escanaba, Mich.—The Grand Theater of this city, was recently sold by James C. Tolan to C. S. Sullivan and John J. Hines, and after alterations and improvements are made will be opened to the public by the new owners.

Sheridan, Wyo.—Plans are being prepared for the erection of a summer theater here.

St. Joseph, Mich.—Mr. W. S. Bastar purchased the airdome here.

Leon, Ia.—E. D. Bean is now owner of the Idle Hour Theater.

Hampton, Ia.—The Hampton Amusement Company of Hampton, authorized capital stock, $6,500. The incorporators include F. A. Bailey, N. W. Werloss and C. Haney.

Milwaukee, Wis.—The American Theater Co., Incorporated, capital $4,000. Incorporators, J. C. Lyman, E. H. Hirmke, Fred Luling.

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MOVING PICTURE OPERATOR OR MANAGER—A trustworthy man. European experience. HASLWANTER, R. F. D. No. 2, Somerville, New Jersey.

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WANTED—Experienced cameramen in all parts of America to cover current events. Wire immediately ARGUS WEEKLY, Los Angeles, California.

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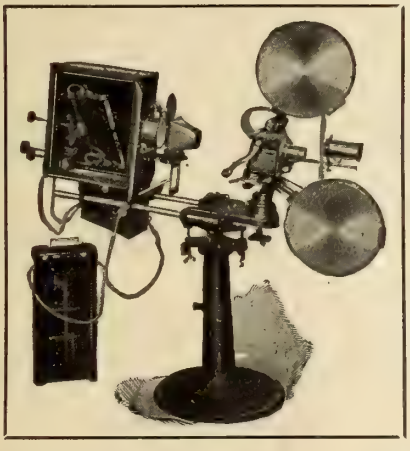

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AMERICAN.

July 1—The Girl Back Home (Dr.).....
July 3—An Hour of Terror (Dr.).....1000
July 4—Under False Pretenses (Dr.).....1000
July 6—The Fall of Black Hawk (2 reels, Hist.)1000
July 10—The Fall of Blackhawk (2 reels, Hist.)2000
July 11—The Vanishing Race (Dr.).....1000
July 15—The Fatal Mirror (Dr.).....1000
July 8—Where There's a Heart (Dr.).....1000
July 10—The Fall of Blackhawk (2 reels) (Hist.).....2000
July 11—The Vanishing Race (Dr.).....1000
July 15—The Fatal Mirror (Dr.).....1000
July 17—In the Nick of Time (Dr.).....1000

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

June 22—On the Warpath (Dr.).....
June 25—His Message (Dr.).....
June 29—The Colonel's Peril (Dr.).....
July 2—The Sheriff of Stony Butte (Dr.).....
July 6—The Restoration (Dr.).....
July 9—Reconciled (Dr.).....
July 13—Just in Time (Dr.).....

CHAMPION.

June 12—A Western Child's Heroism (Dr.).... 950
July 1—Pat's Breeches (Com.).....
July 1—Little Old New York (Hist.).....
July 8—The Gypsy Bride (Dr.).....
July 15—The Call of the West (Dr.).....

COMET.

June 17—The Plucky Ranch Girl (W. Dr.).....1000
June 22—The Tale of a Rubber Boot (Com.)... 925
June 24—A Realistic Rehearsal (Com.)..... 750
June 24—Street Carnival in Jacksonville (Sc.).. 200
June 29—A Wild Rose of the Hills (W. Dr.)..1000
July 1—Jenks and His Motor Boat (Com.).... 500
July 1—New York Catholic Protectory (Edu.) 500
July 6—A Heroine of Pioneer Days (Dr.) 975
July 8—The Poughkeepsie Intercollegiate Regatta (Sporting).....1000
July 13—Lights and Shadows of Old Kentucky (Dr.).....1000
July 15—Reggie Breaks the College Rules (Com.).....1000

ECLAIR.

June 30—Willy Wants a Free Lunch (Com.)..
June 30—Picturesque Portugal (Sc.).....
June 30—Woman's Work (Edu.).....
July 2—The Holy City (Biblical).....
July 4—Hearts and Memories (Dr.).....
July 7—For Love (Dr.).....
July 7—Arabian Theatres (Edu.).....
July 9—A Double Misunderstanding (Com.-Dr.)
July 11—The Cedarville Scandal (Com.).....
July 14—Artful Contran (Com.).....
July 14—Across the Caucasus (Scenic).....
July 16—The Dreamers (Dr.).....
July 18—That Loving Man (Com.).....
July 21—Rizzio (Dr.).....

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..
June 18—Hill Folks (Dr.).....
June 25—The Reason (Dr.).....
July 2—The Medal of Honor (Drama).....
July 9—Under Two Flags (2 reels, Dr.).....

GAUMONT.

June 20—By the Zuyder Zee (Com.).....
June 25—The Auto Smash-up (Dr.).....
June 27—When Money Isn't Money (Com.-Dr.)
July 4—Written in Blood (2 reels, Dr.).....
July 9—The Lion's Revenge (Dr.).....
July 11—Love's Floral Tribute (Dr.).....
July 16—Love's Surest Proof (Dr.).....
July 18—A Mid-Channel Romance (Dr.).....

GREAT NORTHERN

June 22—Painter and Peasant (Dr.).....
June 29—How to Make a Reputation (Dr.).....
June 29—A Bath With Consequences (Com.)...
July 6—The Two Sisters (Dr.).....
July 6—Copper Industry In Spain (Edu.).....
July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..

IMP.

June 29—Portugese Joe (Com.-Dr.)..... 400
July 1—Love, War and a Bonnet (Dr.).....1000
July 4—Betty, the Coxswain (Dr.).....1000
July 6—Home Again (Com.)..... 600
July 6—Printing and Engraving U. S. Government Stamps (Edu.)..... 400
July 8—The Parson and the Medicine Man (Dr.).....1000
July 11—Caught in the Flash (Com.-Dr.).....1000
July 13—The Wrong Weight (Com.)..... 600
July 13—In and Around Chicago, Ill. (Topical.) 400
July 13—Governor Wilson At His Summer Home (Topical).....
July 15—Hearts In Conflict (Dr.).....1000
July 18—Winning the Latonia Derby (Dr.)....1000
July 20—Building a Church in a Day (Voc'tl.) 400
July 20—The Foreign Invasion (Com.)..... 600

LUX.

May 31—Arabella Works Too Hard (Com.)....
June 7—After Many Years (Dr.)..... 950
June 14—What An Ass (Comedy)..... 514
June 14—Music Mad (Comedy)..... 453
June 21—The Gambler (Dr.)..... 948
June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393

ITALA.

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Feb. 3—Anarchical Attempt (Com.).....
Feb. 10—Toto, Door-Keeper (Com.).....
Feb. 10—Hunting Ducks (Sporting).....
Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

June 30—Getting Rich Quick (Com.).....
July 2—The Flat Upstairs (Com.).....
July 2—The Burglar Alarm Mat (Com.).....
July 7—The Cook Came Back (Com.).....
July 9—The Widower's Widow (Com.-Dr.).....
July 9—Father's Bust (Com.).....
July 9—The Lost Messenger (Dr.).....
July 14—Father's Bust (Com.).....
July 14—The Widower's Widow (Com.).....
July 16—In Her Brother's Defense (Dr.).....

MILANO.

July 13—The Wolf's Prey (2 reels) (Dr.)....

NESTOR.

June 12—The Squatter's Child (Dr.).....
June 14—The Girl and the Sheriff (Dr.).....
June 17—The Bandit of Tropico (Drama).....
June 19—The Land of Might (Drama).....
June 21—Beneath Western Skies (Drama)....
June 24—The Dawn of Netta (Dr.).....
June 26—Reaping the Whirlwind (Dr.).....
June 28—Young Wild West Leading a Raid (Dr.)
July 1—When Hearts Are Trumps (Dr.).....
July 3—Hard Luck Bill (Com.).....
July 5—Young Wild West on the Border (Dr.)
July 8—The Flower of the Forest (Dr.).....
July 10—A Gentleman of Fortune (Dr.).....
July 12—Young Wild West Cornered By Apaches (Dr.).....

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

POWERS.

June 22—Two Gay Boys (Comedy).....
June 26—Their One Day's Work (Dr.).....
June 26—The Helping Hand (Com.).....
July 3—The Coming Generation (Com.).....
July 5—Mates and Mis-mates (Dr.).....
July 10—Tangled (Com.).....
July 10—A Leap Year Delusion (Com.).....
July 12—Her Life's Story (Dr.).....
July 17—Getting Even (Com.).....

RELIANCE.

June 8—Kaintuck (Dr.) .....
June 12—A Day at the Zoological Gardens (Edu.) .....
June 15—Virginius (2 reels, Dr.).....
June 19—One Man's Love (Drama).....
June 22—The Forbidden Way (Drama).....
June 22—The Pelican (Edu.).....
June 26—Votes for Women (2 reels) (Dr.)....
June 29—Before the White Man Came (Dr.)....
July 3—A Man's Duty (Dr.).....
July 6—Rip Van Winkle (Dr.).....
July 10—Grandpa (Dr.).....
July 13—The Toy 'Phone (Dr.).....
July 17—At Cripple Creek (Dr.).....
July 20—Love Me, Love My Dog (Com.-Dr.)...

REPUBLIC.

June 4—Reparation (Dr.).....
June 8—A Western Triangle (Dr.).....
June 8—Beautiful Palo Duro (Scenic).....
June 11—Was He a Suffragette? (Com.).....
June 15—A Shadow of the Past (Dr.).....
June 18—The Serpent (Drama).....
June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.) .....
July 22—The Octoroon's Sacrifice (Dr.).....

REX.

June 16—The Diamond Path (Drama).....
June 20—The Power of Thought (Dr.).....
June 23—The Voice of the Millions (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 30—Looking Backward (Dr.).....
July 4—A Prophet Without Honor (Dr.).....
July 7—The Unknown Bride (Dr.).....
July 11—The Greater Love (Dr.).....
July 14—The Mother Heart (Dr.).....

SOLAX.

June 21—Indian Summer (Comedy).....
June 26—Love's Railroad (Com.).....
June 26—Planting Time (Com.).....
June 28—The Call of the Rose (Dr.).....
July 3—Father and the Boys (Com.).....
July 5—Between Two Fires (Dr.).....
July 10—Winsome But Wise (Com.).....
July 12—Hotel Honeymoon (Com.).....
July 17—Slippery Jim (Dr.).....
July 19—The Four Flush Actor (Com.).....

THANHOUSER.

June 28—The Professor's Son (Dr.).....
June 30—Doggie's Debut (Dr.).....
July 2—Out of the Dark (Dr.).....
July 5—Ma and Dad (Com.-Dr.).....
July 7—The Portrait of the Lady Anne (Dr.)..
July 9—Pa's Medicine (Com.-Dr.).....
July 9—The Hazers Hazed (Com.).....
July 12—Nursie and the Knight (Com.-Dr.)....
July 14—The Finger of Scorn (Dr.).....
July 16—Vengeance Is Mine (Dr.).....
July 19—The Ranchman and the Hungry Bird (Com.-Dr.).....

VICTOR.

June 14—Not Like Other Girls (Com.).....
July 12—In Swift Waters (Dr.).....

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Feb. 27—The Nihilist's Conspiracy.....2000
March 18—The Call of a Woman.....2000
April 8—Cell Thirteen 2000
April 22—The Dead Man's Child.....2000
April 15—The Dead Man's Child, 8 reels (Dr.)

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Nov. 20—Love and Aviation (Dr.).....
Nov. 20—Zigomar (Dr.).....
Dec. 18—The Love Chase (Com.).....

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May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
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Lieut. Rose & Hidden Treasure	1500	Clarendon	" 1st	10.00
Driven to Death (Asta Nielsen)	2000	Danish	" 8th	10.00
Gipsy Blood " "	3000	Deutsche Bioscope	" 15th	15.00
The Traitress " "	3000	" "	" 15th	15.00
The Might of Gold " "	3400	" "	" 15th	15.00
An Old Man's Darling " "	2700	" "	" 8th	10.00
Retribution " "	2700	" "	" 22nd	15.00
The Red Rose of the Apache	2800	Pasquali	" 8th	15.00
Temptations of Gay Paris	2800	Pathe	" 8th	15.00
The Four Dare Devils	2700	Deutsche Bioscope	" 1st	15.00
The Price of Beauty	2000	Great Northern	" 1st	10.00
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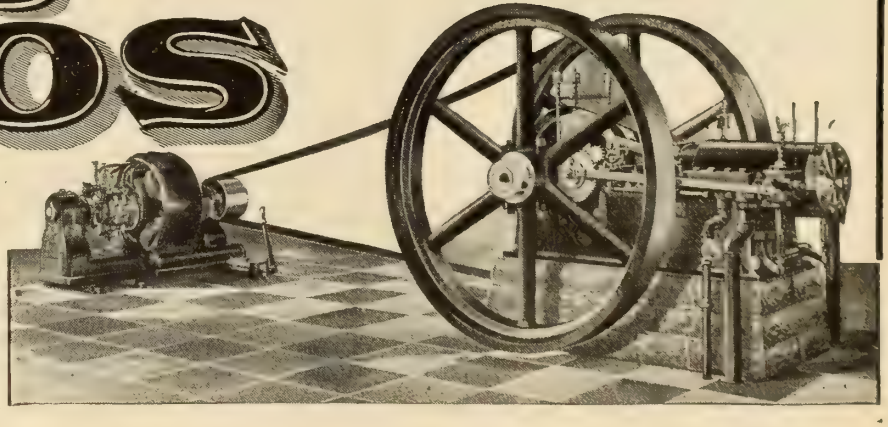

LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

June 20—The Spirit Awakened (Drama).....
June 24—A Dash Through the Clouds (Com.)..
June 24—The New Baby (Com.).....
June 27—The School Teacher and the Waif (Com.-Dr.) .....
July 1—Man's Lust for Gold (Dr.).....
July 4—One Round O'Brien (Com.).....
July 4—Trying to Fool Uncle (Com.).....
July 8—An Indian Summer (Dr.).....
July 11—Man's Genesis (Com.).....
July 15—The Speed Demon (Com.).....
July 15—His Own Fault (Com.).....
July 18—Heaven Avenges (Dr.).....

CINES.

(G. Kleine.)

June 25—The Girl and the Mayor (Com.)..... 971
June 29—The Wandering Minstrel (Dr.).....1004
July 2—Jenkins Sneezes (Com.)..... 325
July 2—A Violin and a Pipe (Com.)..... 640
July 6—In Wrong (Com.)..... 975
July 9—The Gay Deceivers (Com.)..... 585
July 9—Leah Learns to Dance (Com.)..... 365
July 13—For Her Father's Sake (Dr.)..... 950
July 16—Disowned (Dr.).....1050
July 20—The Part the Servant Played (Com.-Dr.).....1000

EDISON.

June 22—The Girl at the Key (Drama).....1000
June 25—The Little Bride of Heaven (Dr.)...1000
June 26—Pennsylvania State Police, Troop "B" (Topical) 500
June 26—The Wooden Indian (Com.)..... 500
June 28—Master and Pupil (Dr.).....1000
June 29—The Father (Dr.).....1000
July 2—The Close of the American Revolution (Hist.).....1000
July 3—Partners for Life (Com.-Dr.).....1000
July 5—The Workman's Lesson (Dr.).....1000
July 6—How the Boys Fought the Indians (Com.)..... 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.)... 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000

ESSANAY.

June 15—Western Hearts (Dr.).....1000
June 18—Broncho Billy's Gratitude (Drama)..1000
June 20—The Return of William Marr (Dr.)..1000
June 21—Derby Day at Churchill Downs (Spt.)1000
June 22—The Foreman's Cousin (Drama).....1000
June 25—Billy and the Butler (Com.-Dr.).....1000
June 27—A Guardian's Luck (Com.).....1000
June 28—Springing A Surprise (Com.).....1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000
July 2—On the Cactus Trail (W. Dr.).....1000
July 4—White Roses (Dr.).....1000
July 5—The Butterfly Net (Com.).....1000
July 6—Broncho Billy's Narrow Escape (Dr.)..1000
July 9—Signal Lights (Dr.).....1000
July 11—Pa Trubell's Troubles (Com.).....1000
July 12—Down Jayville Way (Com.).....1000
July 13—A Story of Montana (Dr.).....1000
July 16—The Smuggler's Daughter (Dr.).....1000
July 18—Cupid's Quartette (Com.).....1000
July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000

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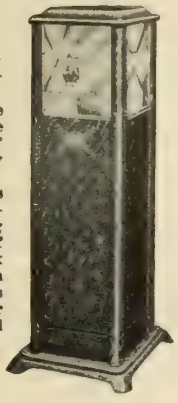

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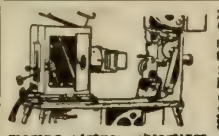

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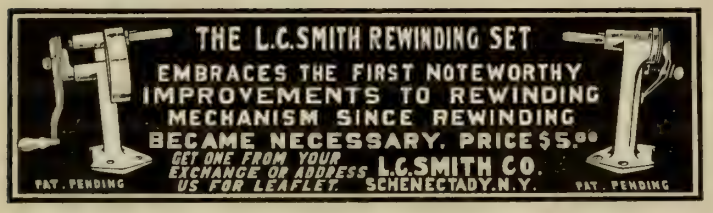
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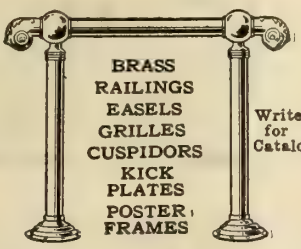

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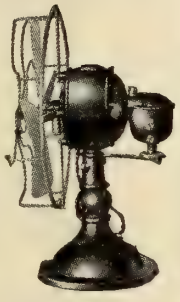

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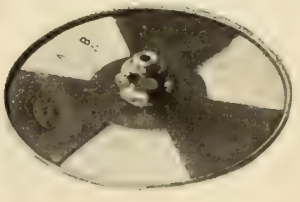

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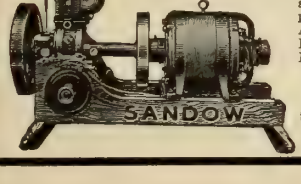

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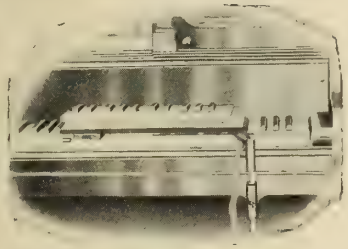

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FOR MUSICAL ELECTRIC BELLS

Install musical bells with a Barton Piano Attachment. Arrange a curtain so your audience can't see how the pianist is playing bells located in all parts of the theatre and piano at the same time. It will cause more talk, discussion, and arguments **outside your theatre** as to how it is done than the Presidential Campaign. It will pack your theatre. Send for a set on trial and try it. Get it first. Write to-day.

Complete 25-note outfits, $65.00 up.

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FOUR DARE-DEVILS	3	"
AFTER DARKNESS, LIGHT	3	"
RIGHTS OF YOUTH	3	"
WHITE DOMINO	3	"
CYRANO DE BERGERAC	2	"
SIEGE OF CALAIS	2	"
VILLAGE SCANDAL	2	"
SOLD	2	"
GOLDEN BELT	2	"
HEROINE OF DERNA	2	"

IMPERIAL FEATURE FILM COMPANY
121 FOURTH AVENUE, PITTSBURGH, PA.

A Real Feature Film

CONVICT LIFE

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Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquis Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

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FOR EVERY PURPOSE

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I guarantee quick and satisfactory repair work on all machines. Only genuine parts supplied. Get my prices on ONE DROP OIL and BULL DOG CEMENT, the best articles of their kind on the market.

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Why don't you send it to us?

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If your scenarios do not sell find out why. Perhaps your manuscript can be rewritten and made saleable, and your mistakes may be corrected in future manuscripts. The author of "Technique of the Photoplay," etc., will give your manuscript personal criticism for a fee of only $2.

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Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

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WE CAN HURRY

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STAFFORD Chairs excell all others.

HEAVY FIVE PLY seats and backs.

The last-forever kind; that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

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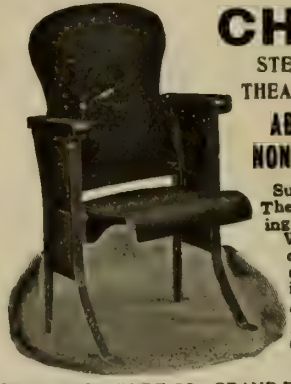
ABSOLUTELY NON-BREAKABLE



Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use.

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STEEL FURNITURE CO., GRAND RAPIDS, MICH.

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It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)

Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

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If exhibitor who complained because light was poor will install a "Mirror Screen," he will get great results; and, besides, pictures will appear natural.

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(Overheard in Calehuffs' Supply Office, Phila.)
"All exhibitors complain. How's **your** business?"
"Very fine. Never was better."
"What's the dope? Where have you got anything on your competitors?"
"Well, I must give credit to the 'Mirror Screen.' Ever since I put it in, I have been **Cleaning Up.**"

QUESTIONS AND ANSWERS

(On my trip, last week, visiting a "Mirror Screen" user.)
"Say, Rembusch, what are you doing in town?"
"I want to see how your 'Mirror Screen' is working."
"Oh, I was afraid you were going to sell across the street."
"Well, why not?"
"Please let us have this territory for a few months longer exclusively, because when we figured up last week, our receipts since we installed the 'Mirror Screen,' six months ago, have doubled."
"How do the people like it?"
"Say, they are wild about it. A real sensation."

These are Absolute Facts and can be proven by

THE "MIRROR SCREEN" COMPANY
F. J. Rembusch, Pres. **SHELBYVILLE, IND., U. S. A.**

SPECIAL OFFER

In order to obtain as wide a distribution, in as short a time as possible, so that our screen may be in evidence in every section of the United States

We Will Give A Special Discount During the Months of July and Aug.

of $25.00 to the first exhibitor purchasing a

Perfection Concave Screen

IN EACH OF 100 DIFFERENT TOWNS AND CITIES

This will enable exhibitors to take advantage of this offer during the summer months, the time that is usually devoted to remodeling, decorating and repairing their theatres, and we ask you

If It Is Not Good Business Policy

to throw away the old rag, take advantage of our offer and show your patrons

The Best Picture That Money Can Buy?

Inventors Specialty Mfg. Co.
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The Leading Motion Picture

Supply Man

of the World

I Equip Theatres Completely

The "Hallberg Electric Economizers" for all circuits, made only by Hallberg, "The Economizer Man," save you the most money on your electric bills and produce the best light possible on your screen.

Murfreesboro, Tenn., June 30, 1912.

Mr. J. H. Hallberg:

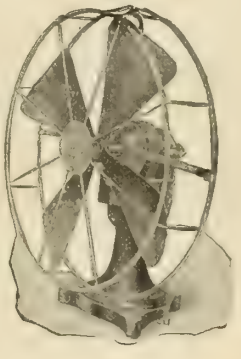
The Hallberg Economizer has been received and is working fine. I have reduced my light bill over 50% and it gives us a 100% better light. Thanking you and wishing you much success, I am,

Yours truly,
H. N. HUNT, Citizens' Theatre.

Any information to help you in your difficulties along the above lines cheerfully furnished.

I am jobber of ALL MAKES of Moving Picture Machines

Through my Exchange Department I am prepared to make liberal allowance for your old machine in part payment on purchase price of new M. P. machine of any make.



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Ventilating and Exhaust
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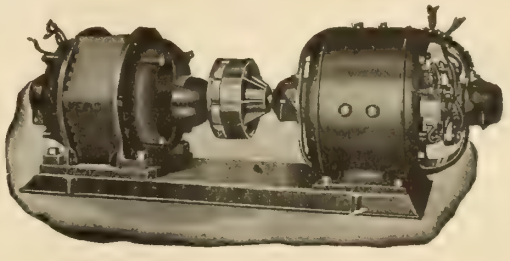
Separate catalogues of different makes of machines, supplies and economizers furnished free upon request, **BUT** Hallberg's Big Complete Catalogue costs you 25c.



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Handsome Photographs 11x14 of the Leading Stars of the Film Firmament

MAURICE COSTELLO	MARY PICKFORD	ARTHUR JOHNSON
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Complete Set of **12 for**

$2.00

Charges Prepaid

Send Money Order or Bank Draft with Order. NO Personal Checks or C.O.D.

THE LATEST NOVELTY IN MOTION PICTUREDOM. EVERY ONE AN ESTABLISHED FAVORITE. THE LARGEST PHOTOGRAPHS OF THESE STARS EVER SOLD.

ORDER NOW SUPPLY LIMITED

WRITE TO YOUR NEAREST DISTRIBUTOR

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A BUSINESS ENGAGEMENT

THE LESSON

Business, always business, causes Ralph, though dearly loving his wife, to so neglect her and the home that she is made utterly unhappy. Appealing to her brother, they devise a scheme, and Ralph, thinking his wife dead, is filled with bitter regrets. He is then told the truth, and so effective was the lesson that for the rest of his life he made his wife the happiest woman on earth.

ALSO ON THE SAME REEL—

A COWBOY'S PROPOSAL

(VERY COMIC)

Showing how Buffalo Jim succeeded in proposing.

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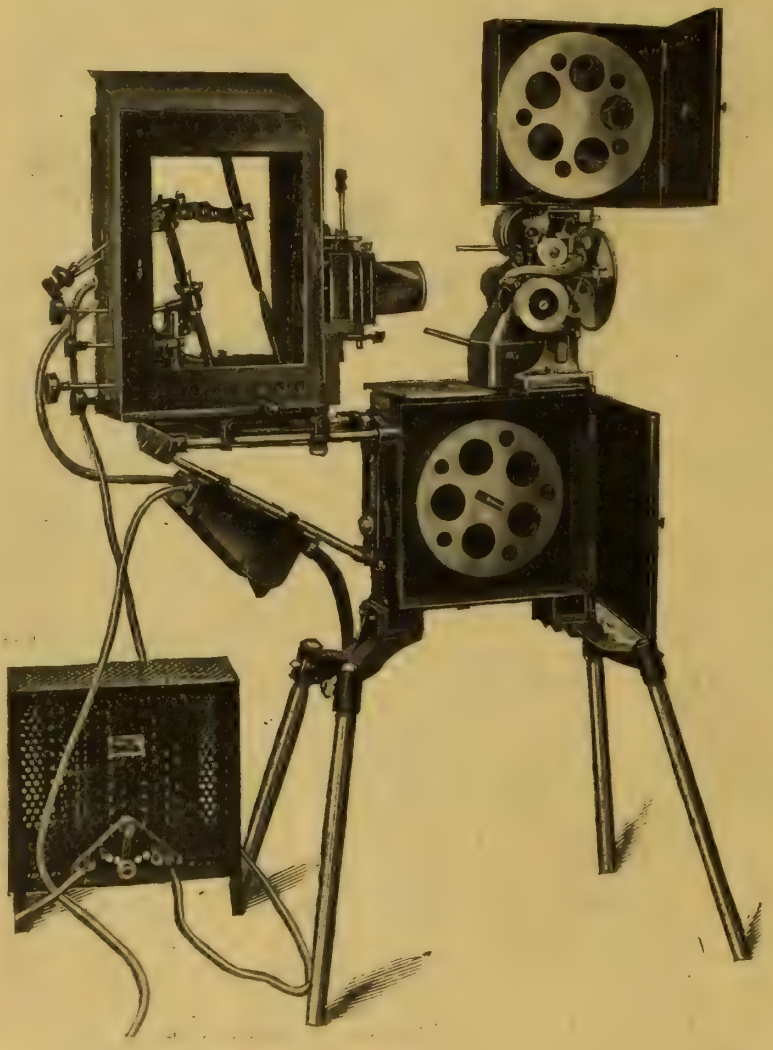
7-18-12

PRAISE UNSOLICITED

Shakespeare said "Love sought is good, but given unsought is better." So with a testimonial; and when it is offered **unsought** by one who knows, it serves as a valuable guide to the prospective purchaser.



Mr. Maxwell H. Hite, of Harrisburg, Pa., is a practical electrician, expert cinematograph operator and cameraman. He has answered over three hundred letters requesting his opinion as to the best machine. Under date of June 15th, he sent us an open letter which we quote herewith:

"For the benefit of interested parties, I wish to state that I have personally operated and repaired eight different makes of machine, and I state without fear of successful contradiction that the POWER'S CAMERAGRAPH has proved to be the BEST of them all. I operated a POWER'S No. 5 for three years without one cent for repairs and this in a theatre that opened at 1 p. m. and closed at 11 p. m. daily. At present I am operating a POWER'S CAMERAGRAPH No. 6 in an Airdome and I advertise Moving Pictures Brightly Projected and FLICKERLESS and ALL PATRONS say that I am giving all that I advertise.

"Trusting that you will publish this letter for the benefit of those contemplating buying machines, I am

"Sincerely yours,

"(Signed) MAXWELL H. HITE,
"Practical Electrician and Operator,
"Harrisburg, Pa."

Our latest equipment No. 6A is now ready for delivery. On this machine we use the regular No. 6 mechanism, which has proved its excellence in over 5950 installations all over the world.

LET US SEND YOU CATALOGUE G WITH FULL DETAILS.

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

FOR FOURTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES

CAREY PRESS, N. Y.

Vol. 13. No. 3 July 20. 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Hearts of Men" (Essanay).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER THREE-A-WEEK

FRIDAY, JULY 26, "Merchant of Venice" in two reels

FRIDAY, JULY 26, "Merchant of Venice" in two reels

2 Kinds of One-Sheets, a Three-Sheet and an Eight-Sheet AT YOUR EXCHANGE

"The Merchant of Venice"

IN TWO REELS — FRIDAY, JULY 26

Shakespeare's Masterpiece as a Gorgeous Thanhouser Masterpiece

Illustrated Heralds from HENNEGAN & CO. CINCINNATI, OHIO

RELEASED SUNDAY, JULY 21

"Only a Miller's Daughter"

But She and Her Rube Beaux Proved More Than a Match for the Smart City Chaps.

RELEASED TUESDAY, JULY 23

"The Portrait of Lady Anne"

It Came to Life and Started to Look the Surroundings Over With Amazing and Amusing Results.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE July Featureframe. I am / am not getting "The Thanhouser News."

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Address.....

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Coming! Charles Reade's Great Story "PUT YOURSELF IN HIS PLACE," "LUCILLE," By Owen Meredith In 2 Reels

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company, Agents for U. S. and Canada

FILM SUPPLY CO. OF AMERICA

FOUR-A-WEEK ESSANAY

THIS WEEK

Three Gripping Dramas! A Great Comedy!

PHOTOGRAPHY BETTER THAN EVER!

Released Tuesday, July 16th

"The Smuggler's Daughter"

A drama of the Far West portrayed as only Mr. G. M. Anderson and his company of artists can. A story of a girl's love for a young deputy and her saving him from deadly peril at the sacrifice of her father's liberty. Magnificent in perfect photography!

Released Thursday, July 18th

"Cupid's Quartette"

The sparkling comedy production of the week. The tale of two lovers who are forbidden to elope by stern father. They find him on the station platform asleep, with a brunette—a dark brunette from Africa, by his side. "Click" goes the camera, and father is quickly persuaded to give his blessing. Can't you see the comic possibilities?

Released Friday, July 19th

"Hearts of Men"

A most unusual and startling dramatic plot, dealing with a poor country boy on the downward path in a great city. Tricked into thieving, he is exonerated and sent back to his waiting mother to begin life anew. Contains one of the greatest court-room scenes ever portrayed in moving pictures. Beautiful and extraordinary!

Released Saturday, July 20th

"A Wife of the Hills"

Mr. G. M. Anderson in the week's second gripping Western drama. The treacherous wife allows her outlaw husband to be captured to gain her lover's freedom. Escaping, the outlaw returns to wreak vengeance on his betrayers, but his hand is stayed when a bullet from the pursuing posse stretches the lover dead on the cabin floor.

COMING SOON! COMING SOON!

A MASTERPIECE OF FILM PRODUCTION!

"The Fall of Montezuma"

(Three Reels)

3 Sheet Posters

of "A Wife of the Hills," in full 4 colors, beautifully lithographed, 35c each. Order from your exchange or direct from Morgan Lithograph Co., Cleveland, Ohio.

Going fast! Those great one-sheet posters of G. M. Anderson, lithographed in 4 sepia-tones! Order now for your classy lobby display! For your souvenir night! Postal photos of Mr. Anderson and Francis X. Bushman, in two poses! Just what your patrons want!

GET YOUR NAME ON OUR MAILING LIST!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA

The UNIVERSAL Program

IMP

"Hearts In Conflict"

Monday, July 15th.

A California Imp, staged amid the splendors of the Pacific Coast. A gentle artifice to fool her father, shifts the affection of the loved one to a foster-sister. The love of the sister started in jest ends in earnest; the eventual self-sacrifice forms a superb climax.

"Winning The Latonia Derby"

Two Reels—Thursday, July 18th.

This is one of those King Baggot Imps. It is gorgeously spectacular, replete with thrilling situations and an ingenious plot is interwoven in the entire picture. It's bigger, better and more brilliant than any other Imp ever produced and, that's saying a good deal.

"Building a Church in a Day"

Saturday, July 20th (Split).

Just imagine it! A church built from cellar to garret in a single day, and mind you, that's not all. Services were held in the church at its completion at the end of the day. It's marvelous both because of the feat accomplished and because the camera got every bit of the work done.

"The Foreign Invasion"

Saturday, July 20th (Split).

A poor, domesticated son of the Emerald Isle, who had imbibed freely, yet wisely, dreams of the invasion of all nations to the various city departments, much to his disgust and the amusement of the spectators. It's screamingly funny, especially the forcible awakening at the hands of his belligerent spouse.

MILANO

"The Triumph of Love"

Two Reels—Saturday, July 20th.

One of those Mythological Legends which have made the Milano pictures famous the world over. In two parts. It is a pictorial masterpiece of the conflict between Cupid, the God of Love, and Diana, the Goddess of Chastity. Scenically beautiful, wonderfully enacted.

NESTOR

"The Trifler"

Monday, July 15th.

The artful wiles of a coquettish miss rend the heart of a man who loves her dearly, and though his fondest hopes have been shattered he proves his sterling manhood when her life is in danger.

"Fur and Feathers"

Wednesday, July 17th.

One of those real Western comedies in which the antics of the cowboy practical joker creates a situation which is most ludicrous. There's a laugh in every scene and then some.

"Young Wild West Trapping a Tricky Rustler"

Friday, July 19th.

In which the hero of these stirring Western stories rescues his sweetheart from a perilous situation. A cattle rustling campaign and a lively race to catch the thieves forms a thrilling, exhilarating masterful picture.

REX

"The Hidden Light"

Thursday, July 18th.

Call it psychic power. Treat it as hypnotism, but whatever you may call it, the fact remains that Phil Smalley would never have been the literary success that he ultimately rose to be, if it hadn't been for guidance and assistance of his sweetheart. It's a picture founded on life in a newspaper office. Brilliant from start to finish.

"When Love Rules"

Sunday, July 21st.

The peace and sanctity of the life of a clergyman's wife appeals more forcibly to a simple artist's model than the life of mockery and murk which surrounded her. It's a triangle story, but of a very different type than the ordinary kind. It is a pretty subject treated and produced most handsomely.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY

for the Week of JULY 15th

VICTOR

"The Players"

Friday, July 19th.

A peep into stageland, with its romances, joys and sorrows. One of those pretty comedy-dramas which affords FLORENCE LAWRENCE, the artistic genius of the motion picture world, the opportunity of portraying the magnitude of emotions she is master of. You'll be mighty glad you're getting a Universal Program when you see it.

BISON

"The Sheriff's Mysterious Aide"

Tuesday, July 16th.

Although held in awe as an outlaw Dare Devil has a sense of honor and when he hears of the heartless action of a bandit he brings about his capture. Though a forfeit is on his own head he disguises and enlists as the Sheriff's aide and after jailing his man, leaves evidence of his identity and speeds away.

"Dare Devil Dick Wins a Wife"

Saturday, July 20th.

A Western Drama with a punch in every scene. Staged amid scenic splendor and based upon a theme replete with thrills and sensations.

CHAMPION

"Foraging on the Enemy"

Monday, July 15th.

Elaborately describing one of the many pathetic scenes enacted during the Civil War. It shows the contrast between a big hearted corporal in duty bound to obey orders, but who in the name of mercy and charity accepts the responsibility of disobeying his orders, to protect a poor widow and her children; and a narrow minded, unsympathetic, jealous private.

GEM

"Two Men"

Tuesday, July 16th.

A military picture in which two commissioned officers doff their uniforms and assume the rank of private citizens to engage in a duel for the hand of the daughter of a superior officer. The love of the maiden is stronger for one than the other and through a clever ruse the loved one remains unhurt. The climax is gripping in its pathos.

ECLAIR

"The Dreamers"

Tuesday, July 16th.

A day-dream picture, but just a little different from the usual kind. Privation and self-sacrifice play an important part in the ultimate success of a young story-writer.

"That Loving Man"

Thursday, July 18th.

An heir to a fortune, a past master in the art of osculation, through his continued gay life is disowned by his father. Reverses set in and he decides upon self-destruction, but by a freak of fortune he becomes inebriated and through the kind ministrations of his friends he is saved.

"Rizzio"

Sunday, July 21st.

A wonderfully conceived version of the career of the favorite of Mary Stuart, Queen of the Scots. It is a pictorial description of merit, of the life of a man hated by the Scotch noblemen, yet loved by the Queen.

POWERS

"The Ransom"

Wednesday, July 17th (Split).

A quaint little comedy in which two little tots emulate the example of their elders in the refusal of the little girl to be kissed and the determination of the little boy to secure a kiss by fair means or foul. It is pleasingly enacted and prettily staged.

"A Good Day's Work"

Wednesday, July 17th (Split).

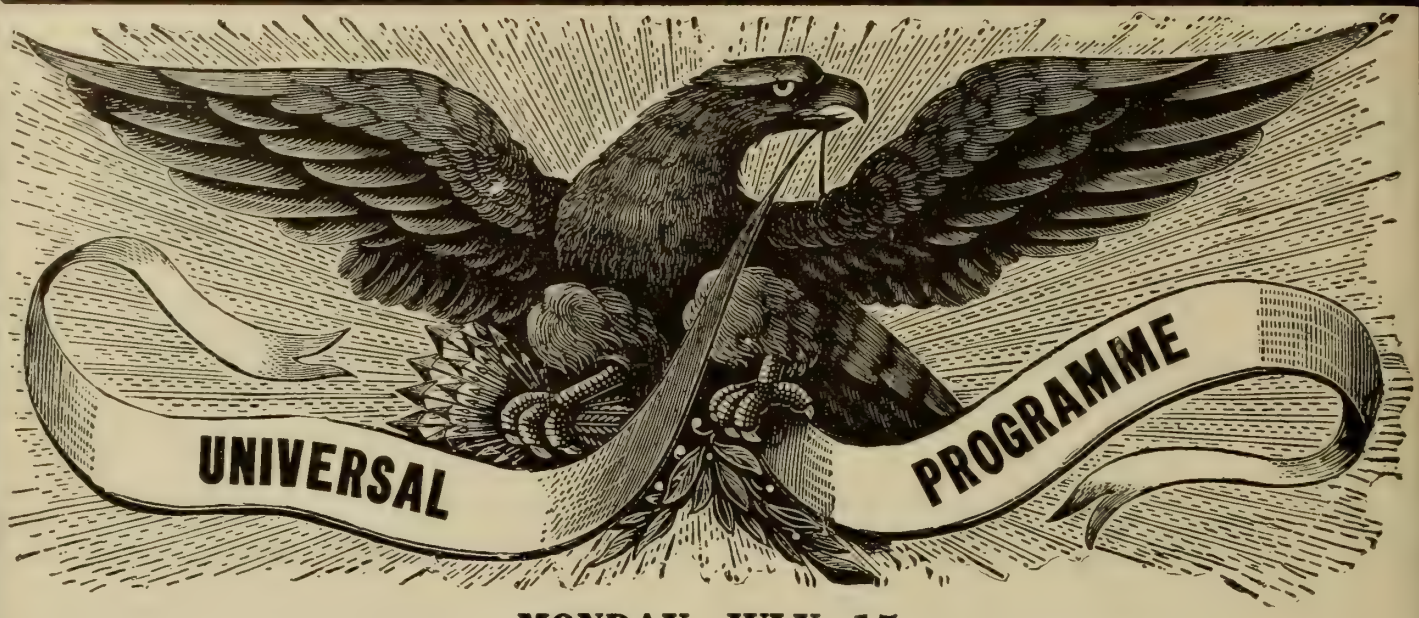
The sweet, loving disposition of a winsome little miss wins for her the love of several nondescript gentlemen of the road who at her solicitation till her grandpa's ground and through a valuable find the grandfather's favorite horse is saved from the sheriff's sale.

"Her Life's Story"

Friday, July 19th.

The noble self-sacrifice of an invalid, who at the risk of remaining a cripple for the remainder of her life, gives her life's savings to her sister's husband, her former sweetheart, to save him from the disgrace which his embezzlement is about to bring upon him.

Universal Film Mfg. Co., 1 UNION SQUARE NEW YORK CITY



MONDAY, JULY, 15

Imp "HEARTS IN CONFLICT"	**Nestor** "THE TRIFLER"	**Champion** "FORAGING ON THE ENEMY"

TUESDAY, JULY 16

Gem "TWO MEN"	**Bison** "THE SHERIFF'S MYSTERIOUS AIDE"	**Eclair** "THE DREAMERS"

WEDNESDAY, JULY 17

Powers "A GOOD DAY'S WORK" "THE RANSOM"	**Nestor** "FUR AND FEATHERS"	**The Animated Weekly**

THURSDAY, JULY 18

Rex "THE HIDDEN LIGHT"	**Imp** (Two-Reel) "WINNING THE LATONIA DERBY"	**Eclair** "THAT LOVING MAN"

FRIDAY, JULY 19

Victor "THE PLAYERS"	**Powers** "HER LIFE'S STORY"	**Nestor** "YOUNG WILD WEST" "TRAPPING A TRICKY RUSTLER"

SATURDAY, JULY 20

Bison "DARE-DEVIL DICK WINS A WIFE"	**Imp** "BUILDING A CHURCH IN A DAY" "THE FOREIGN INVASION"	**Milano** (Two-Reel) "THE TRIUMPH OF LOVE"

SUNDAY, JULY 21

Rex "WHEN LOVE RULES"	**Eclair** "RIZZIO"

THE EXHIBITOR'S PROGRAM

COMING FEATURES

It's Vivacious! *It's Brilliant!* *It's Pleasing!*

"NOT LIKE OTHER GIRLS"

A TWO-REEL VICTOR RELEASE (July 26th) WITH

FLORENCE LAWRENCE

IN THE STELLAR ROLE

One of those exceptionally amusing pictures in which Florence Lawrence is cast as a vivacious college girl, high spirited, coquettish and mischievous.

Beautifully Staged **Handsomely Dressed** **Artistically Enacted**

ANOTHER MILANO MASTERPIECE!

An Amazingly Wonderful Production

"THE BLIND MAN'S SACRIFICE"

Two Reels **(Released July 27th)** **Two Reels**

CAVELIER G. DE LIGUORO, of DANTE INFERNO fame, plays the leading part. His portrayal of the blind surgeon is superb. The marvelous intuition of this unfortunate being is most forcibly presented. The love theme that is carried throughout the picture, intermingled, as it is, with the most thrilling situations, makes it a Milano equal in rank with the numerous successes from this supreme creator of masterpieces.

Coming! Another King Baggot Imp Coming!

AGAIN THE IMP STRIKES THE 100% MARK

THIS TIME IT'S

"IN OLD TENNESSEE!"

ONE OF THOSE WONDERFUL TWO-REEL IMPS

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WEDNESDAY—RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY—AMERICAN, ALL STAR, CAUMONT
FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NOTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

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(Released Monday, July 22.)

Rich in passion, superb pantomime and glorious backgrounds. A tale of an Indian's love for a white girl and its tragic end. A film that will delight with its grip on imagination.

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(Released Wednesday, July 24, 1912.)

1,000 feet of stirring, red-blooded Western drama —the kind you want—must have—full of fight, excitement and adventure.

"The CANYON DWELLERS"

(Released Thursday, July 25.)

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Fifty Scenes of Tense Dramatic Situations in which Mystery and Revenge rise to almost Inconceivable Heights of Tragic Power.

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WE wish to receive the attention of individuals or companies who either contemplate opening or are now operating feature exchanges. We import more first-class European features than any other firm in this country and are in a position to release one of the very highest class every ten (10) days or two (2) weeks.

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Several weeks ago a Chicago firm advertised the Auto Bandit subject for sale. Upon investigation we find they are trying to sell the Nihilist's Conspiracy, a Great Northern Feature released some time past. It is not the AUTO BANDIT subject.

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A feature coming as fast as the fastest ocean liner can fetch it.

An International Fight

The film is a knockout.

Marcel Moreau of France *vs.* Billy Papke of the U. S. A.

Held at Paris, France, June 29th, 1912.

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Sixteen rounds that bring Americans to their feet in riotous applause. That's the goods that brings dollars to your ticket window.

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reflects 5% of your light and darkens pictures projected upon it.

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RELEASES FOR NEXT WEEK

CINES, TUESDAY, JULY 27, 1912

Too Many Sweethearts

A sparkling comedy-drama telling how the girls "put one over" on poor George.

ECLIPSE, WEDNESDAY, JULY 24, 1912

Billy's Nightmare
A Screaming Farce.

The French Army In Action
Military.

CINES, SATURDAY, JULY 22, 1912

A Daughter's Diplomacy

She manages the affairs of the family with rare tact and ability.

Advance Synopses Free. Write to

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LUBIN FILMS

Released Wednesday, July 17th, 1912.
Length about 1,000 feet.

The Senorita's Remorse

Perdita for certain attention is attracted to Trovio, but the unscrupulous Alfonso comes between them. By a cowardly trick he succeeds in getting Trovio sentenced to imprisonment for five years and then leads the girl to dissipation. Trovio, having served his sentence, returns, only to see the girl he loves plunge a dagger into her broken heart.

Released Friday, July 19th, 1912.
Length about 600 feet.

BUSTER'S DREAM

A pretty little kid story in which Buster White and others play at Wild West. Buster, the cowboy, gets the worst of it and is sent weeping to bed. There he dreams that he rescues the fair Henrietta from the Indians and virtue is triumphant.

Released Friday, July 19th, 1912.
Length about 400 feet.

The Uninvited Guests

Two escaped convicts get into a Society Masquerade and, seeing two gentlemen in police uniforms, purpose to exchange for fun. The gentlemen agree, but the effect causes much complication.

Released Thursday, July 18th, 1912.
Length about 1,000 feet.

TOGETHER

There is an atmosphere of indifference in the family of Dr. Halliday and it terminates in a separation, the wife retaining the child and the husband removing to apartments. Little May takes the measles, she is tended by another doctor, but shortly after recovery she suddenly becomes blind. In the emergency the mother sends for her husband and with his skill he restores the child's eyesight. The joy of all reunites the family and love prevails.

Released Saturday, July 20th, 1912.
Length about 1,000 feet.

A WESTERN COURTSHIP

The widow, Mrs. Reynolds, her son Bill and daughter Louise live on a tidy ranch near Tuscon. Bill falls in love with Mary Wills, a trained nurse who is caring for the mother. This he thinks to be all right, but he objects to his sister having a sweetheart and one day coming upon a clandestine lovers' meeting, he shoots Tom Jones. For this he narrowly escapes a lynching but under the care of the two girls, Tom recovers and refusing to prosecute, gets Bill Reynolds' consent to the engagement.

Released Monday, July 22nd, 1912.
Length about 1,000 feet.

The Ranger's Reward

Ranger Romanie is instructed to trap Surrento, a desperate outlaw. One day he hears screams for help and finds his man assaulting Bonita, a pretty Mexican girl. A struggle ensues and Romaine captures his man and the fair Bonita.

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VITAGRAPH

Monday, July 15th

"CONSCIENCE" or "The CHAMBER of HORRORS"

AN UNEXPECTED SURPRISE. In the Chamber of Horrors of a Musee, a man is passing the night on a wager. His deserted wife seeks refuge in the place. Her sudden appearance before him in the darkness frightens him to death.

Tuesday, July 16th

"A PERSISTENT LOVER" / "A LIVELY AFFAIR"

Two Comedies On One Reel

AN ELEPHANT IS A BIG HELP to Bunny in making love.
IT JIGGLES UP YOUR RISIBLES. Two lovers are kept on the jump until they jump out the window.

Wednesday, July 17th

"THE REDEMPTION OF RED RUBE"

TOUCHES THE RIGHT SPOT. "Rube" saves a little girl at the risk of his neck. She is so grateful and trusting, so loving and sweet, he goes all to pieces. With the help of a Western sheriff, her father, he begins life anew.

"THE BLACK SHEEP"

Friday, July 19th

THE RIGHT THING IN THE RIGHT PLACE. The old man isn't much to honor. His daughter does right. She honors him by helping him to honor himself.

"ROCK OF AGES"

Saturday, July 20th

BEAUTIFUL THOUGHT. Jealousy sets the tongue of scandal wagging against a good woman. She gives no heed to its calumnies but goes on doing good. She finds refuge in her work. She dies a martyr to her work of love and charity.

NEXT WEEK NEXT WEEK

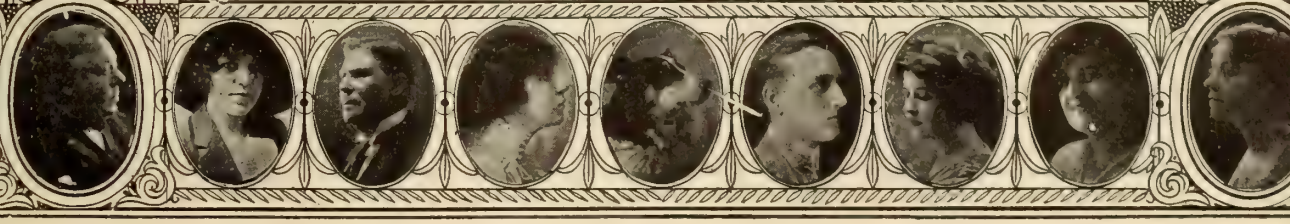
"WANTED—A SISTER."—Everybody wants her. MONDAY, JULY 22nd.
"THE ADVENTURE OF THE THUMB PRINT."—Makes an impression. TUESDAY, JULY 23rd.
"MARTHA'S REBELLION."—Full of snap. WEDNESDAY, JULY 24th.
"THE BARRIER THAT WAS BURNED."—Brilliant feature. FRIDAY, JULY 26th.
"THE LIGHT OF ST. BERNARD."—Bright illumination. SATURDAY, JULY 27th.

SPECIAL VITAGRAPH FEATURE FILM

"THE MONEY KINGS"

Or, "A MISSION OF DIPLOMACY"

Released through the GENERAL FILM COMPANY
Monday, July 15th, 1912



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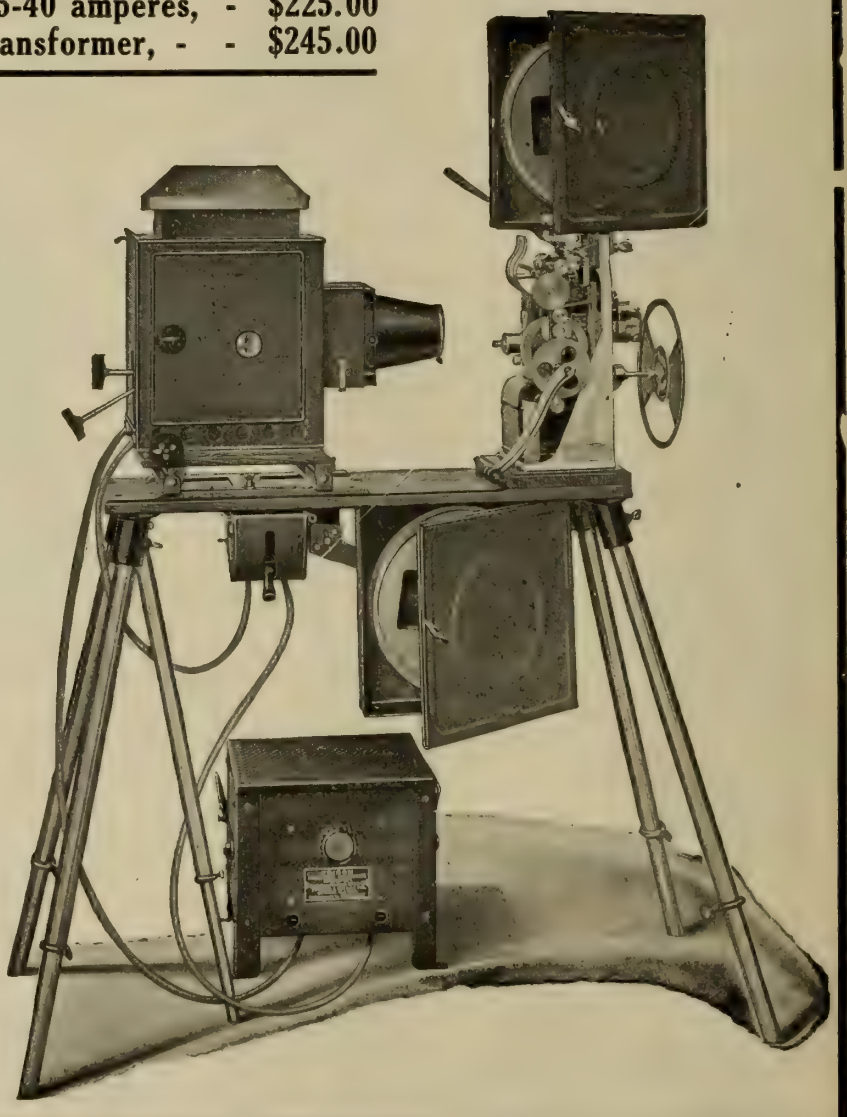

Current Edison Films

TELL YOUR EXCHANGE YOU WANT THEM

July 19—"The Necklace of Crushed Rose Leaves. 1,000 feet. Dramatic.
" 20—"The Little Artist of the Market," from The New York Sunday Times. 1,000 feet. Dramatic.
" 23—"The Sketch With the Thumb Print," by Harry Furniss. 1,000 feet. Dramatic.
" 24—"The Grouch." 985 feet. Comedy-Drama.
" 26—"The Escape from Bondage," by Bannister Merwin. Being the first story of "What Happened to Mary," produced in collaboration with "The Ladies' World." (This story appears in the August number.) 1,000 feet. Dramatic.
" 27—"The Relief of Lucknow." (The Indian Mutiny, 1857.) 1,000 feet. Historical-Drama.
" 30—"More Precious Than Gold." 1,000 feet. Dramatic.
" 31—"When She Was About Sixteen," by James Whitcomb Riley. 1,000 feet. Comedy.
Aug. 2—"The Lord and the Peasant," by Emmett Campbell Hall. 1,000 feet. Dramatic.
" 3—"Ninth International Red Cross Conference, Washington, D. C., May 7th to 17th, 1912." 700 feet. Descriptive.
"Mary Had a Little Lamb," illustrating the famous poem. 300 feet. Comedy.
" 6—"In His Father's Steps," by Bannister Merwin. 1,000 feet. Dramatic.
" 7—Marjorie's Diamond Ring." 1,000 feet. Comedy.
" 9—"The Librarian," by Bannister Merwin. 980 feet. Dramatic.
" 10—"The City of Washington, the Capital of the United States." 960 feet. Scenic.
" 13—"A Dangerous Lesson," by B. C. Franders. 1,000 feet. Dramatic.
" 14—"Holding The Fort," by Bannister Merwin. 1,000 feet. Comedy.
" 16—"The Harbinger of Peace," by Robert Brower. 1,000 feet. Dramatic.

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July 22nd

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A semi-Educational Story Produced under the Auspices of The Chicago Tuberculosis Institute. Showing in interesting story form the cause and cure of the "great white plague."

Approx. 1000 Feet

July 23rd

"The Double Cross"

An exciting story of a race across the continent in quest of a mine map. Beautiful Colorado backgrounds make this story most enjoyable.

About 1000 Feet

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COMING FEATURES

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Selig's Wonderful Visualization of the World's Most Powerful Romantic Melodrama. In Three Reels.

"KINGS of the FOREST"

Selig's Greatest Wild Animal Picture —Impossible to Surpass. In Two Reels.

TRADE MARK

July 25th

"The Miller of Burgundy"

A Picturesque Drama of Modern Day Peasantry. By far one of the best single-reel features of the year. Costly settings, beautiful costumes, excellent action, and appealing story.

About 1000 Feet

Don't Miss This Feature.

July 26th

"A Wartime Romance"

A dramatic incident from our civil war history. Replete with the atmosphere of war. Delightful in its simple human interest story, and cleverly acted. On the same reel with

In Maoriland

An Educational Travel subject showing scenes in the "Yellowstone of New Zealand." Combined length, approx. 1000 ft.

FOLLOW THE FLAG

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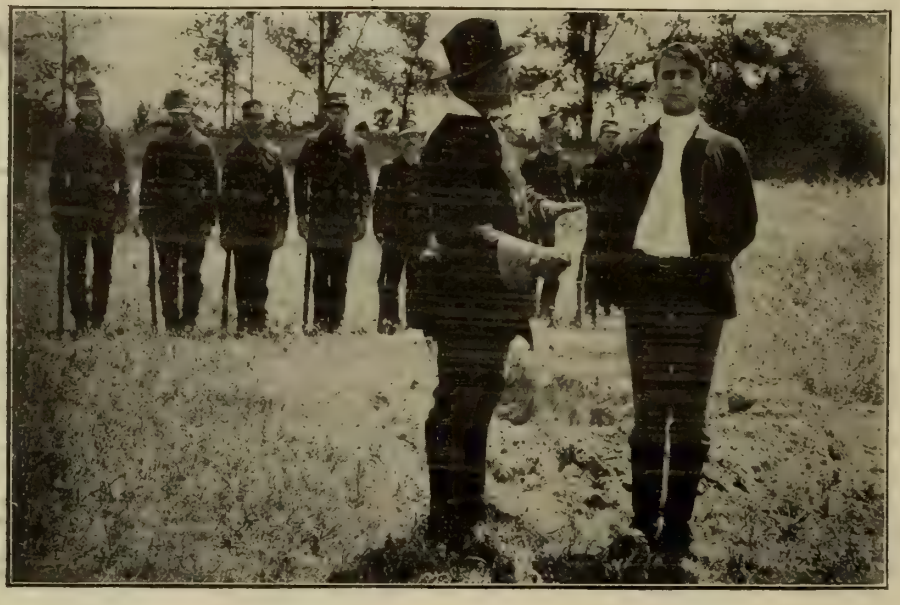
LONDON — BERLIN — ST PETERSBURG.

KALEM

The Family Tyrant

A Story That Will Reach the Heart

Released Monday, July 29th



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A Powerful Civil War Drama

Released Wednesday, July 31st

This is one of the best of the Kalem military productions. Entirely new in plot and thrilling in action, it will prove a headliner on any program.

Special piano music for this feature. Complete score 25 cents, postage prepaid.

Special one, three and six-sheet, four-color lithographs, reproduced from actual photographs of sensational episodes in this remarkable drama.

The Barefoot Boy

Adapted from Whittier's Poem

Released Friday, August 2nd

The Siege of Petersburg

In Two Reels

Released by the General Film Co., July 22nd

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INCORPORATED

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Facts and Comments

TWO things have greatly helped the progress of the Sunday exhibition: the good judgment of exhibitors, who exercise the utmost care in the selection of their Sunday programs, and the growing change of public sentiment in its view of the nature and character of the day. Without these influences the recent legal decisions in favor of a decent cinematographic entertainment on Sundays would have been impossible. Public opinion arrayed itself in favor of a Sunday exhibition and against a fanatical and pharasaical observance of the day simply because the improvement in the pictures and the good sense of the exhibitors were obvious to all. If THE MOVING PICTURE WORLD, which has done not a little to bring about this most desirable state of affairs, will hereafter continue its championship of a proper Sunday program it is because of its firm belief and conviction that clean, wholesome, educational pictures are absolutely in harmony with the Christian idea of Sunday. The early Christians knew nothing of a Puritan Sabbath. Innocent and healthy sports and pleasures were not only allowed but distinctly encouraged on the Sunday after the hours of divine service. The right sort of picture will in no way detract from the dignity of the day.

*

In connection with the Sunday show question we have received a communication from a friend and reader of THE MOVING PICTURE WORLD, an exhibitor in a city in Illinois. It is full of striking points and tells a most interesting story. It appears that the exhibitor at his own expense and wholly without any outside aid had carried the question of the legality of the Sunday show to an appellate court, where he won a decisive victory. The judge writing the opinion declared that a city ordinance prohibiting Sunday shows of moving pictures amounted to class legislation and was therefore unconstitutional. Our correspondent writes: "It is very unjust to the exhibitor to have to stand all the expense of attorney fees, etc., besides the indignity of arrest. The results of a successful agitation benefit the exchanges and the manufacturers not less than the exhibitor; it is like pulling the chestnuts out of the fire. They readily advocate the crusade for a modern Sunday, yet do not offer to stand a share of the expense. I would suggest that a fund be raised mutually between the exchanges and exhibitors to conduct test cases. It would then be only a short time before the majority of small towns would be able to conduct Sunday shows, thereby increasing demand for high-class productions and materially uplifting the trade."

*

Nothing could be more sensible and fairer than these suggestions of our valued correspondent. In other countries, as recently reported in THE MOVING PICTURE WORLD, the manufacturers are the chief contributors to a common fund in defense of the motion picture against its enemies. The subject ought to be taken up by the organized exhibitors, who have every right to expect and no doubt will receive the co-operation of exchanges and manufacturers in any fight they may undertake for the common good. There could be no worthier object than a legalization of Sunday exhibitions because no other fact will more widely advertise the wonderful progress of the motion picture in the educational field.

* * *

WE cannot help paying a passing tribute to the vigorous methods of our esteemed Italian contemporary "Cinematografia Italiana ed Estera," which in a recent edition enclosed in most appropriate borders of black issues in English and Italian this fearsome ultimatum to its delinquent debtors: "In our next issue we will expose in four languages some firms who have ordered and not paid advertisements." We cannot doubt the ultimate success of this fetching announcement. No penalty we can imagine is severe enough for the wretch who will defy an exposure in four languages, except perhaps the addition of another language or two.

*

We read in a foreign motion picture journal of the extraordinary popularity of the cinematograph in the few settlements in Iceland. Life, says our contemporary, has been made more bearable in these solitudes since the coming of the motion picture. As the prevailing price of admission is something like thirty-five cents the story sounds very probable indeed. Daily or weekly changes are out of the question; indeed the service depends more or less on the irregular steamers that navigate along the inhospitable coast. The longest program ever shown in the country consisted of four reels.

* * *

NEVER before in the history of motion pictures has the supply of good comics been scanter than now. It is true that the one time well-nigh universal demand for comics in preference to all other kinds of pictures does no longer exist, but it is still an important staple, and complaints are frequently heard that the supply is wholly insufficient to meet the present demand. Various suggestions have been brought forward by exhibitors and exchange men. It has been pointed out that many of the manufacturers who formerly could be counted on for one or two comic pictures every week have given up the plan of regular "comedy" releases and bring out comic pictures whenever the spirit moves them. Some weeks there is an oversupply and then again a total absence of comedies. As almost all manufacturers are weeks or months ahead with their work it has been suggested that they go back to the old plan of making their releases on certain days comic pictures. This, however, is much easier said than done. The public to-day fairly loathe the old "china-smashing" and "chase" variety of "comic" pictures and demand something which is original. It need not necessarily be refined comedy, but it must be original and entertaining. Now, comics of this sort are rare. Men capable of writing scenarios for such comics are few and far between; directors capable of producing them are equally rare. In the meantime the exhibitor is forced to take the scenic, the industrial and often the religious as a substitute for the old-time supply of comics. The present dearth of comics is, however, but a natural reaction from the low, cheap "comedy" which characterized the early motion

picture. People are so thoroughly sick and tired of this ancient variety that they will prefer any other picture. In the natural swing of the pendulum the good comedy will surely come into its own again, and we doubt not that it will bear the characteristics of the general improvement in pictures. On the whole we think it is better to wait for the desirable article than to give the exhibitors the forced, hot-house "humor," which excites no mirth outside of the narrow confines of the studio.

The Picture and the Church.

The young people's society connected with the South Park Salem Lutheran Church, of Rockford, Ill., recently debated the question: "Resolved, That the nickel theaters have done more injury to the church than the saloons." We submit this is at least a trifle ambiguous. Was it intended that the affirmant should sustain the proposition that the theaters have done more injury to the church than to the saloons, or that the theaters have done more injury to the church than *have* the saloons?

If the first of these were intended, we think all fair-minded men and women will emphatically say No. No one will seriously dispute the proposition that the picture theaters have reduced the receipts of the bar-rooms. As to the injury that pictures may have done the church, The World is of the opinion that the damage is seeming, not tangible. If to provide good entertainment for the whole family, and at a price which places that entertainment within the reach from one to six or seven times a week of all but the very poor; if to attract men, mature and young, from the back rooms of saloons and lure them into the presence of wholesome entertainment, where it is a rare night that at least one sound, appealing lesson in morality is not portrayed on the screen; if to attract young matrons to a hall where the mirror is nightly held up to nature, depicting the pitfalls, the gilded allurements, of which the unsophisticated are too often the victims, and the almost unfailing resulting domestic crash; if to take the girl in her teens inside into the company of others and off the street—if, we repeat, by doing these things moving pictures have injured the church we would ask: How? The church aims to improve its community. If there is a community that is not better for the presence of a picture theater the fault is not that of moving pictures; it is on the head of the exhibitor; and that is a matter for local surgery, not for general treatment.

* * *

As to the alternative of this hypothesis, that the nickel theaters have done more injury to the church than have the saloons, we do not think any words need be wasted. To be sure, a judge did make the statement a week or two ago, in imposing sentence on some exhibitors for Sunday violation, that moving pictures were worse than the saloons. It is possible, however, that his excoriation was intended more in a Pickwickian sense than as a serious denunciation. He might have desired his remarks to be interpreted to mean that the pictures were not so good as the saloons. In which event, there may be a few who will be inclined to agree with him.

Opinion of a Wise Young Judge.

A Sunday Opening Case Neatly Smothered by a Technicality, With a Few Remarks on the Blue Laws of New Jersey.

FEW young men on the sunny side of forty enjoy the high standing among men of affairs, in their community, than does Robert Carey, judge of the Common Pleas Court, of Hudson County, N. J. When one observes him mingling in council with acknowledged public leaders in New Jersey there is a feeling, on account of his youthful appearance, that he must have gotten in there by mistake. But everyone who knows him knows that there is no mistake; his intellect is acknowledged by the oldest graybeard among them, and they predict a brilliant future and national prominence for him.

The opinion in question was handed down in the case of Greenwood Robinson, of West Hoboken, N. J., who was under arrest for violation of the Vice and Immorality Act by reason of having given a Sunday exhibition. Judge Carey did not have to give any such opinion, but being of a new generation he correctly felt that somebody ought to voice a protest against laws passed by men who were in their graves before the Civil War was fought, and which are entirely out of date. To show his contempt of the old blue-law, Judge Carey dismissed the case on the technicality that the complaint did not charge a violation of the statute.

The following remarks in passing by the judge, in part, are worth reading:

"It is not for this court to determine the propriety of such exhibitions. The personal view of the court is a matter of absolutely no concern in the premises. The question as to what privileges should be enjoyed or exercised by the people on Sunday cannot be fixed or provided by judicial determination. The court can only read the law as it has been written by the Legislature, and can construe it and apply it in a given case.

"It must be readily appreciated by anyone with powers of observation and reasoning, that an attempt to enforce vigorously all the provisions of this section in a county like Hudson County, would revolutionize the customs and practices of a large proportion of the population, but at the same time the Court must recognize the fact that where a proper complaint is made and proper proofs are offered, the procedure laid down in the statute must be followed.

"To adopt any other course would be to permit the Court to nullify legislation. If the legislation applicable to any particular case is harsh or unreasonable, or out of time, the remedy is a modification of the statute by the Legislature.

"Under the statute, clearly a moving picture show is a diversion and is prohibited. It must be conceded that a very large portion of the community is in favor of permitting the operation of such exhibitions under proper conditions and restrictions, in order that the people may get the recreation and amusement which they desire on Sundays, and the argument in favor of a liberal interpretation of the Statute is a very appealing one.

"Thousands of people in a community like Hudson County get practically no time for recreation except on Sundays and on holidays. Such people should unquestionably be legally accorded full opportunity to get some of the pleasure in life that a healthy kind of recreation affords. We all know that the 600,000 people who constitute the population of the county cannot by law be compelled to devote the entire day of Sunday to religious observance or purely domestic pursuits. At any rate, we know that they do not pursue any such course.

"The study of this situation has convinced many minds that numerous features of the Vice and Immorality Act could be modified, enabling the people to enjoy such pursuits without subjecting themselves to prosecution for a violation of the law, and at the same time without in any way interfering with the religious feelings or sentiments of any persons. Conditions in our congested centers have changed very materially since the day of the enactment of most of these provisions of the Vice and Immorality Act, and the viewpoint of the people generally has changed very materially in its consideration of the questions involved.

"The automobile, golf, public parks and new forms of recreation, among them the moving picture show, have substantially affected the establishment of this new viewpoint. But notwithstanding all this, as suggested above, it is the function of the Court to interpret and apply the law, and when a complaint is made in proper form and the evidence produced to support and sustain the complaint, the obligation upon the Court is manifest.

"The Court expresses these views in the premises in order that there may be no misunderstanding as to the Court's conclusion as to the law affecting the case. The Court will therefore hold without hesitation, that the exhibition in question is a violation of the Vice and Immorality Act, strictly speaking. In this connection the Court can readily appreciate that a violation of the act may have a far more serious aspect in one section of the community than in another; but, of course, this has nothing to do with the legal principle involved as to whether or not the offense constitutes a violation of the statute. It might seriously affect any judgment that might be subsequently rendered in the event of a prosecution and conviction for maintaining a disorderly house.

"In the particular case now before the Court the more serious question presented is as to the second point of contention, namely, that the complaint does not charge a violation of the statute. I have studied this complaint rather carefully and have reached the conclusion that this contention is sustained. I will therefore set aside the conviction rendered in this case by reason of this fact."

What is the Drama Coming To?

By Louis Reeves Harrison

HAS it not occurred to you that there is in silent progress what the French call an "approaching" between stage presentations and those on the screen, between the "legit" and the "canned" drama?

One thing is certain, to begin with: most of us love the theater. It is also reasonably sure that millions of us lay aside our vain search for a good novel or dispense with the self-lauding conversation of friends and go to the picture shows for relief. I may also state with a certain degree of characteristic timidity that a very large percentage of those millions is not entirely satisfied with what is wobbled on the picture screen.

On the other hand, ever since old-fashioned melodrama took cold and died of lingering consumption, the legitimate drama has not advanced with the times. It has been very largely in the hands of New York confidence men who have presented an occasional meritorious play in the city and sent inferior replicas on the circuit, or imposed on the kindly public in small towns with shoddy goods concealed beneath glowing advance notices and lurid lithographs, while unscrupulous or ignorant managers have booked poor companies under the erroneous impression that those best able to patronize the art are neither intelligent nor progressive.

Just at present, right now, there is a nervous tremor throughout the theatrical world that is bringing down a lot of top-lofty personages to where the rest of us are struggling for existence. Complaints of bad business during the recent season indicate that it has been one of the most unprofitable ever known to managers and theater owners. And, amid the wails of impotent despair, one may easily distinguish bitter complaint against the inroads made by moving pictures. Are they not blamed for a condition they met rather than created?

The "movies" may have drawn away a certain portion of "legit" audiences, and, for that matter, so have automobiles, but there are millons of people in this country who are quite capable of enjoying the play and who rarely if ever attend the picture shows. They are either dissatisfied with the little they have seen, do not care to investigate or do not feel that this form of entertainment would meet with their approval. And there are still more millions who ride on trolley cars instead of in gasoline wagons. All of these are just as able to enjoy a fine drama as were our forebears in the good old times, if not more so.

Mr. Belasco is reported to have said that he will have nothing further to do with untried playwrights. That is all very well in a way. He has earned the right to enjoy a protracted period of self-contemplation, but if the spirit he shows is to pervade the entire producing coterie our dramatists of the future will have to learn how to swim without going near the water. If such a condition obtains there will be only one gate open to this field and that along the line of moving picture production. There the aspiring writer of plays may try out the visual effect of his story and acquire some knowledge of dramatic methods and construction, but the legitimate stage will be the loser in original material for a while.

If the legitimate stage must imitate the snail or the crab in its movement, this is the opportunity of moving picture producers to send the new art forward by leaps and bounds and reach a widespreading influence. The time does not seem to be very far away when big feature plays of five or more reels will be sent forth like the fleets of merchant vessels in days of old to trade at every port, large or small, as long as there are profits to be made. Such productions, however, must not be built of worm-eaten material but of that new and strong even if the designs be on accepted lines. They must be constructed to sail in the varying winds and currents of modern popular opinion.

How is this to be done? Let us go to the Immortals for answer, or merely for suggestion, without attempting to make the drama of this period conform to the rules that governed the ancient stage. Our blood may run riot with the warmth of new thought, but we must be tolerant and learn from all that has been preserved for us in history. No one can carefully study Shakespeare without realizing that he penetrated the most secret recesses of the human heart and that he felt for us and with us in what we still fail to do. No writer of to-day can hope to succeed in a large way who does not possess and exhibit a comprehensive sympathy with all humankind.

Show faith in your fellow-man. If you do not give him ideal representation as an example to follow picture him with the same falterings and faults that you have within yourself, who has nobility in the secret places of his soul to be called forth by fortuitous circumstances or kindly influence. Place such human beings before us as we may admire or quickly understand—characterization is the greatest of initial values. In depicting ideals, in soaring to lofty intellectual heights for a sweeping view of periods and purposes keep in touch with earth by a trailing line of common ordinary sympathy. In depicting a sympathetic character remember that an attractive scene includes clouds of beautiful and varied design as well as the fixed and tangible earth. Shakespeare first gripped his people, then took them with him on his poetic flights of radiant imagination.

You must put plenty of human nature into your comedies—Moliere wrote of the passing show—and take warning from the public's acceptance or rejection of your work. While it is rarely possible for the photoplaywright to adjust his scenarios to the companies who may give them interpretation he can do a great deal in suggesting pictorial effects if he has any originality and much more by describing the various types exactly as he finds them in real life. Hold up your torch so that the director as well as the audience may see your characters and you will soon learn to write comedies that can be played by any company.

I have offered encouraging suggestions and have consistently advocated the nourishing of young dramatists because I believe the time has come for the new art to assert itself in a larger way—the world is still young, though we may feel weighed down by past ages—and those who first come to the front with photodramas of striking originality and power will not only be largely rewarded but may even bring the old theatrical coterie to their senses. Then we may see the *rapprochement* spoken of, the wiping out of any Mason and Dixon's line between the dear old mother art and her active progeny.

I find that most men who give the matter any thought either openly or insensibly foresee the welding of music, the human voice, acting on the screen or actual scene or both, and a supporting scenic effect of great beauty in motion. Fine moving pictures accompanied by appropriate music constitute a partial response to a universal demand.

Motion Picture Exhibitors' League

OF AMERICA

CHANGE OF MEETING PLACE OF NEW JERSEY EXHIBITORS.

Every Exhibitor of New Jersey is Invited to Attend this Meeting, Which Will be an Important One.

The committee of arrangements begs to notify the exhibitors of New Jersey that the meeting announced for Wednesday, July 17, will be held on that day at noon at Naegelis Hotel, corner of Hudson and Third Streets, instead of at the Palace Hotel as previously announced in these columns. Naegelis Hotel is handy for exhibitors from all parts of the State being located within three minutes' walk of the D., L. & W. R. R. terminal, which is easily accessible via the Hudson Tube from the Erie and P. R. R. terminals. This meeting will be an important one, at which arrangements will be decided upon for the New Jersey delegation to the National Convention at Chicago during August. The popular idea at present is for the New Jersey exhibitors to join as a body with the New York exhibitors and make the trip together.

New Jersey exhibitors who have not yet joined their State organization should bear in mind that any exhibitor is welcome to attend the Chicago Convention whether as a delegate or not, but those who want to attend that convention, for the sake of appearances and business pride, as well as from a sense of duty, should first join their State association. To those exhibitors who have felt that they were slighted by not having more notice when the State was organized a few words will explain that the association was formed on short notice owing to the presence in New York City of Mr. M. A. Neff, the National President. Everything possible under the circumstances was done to get all the men together in three days' time and the result was more than gratifying, to say the least, thanks to the energetic efforts of Mr. G. A. Robinson, who was later rewarded for his good work by being chosen president.

MISSOURI STATE CONVENTION.

On July 30-31 the Missouri State Branch of the Motion Picture Exhibitors' League of America will hold their first convention at the Sexton Hotel, Kansas City, Mo.

The object of the meeting is to elect delegates to the National Convention, also to transact a large amount of important business now pending. The Kansas City Local No. 1 is preparing to give all visiting exhibitors a fine time while in the city.

Our State Organizer, A. P. Drennan, is having excellent success throughout the State securing new members. We expect by the time of the convention that the majority of the exhibitors in the State of Missouri will be members of the league.

We hope that every exhibitor in the State, whether members or not, will make a special effort to attend the convention and we have invited the exhibitors from the State of Kansas and Oklahoma to attend and help boost things along.

At the last meeting of the State Executive meeting a local charter was granted to Springfield, to be known as the Springfield Local No. 2.

G. H. WILEY, President.
M. P. E. L. of A., Missouri State Branch

COMING CONVENTIONS.

The Toledo Convention is attracting the attention of exhibitors all over the country. One of the most important subjects to be discussed at the convention will be the Sunday opening. Hon. Jas. M. Cox, gubernatorial candidate of Ohio, will be there to address the convention on the 16th. Headquarters will be established at the Wayne Hotel and big preparations are being made to entertain the delegates. A motion picture of the convention will be taken; a boat ride on the lake and a splendid entertainment has been planned especially for the ladies. The convention will be called to order at 10 o'clock a. m. on July 16th and will close the night of the 17th.

The Wisconsin State Convention will be held in Milwaukee. Headquarters will be at the Plankton Hotel. The meeting will be called to order at 10 a. m. Friday, July 19th, and will close Saturday night with a big banquet. Every exhibitor in the state of Wisconsin is invited to attend this convention, where they will be royally entertained. State officers will be elected and delegates chosen to attend the Chicago convention.

On Monday, July 22nd, and Tuesday, July 23rd, the Motion Picture Exhibitors of the State of Indiana will hold their convention at Indianapolis, Ind. Every effort is being made to secure the attendance of every member of the League in the state, and also to secure all the new members possible. Every exhibitor, whether he be a member of the State of Indiana or not, is not only invited but is urged to attend. Matters pertaining and affecting the business of every exhibitor of the State of Indiana will come before the convention. The new developments in the motion picture business demands that every exhibitor of Indiana attend this convention. Delegates will be elected to attend the Chicago Convention, and a general good time is expected in addition to the large amount of business that will come before the convention.

Group of Exhibitors at Pennsylvania State Convention, Pittsburgh, Pa.

CALL TO NEW YORK CITY EXHIBITORS.

A meeting of motion picture exhibitors of Greater New York will be held at the Union Square Hotel, on Thursday, the 18th of July, at 11 a. m. A number of prominent speakers representing the civic and official bodies of this city have promised to attend.

The Motion Picture Exhibitors' Association of Greater New York is a body of men composed of 296 experienced exhibitors, out of the total of 694. This is not a very flattering statement, but it's true.

Now is the time for all motion picture exhibitors to get together and join the organization. We are not here for social reasons only, but to combine and oppose those who harrass us constantly with laws and ordinances, detrimental to our business.

Do you know, Mr. Exhibitor, that there is a bill introduced in the Legislature in Albany to close picture theaters on Sunday, and do you know there is another bill before the Board of Aldermen for the same purpose? There is nothing to prevent this bill in passing or becoming a law except the opposition of those obtaining a livelihood from motion picture theaters through their organization. There are some law makers who are doing everything in conjunction with a number of clergymen to railroad these bills through, and endeavor to have you closed on Sunday, and YOU realize what that means.

This is your battle, to fight the defamers of our business. Will you do your part like a man and help us or will you foolishly close your eyes to the fact and wake up when too late? We have won many battles you know nothing about, and had it not been for this organization, adverse legislation would have been passed, but we need your help to win this fight, and show those who look down upon us that we are an important factor and a powerful force in this community, and that we are united in our work, and that we are able to use the screen in the 694 motion picture theaters in this city in such a way that we can get such perfection from the law as we are justly entitled to.

In conclusion I would state that you need not be a member to attend our meeting. I simply want you to know the progressive steps we are making, and we can assure ourselves of your co-operation. Hoping to see you at this meeting, I remain, respectfully yours,

SAM H. TRIGGER, President.

KENTUCKY LEAGUE MEETING.

There was an enthusiastic meeting of the Moving Picture Exhibitors' League of Kentucky at Lexington on July 2nd. There was a good attendance of members and President Neff, of the National League, was present. Several new members were received and delegates to the Chicago convention were elected.

Arrangements to organize the state were made by which an organizer will be put on the road with instructions to call upon every theater manager in the state. It is expected that the membership will be materially increased by this plan.

After the meeting the members present were entertained at dinner by Mr. L. H. Ramsey and a very enjoyable time was had.

The next meeting of the Kentucky League will be held at the Seelbach Hotel, Louisville, on October 15th, 1912.

SELIG PLANNING BIG ENTERTAINMENT FOR EXHIBITORS.

When the National Convention of Exhibitors meets in Chicago in August they will be entertained by the Selig Polyscope Company in true Selig style. Plans are now being formulated to devote the major part of one whole day to a trip through the mammoth Selig plant and studios at Irving Park Boulevard, Byron, Western and Claremont Streets, Chicago.

The Selig people plan to take the exhibitors out to the plant in special chartered cars. Upon arriving at the plant they will straightway be initiated into the mysteries of motion picture production. They will in all probability take part in some special film written for the occasion.

THAT INSURANCE PLAN.

President Neff and Secretary Christenson spent a few days in St. Louis last week going over the insurance plan which is being formulated for the benefit of the picture theater managers. It is expected that this plan will save about half the present insurance cost to exhibitors. Only members of the League will receive the benefit of this insurance plan.

MR. LEE BETHEL.

Above is shown likeness of Mr. Lee Bethel who is touring the state in the interests of the Moving Picture Exhibitors' Association of California and is a duly authorized organizer for the association. At the present time he is visiting the exhibitors in the southern part of the state and has met with remarkable success thus far. The California association, which is known as "State Organization No. 11," will soon number among its members practically every exhibitor within the state boundary and it will then be in a position to give its members protection in many ways that could be mentioned. The corresponding secretary, Mr. W. A. Cory, will be pleased to hear from all exhibitors relative to this matter at his address, 445 Devisadero Street, San Francisco, Cal.

The California association will be ably represented at the Chicago Convention by Mr. Ben. Michles. It is expected that before this is read by the members of the Chicago Convention they will be in possession of news regarding the coming California State Convention which is to be held September 10th, 11th and 12th in the Kohler & Chase Assembly Hall in this city, for Mr. Michles is enthusiastic regarding this state meeting and his enthusiasm is contagious. Mr. Michles expects to visit other cities after the Chicago Convention adjourns, and while he is away his theatrical interests in this city are being looked after by Mrs. Michles.

STARLIGHT SEES STARS.

Starlight, one of the Indians employed by the American Film Mfg. Company, had a busy day last Tuesday. Starlight began the day by falling in front of an automobile, from which he received a few stray scratches. On the way home from the picture field Starlight saw smoke issuing from a second story window. He leaped onto a fire-escape, crawled into a window and issued into the street again, bearing the body of a badly frightened young woman. Beyond some cuts and bruises, Starlight was not hurt. W. D. Emerson, producer, greatly lamented the fact that the camera man was some ten minutes ahead of the fire and thus lost a "real touch" in the way of spectacular picture making.

"In Swift Waters"

The New Victor Company's First Release, Introducing Miss Florence Lawrence as the Star.

THE ideal moving picture is one that tells its own story without the use of sub-titles. In "In Swift Waters," producer Harry Solter, of the Victor Company, has come very near to producing an entirely perfect moving picture. There is only one sub-title in the thousand feet of its length, and even that could be dispensed with, for it does not seem to be really necessary.

"In Swift Waters" tells its own story right from the beginning without a wasted foot of picture. The story is the principal thing in this fine summer sketch, but nothing else is slighted for the story. It is an exquisite summer picture, all the scenes having been taken out of doors in a part of the country seductive in its rural charm. The scenes of country quietude will refresh the tired business man of the city and bring from his lips a sigh of regret, as the picture may recall to his mind similar scenes from his boyhood days.

Nature is the great scenic artist. With all due respect to human masters of that craft, they are as pottering children in comparison with the magic brush of the Omnipotent. There are no studio scenes in "In Swift Waters." Outdoor life in all the glory of summer is the keynote of the picture. The photography is soft and full of quality. The scenes selected by Mr. Solter show fine discretion and an artistic sense. Add to all the other contributory elements these beauties of nature and the sweet and fresh personality of Florence Lawrence and you have a moving picture well worthy of the name.

The story itself reverts back to nature in its fundamental principles, beginning with two men and a girl. Mary, a summer girl, is courted by two young Lotharios, and at the outset of the picture the chances appear to be even for both of them, provided there is no "dark horse" candidate in the stall. There is a slight suggestion that Mary is a wee bit partial to Percy, because he is a much better dresser than Frank, his rival. These two young fellows besiege the girl at every opportunity and each endeavors to persuade her to give him an answer. They are both very vigilant and constantly meet in Mary's presence.

At the opening of the story we observe Frank and Percy each trying to win Miss Mary away from the other. On this particular occasion, however, she eludes them both by jumping into a canoe and paddling swiftly away with laughter upon her lips. In canoeing across the lake, Mary, by a misstroke, is upset and in another moment is struggling for life in the deep waters of the lake. Mary is a good swimmer, but soon she is caught in the current that leads to the rapids, and, despite her brave struggles, she is carried toward the seething whirlpool of the rushing waters. Meantime, at different points on the shore of the lake, Frank and Percy observe with horror what has taken place. Percy cannot swim and therefore is of no use to Mary in her hour of need. Frank, on the other hand, without hesitation throws off his coat, plunges into the lake and swims swiftly toward the girl with powerful overhand strokes. It is good to look at him as he plows his way through the water, advancing his full length at every stroke. The picture from this point begins to be one of most absorbing interest. It is one of those that causes the onlooker to hold his breath, waiting to see what is coming next.

Down the rapids we see the helpless form of Mary carried upon the crest of the turbulent swift waters. Following soon after comes the sturdy Frank, having complete control of himself, despite the buffeting current. He is gaining upon her at every stroke. He is nearly spent. The exhaustion of his heroic work is beginning to tell, and it seems that Mary will surely be lost. But by a superhuman effort the brave Frank makes a last final lunge and overtakes the girl. Weak from his efforts, he barely is able to lift her helpless form. In a last determined effort against ebbing strength, he lifts her to a rock, and, seeing her safely deposited there, falls exhausted by her side.

Meanwhile, on the shore, Percy has watched spellbound the accident and the heroism of Frank. He picks his way round the shore in all haste and runs down by the rapids. There he comes upon the exhausted girl and her rescuer still lying unconscious. In a moment of frenzy, he seizes the form of Mary and carries it to a part of the adjacent glade. His action has been without definite purpose until he sees clutched in her hand the necktie of Frank, which she had seized in her drowning grasp. The sight puts an impulse in the coward's mind. This is his chance, unscrupulous though it be, to play the hero and win the hand of Mary. Acting upon the impulse, he hastens back to the water and immerses himself until his clothes are thoroughly soaked. Hastening back to Mary he places his own necktie in her clutch and sets about reviving her.

In the eyes of Mary when she awakes, Percy is indeed a hero. Her heart goes out to him with unstinted gratitude. If there had been any doubts before as to which of the two young men she preferred, they are now settled beyond all question. Percy gets Mary home as hastily as he can and there, to the surprised and grateful parents, he relates a spurious tale of heroism, casting himself as the hero.

While these latter events are transpiring, Frank comes to his senses and great is his grief when he sees that Mary is gone. He believes that she has fallen back into the water. In his mud-bedraggled garments, he stumbles wearily to Mary's home and arrives there as Percy is being congratulated for his heroism. At first Frank's breath is fairly taken away by the audacity of his cowardly rival, and not until Percy has started to walk away, does Frank come to his senses and realize what a cowardly trick this is. He overtakes Percy and in a rage strikes the young impostor. But rage avails nothing, as Frank soon learns. Henceforth he determines to bide his time and get even with the usurper of his love.

Scene from "In Swift Waters," by the Victor Co.

An opportunity to vindicate himself soon arrives for Frank. Mary and Percy are fond lovers now, and stroll often by the shore of the treacherous lake, at which times they recall the perilous accident and the thrilling rescue. Frank follows them one day, knowing that they are going out canoeing. The lovers land on an island to pick flowers. While they are doing this, Frank hides his own canoe and sets the other one adrift. When Mary and Percy return to the shore, their canoe is some distance out in the water.

Supposing that Percy is a good swimmer, Mary insists that he shall swim out and get the boat, but Percy objects strenuously. At length he is fairly shamed into making an attempt to swim out to the boat and just at this point is where Mary discovers that Percy cannot swim a stroke. A few steps and Percy is out over his head. In another moment he is bawling for help and advertising the fact that he cannot swim. Frank at this opportune moment arrives upon the scene with a feigned look of surprise upon his face. At Mary's request he plunges into the water and tows the hapless impostor back to dry land. Then getting his own boat, Frank puts Mary into it and rows away with her, while she waves mocking adieus to the dripping coward on the shore.

H. F. H.

"The Merchant of Venice"

Reviewed by Louis Reeves Harrison.

I WAS deeply interested in watching this play to see what point of view the director would assume in its production. To many Shylock is only a Jew, whose ideal life is that of gain by unfair means within the law, whereas it is a mistake to assume that Shakespeare had any such idea of the character when he wrote the great drama. The Shylock of Shakespeare's conception was neither comic nor vulgar, but a representative of a great race, and in him was concentrated the wrath of that race turning upon its oppressors.

To understand Shylock let us study Antonio in the light of Mr. Thanhouser's production. Here is a very attractive gentleman who has invested his wealth, like many other Venetians, in ships that sometimes go down at sea. In other words, he took great chances for large profits. He is a man of fine appearance, accustomed to luxury and quite as self-sufficient as is the same type to-day. A first glimpse of Antonio shows him in the act of insulting the Jew in a way that any sensitive man would resent.

Now Shylock made his money by taking great chances for large profits, and when Antonio comes to him in straits for a loan after treating him worse than he would a dog, the Jew openly tells him that money is his suit, that the Christian is very unchristianlike when not asking a favor. Antonio, the borrower, taunts back and tells the Jew to lend the money as he would to an enemy from whom he might exact a penalty, and Shylock takes him at his word. He exacts the pound of flesh in a bond and thus risks a fortune to get even with his insulter.

If the story is to be considered possible in any historic age where there were laws to govern and courts to enforce them, it is plain that Shylock took a desperate chance. He evinced willingness to risk the wealth he had accumulated at many a painful sacrifice in order to destroy the man who spat upon him and exposed him to ridicule. There was small reason to think that he could escape with his own life even if the forfeit was paid.

Shylock as a character seems to be the expression of bitter revenge and as such he is hateful to people of enlightenment, but it was man to man in those dark days. He was the injured one; he was older and weaker than Antonio; he was not skilled in arms; he could not fight in the ordinary way on even terms, so he resorted to weapons within his reach. His malevolence in the end became stimulated to the highest pitch by the loss of his daughter and the fortunes she stole from his safe. It seems to me that the great dramatist introduced these aggravating circumstances to excuse the Jew's mental condition. It was such as might have caused the reason of a Christian to topple or fall into the insane hate of a paranoiac.

I take it that Shakespeare's own viewpoint was so high and sweeping that he understood humanity hundreds of years ago, as we are just beginning to comprehend it. He knew that mean traits were not entirely racial. He realized that the cultivated Jew could be generous and considerate while a primitive Christian might be out for all there was to be made, irrespective of how it was made within the law. He seemed to realize that, aside from those who dared to break the laws, human nature was much the same the world over.

Back of man's efforts is a common love of power.

That power under most all civilized conditions is concentrated in the possession of wealth, which enables one to share results with many who labor, and the road to wealth is all too often that of indifferent moral. Shylock and Antonio are but two types, one less lavish in display than the other, of men that we have with us to-day. Shakespeare drew them as they were and allowed people of all subsequent ages to sit in judgment, each according to his limitations.

It has seemed to many of us that the great dramatist did more than depict the meanness of wealth as concentrated in Shylock. Though it may have been all important to lay the onus on the Jew in order to satisfy the people of his time, there are contrasts enforced throughout the play with doubtful Christian graces.

The shylocks in our political game, particularly those in New York City, who drain the blood of our people and retire to Europe to fatten on their graft, are not Jews. The young American heiress who goes abroad and gilds the pretensions of a titled adventurer is rarely a Jewess. On

Scene from Thanhouser Two-Part Production, "The Merchant of Venice."

Scenes from Thanhouser's Two-Part Production, "The Merchant of Venice."

the other hand some American citizens of high cultivation and noble philanthropy are Jews, and it behooves us as friends of the oppressed, bent upon common enlightenment, to break down all racial lines as we are trying to do those of narrow religious interpretation. The best Jews are better Americans. Therefore, let us eliminate prejudice and examine this play from a tolerant standpoint.

While "The Merchant of Venice" seems to be strongly directed against usury of any kind, including that of buying small franchises for a few thousands through political corruption, watering the stocks by millions and charging a labor-crushing interest on the difference, the play was actually drawn from a "Story of the Cruel Jew," who entered into a bond with his enemy, of which the forfeit was to be a pound of the enemy's own flesh. This story was one of those intended to picture the ups and downs of human experience. If a man is a Get-Rich-Quick-Wallingford, even in the moving picture business, and seeks to rise by unfair methods a secret force will be set in motion, which will bring him down to a realization of where he stands among the rest of us. Herein lies the leading dramatic element in the play.

It may not appear that Antonio responds to modern ideas of heroism. He violates our sense of justice by heaping indignities upon an old man so enfeebled as to be completely at the mercy of his gross insults, but he is essential as he stands. He brings out Shylock's triumph and subsequent retribution. This retribution is caused by Shylock's appeal to the law as much as by Portia's ingenious argument. He adheres to the letter of the law and it is this which defeats him. He refuses delayed payment when it is offered, even three times the amount, and having done this in open court is denied one ducat of the loan when Portia says he may have his pound of flesh conditioned upon the shedding of no Christian blood. The moral of the principal tale is that we may seek justice by fair means, but any use of the instruments of justice for personal vengeance is liable to kick back like an overloaded gun.

The minor story, that of the "Three Caskets," is also an old fable skilfully converted by the great playwright to his uses. Portia has three suitors, one a barbarian prince, who considers himself half-divine; one a French noble, who leans heavily on his ancestry, and Bassanio, who truly loves her. For these she provides three caskets, one of gold, one of silver, and one of lead, and she tests her suitors by letting them choose among themselves. The caskets bear three inscriptions:

"Who chooseth me shall gain what many men desire."
"Who chooseth me shall get as much as he deserves."
"Who chooseth me must give and hazard all he hath."

The prince chooses the one of gold, Aragon the one of silver, respectively from greed and the desire to be unique, while Bassanio, being anxious to show what he will risk for love, selects the casket of lead, which makes him worthy of Portia. Visible moral: "Appearances are deceitful." Second moral (of doubtful value): "Women think a great deal of appearances."

The production is given with the following cast:

Shylock.....Wm. J. Bowman
Jessica, his daughter.....Mignon Anderson
Portia.....Flo La Badie
Bassanio.....Harry Burnham
Antonio.....Wm. Russell

The types are all well chosen, the men being especially good, but Portia lacks repose of manner and is entirely too gay at a moment when her lover's life is at stake. She displays little of that fullness of power which enabled Portia to extend protection to those less able to care for themselves in a trying emergency. She should have enforced a contrast with Jessica. The latter's act in stealing her father's ducats and jewels is possibly introduced to indicate why he should be deeply affected and feel that the whole world was against him, but her weakness affords opportunity for Portia to show her strength instead of her pretty teeth and dimples on the eve of a horrible tragedy.

The interior settings are as near perfect as they could be made—even Shylock's iron chest of ancient design is a real one—and the exteriors are a delightful surprise. It would be impossible to reproduce Venice in any part of this country, but the palace is superb and so appropriate that I noticed a pretty Italian garden peering over the walls in one scene. The deep scenes at the masque are a delightful relief. The characters are well posed in several of the interiors where studio limitations make it difficult to handle any number of people in action.

The general conception of the play is correct, and it affords me pleasure to say so. It opens as a comedy and ends as one with Shylock's dark mental working injected in the middle. The great poet-playwright clearly appreciated that the absurdities of the pound of flesh and the three caskets would not hold in pure tragedy and peopled his story with characters that make no strain on credulity. Whether to credit Mr. Thanhouser or his director or both I am in doubt, but I must compliment the ruling spirit for the delightful and scholarly interpretation.

ANIMATED PUBLICITY AND DISTRIBUTING CO.

A company has been formed for the purpose of making and distributing industrial pictures and incorporated under the laws of New York State, with a capital of $5,000. It is pointed out by the promoters, who are experienced picture men, that while there have been a large number of industrial pictures made, there has been no way of securing a distribution of them to places where they could be shown to the public. The new company proposes to supply the missing link in this service. It is said that there are a large number of industrial pictures laying on the shelves of manufacturing firms who have spent good money for the making, but who have found no way of utilizing them. If the Animated Publicity & Distributing Company can accomplish this service it should be welcomed. This company will also handle the product of the Circle Ranch Film Company, Santa Monica, Cal.

NEW FEATURES COMING.

The Feature Photoplay Company, under the guidance of Mr. H. L. Lande, proprietor, is making rapid strides to success. Mr. Lande, one of the pioneers of the film business, became connected with the Feature Photoplay Company in January of the present year, and up until recently was satisfied with the modest profits gained in renting feature films. Being always on the alert for something new and large, and recognizing the insistent and growing demand of the exhibitor for feature programs, Mr. Lande has now made arrangements with several of the large European manufacturers of feature subjects to release their subjects in the American market.

On another page of this issue will be found the advertisement of the Feature Photoplay Company, giving an idea of their policy.

The Moving Picture Educator

SUNDAY EXHIBITIONS.

AN exhibitor writes to the editor of this page complaining that a movement is abroad "by certain clergyman" with a view to closing picture houses on Sunday, and asking the intervention of the "Educator" in what he considers a campaign of education. The question of the open Sunday is an exceedingly large and broad one, and one in which there are certain to be very extreme opinions, in fact the difficulty lies in the extreme nature of these opinions.

If instead of being as opposite as the poles each party came into more temperate zones, a solution of the problem would be easier. The extreme anti-Sunday picture people are too narrow, and the extreme open Sunday picture people are too broad; indeed each one is responsible for the other's existence and it is a question not easily solved as to which is the least blamable. It is a fact that there are picture places, which if conducted on quieter and more refined lines, would certainly deprive the opposition of much of their "thunder." There are other picture places which because of the care with which they are conducted have taken large numbers of people from worse places of amusement on the Sabbath day.

It must readily be admitted by all that the pictures are "here to stay" and it is their use and not their abuse which should occupy all minds. Any minister or set of ministers who start out to fight the pictures are fighting a great popular favorite, and will only bring themselves into contempt and turn more people against their better work, than would be the case if they rather handled the matter wisely.

On the other hand, the defiant exhibitor will hurt his own cause if he fights back, or runs a class of pictures on Sunday that offends the good taste of church people.

Ministers Should Use the Pictures.

In all parts of the world there are ministers who use the pictures; if more ministers would follow their example a demand would be created for the class of pictures the "Educator" is continually asking for, and for which the manufacturers complain there is not a sufficient market. The increased production would furnish the exhibitor with

Special Sunday Pictures.

Why should not the Sunday exhibitions be of the best character possible? There are already scores of good picture subjects which enterprising exhibitors should reserve for and specialize on Sundays; in this way they do a threefold good in producing that which is above criticism; that which is suitable to the occasion, and educational in value; and that which stimulates a great demand which will compel the manufacturers' response; indeed the Sunday question may be the means of solving the problem of

More and Better Pictures.

A Sunday show of sensational, comic or ultra melodramatic pictures is offensive to the day and all good people; besides only pandering to a depraved taste; this is really what arouses opposition of others besides ministers of religion. Run the best pictures on the best day of the week, specialize! specialize! specialize! and prove, if in the first place it does not cause an increased demand for "more and better pictures;" and in the second place make friends of the very class of people who are now the natural enemies of that which is questionable in the Sunday exhibition.

The Sunday Picture a Power for Good.

Only recently it was shown how great a victory for moving pictures was won in Montclair, N. J. It should be understood that the credit for this victory belongs to the ministers and a proper use of the Sunday pictures; this shows what a power for good the pictures may become when properly used and applied.

The solution of the Sunday question therefore rests largely with the exhibitors themselves; they can "make or mar" their own reputation; let the rank and file of them follow the suggestions of this article and it is safe to predict that it will prove revolutionary in the affairs of the whole realm of moving pictures.

Sunday Pictures and Sunday Exhibitions.

In England at the present time, as in some parts of America, the Sunday exhibition is very largely demanding the attention of the authorities. It seems to the writer that it should be more largely a question of pictures rather than exhibitions; to paraphrase an old motto it would seem:

"Take care of the pictures and the exhibitions will take care of themselves."

Nothing acceptable to the Sunday has ever been refused, as for instance, the Sunday newspaper (when purified of its yellow streak); the park band concerts, the opening of libraries and museums, and Sunday games and excursions when within proper limitations. It is with these limitations that the pictures must be found; fulfilling these conditions their establishment is certain, failing this it is doubtful.

Where the Matter Stands.

The people—the educated people—will ever be the sovereign authority; they must be satisfied and the exhibitor must satisfy them. In turn the exhibitor must make his demands upon the producer of the pictures. If the people through their rightful representatives demand Sunday pictures they must be acceptable to the day, and must be produced. Under the pressure of this demand the present large yet very inadequate supply of suitable pictures must be increased, and Sunday exhibitions must be made a credit to the maker, exhibitor and people.

NOTES ON CURRENT EVENTS.

This is the season of the year when everything educational comes most prominently before the country. From the greatest university to the smallest hamlet school-house graduating exercises are the center of interest to at least three generations of people. Very timely, therefore, "Pathe's Weekly," No. 26, presents the graduating exercises of the United States Naval Academy at Annapolis, Md. Exceedingly attractive in appearance as they march with such perect alignment, they honor themselves and are the pride of their country. President Taft presents their diplomas, and the "highest honors' man" is given an especial picture.

* * *

The unveiling of the splendid Columbus statue in front of the new and grand, Union Station in Washington, D. C., by President Taft is a picture of more than historic interest; art and history have combined to link the old and the new world in one thought and purpose, so that future generations may never forget either the man, his mission, and the wonderful results which arose therefrom.

* * *

Not only is the athletic world interested in sports, but all Americans, and especially "youthful America," are interested in the world contest for honors in the Olympic Games in Stockholm. A picture showing the American champions in their final tryout is a strong one, unusual jumping records seem the most important. After seeing this picture everyone will be anxiously awaiting pictures of the Olympic Games in their thoroughness.

* * *

An unusual picture of life savers at work will be of new interest to many. Men from the United States Life Saving Station at Tillamook Bay are seen giving an exhibition of their prowess, perhaps the most thrilling incident being that in which they overturn the lifeboat and cause it to right itself without losing any of the occupants.

* * *

Interior views of the Oregon State Penitentiary shows marvelous progress in the treatment of convicts as compared with the horrors of but a few decades ago. A game of baseball shows that in treating them as men deserving of healthy bodies and minds, they are more likely to come forth better citizens. Reformation, not vengeance, is the modern method of prison work.

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From far off Australia we are shown a picture of the "Fram," of South Pole fame, this being the vessel in which Amundsen made his successful voyage, and which, after necessary refitting, is destined to a South American port.

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The "Death of Saul," C. G. P. C., is a forthcoming release which will be reviewed in due course on this page. The last of the "Saul" series, its tragic nature gives occasion for many profitable lessons, especially when the cause which brought about Saul's sad end is considered, and to which we trust due weight has been given.

CHICAGO LETTER.

By Jas. S. McQuade.

THE week opening July 1 has been marked by an onslaught on theaters of the fourth class, in this city, which offer "exhibitions consisting solely of moving pictures." At an afternoon meeting of the building committee on Monday, July 1, 80 of these theaters were blacklisted by Building Commissioner Ericsson as being menaces to life.

At the request of Commissioner Ericsson, licenses for the theaters referred to were refused, for the term beginning July 1, by City Collector Cohen. The Commissioner reported to the Council, on the evening of the same day, that 75 of the 80 had refused to obey his orders for important changes to conform with the law. Eight of these houses, he stated, are on second floors and one on a third floor above street level.

Commissioner Ericsson asked the city council to pass an ordinance prohibiting theaters above the ground floor. The latter houses are at present within the law, but the Commissioner presented an ordinance condemning them as nuisances.

Among the charges brought against the owners were: Failure to provide sufficient exits, failure to mark exits properly, crowding of seats, blockading of exits, reduction of aisle space, insufficient stairway and fire escape widths, blockading of aisles and faults in material used in construction and repairs.

In his fight against the theaters, Mr. Ericsson had the approval and aid of the city law department. It was upon its advice that he requested the holding up of the licenses, and the ordinance against the second and third floor houses was prepared by the corporation counsel's office after an opinion had been written on the city's power in the matter.

"While it is true," wrote the commissioner in his letter to the council concerning his proposed ordinance, "that these playhouses technically comply with the essential provisions of the class IV ordinance, with the exception of the limit of height above sidewalk grade and capacity allowed by Section 306 of the Building Ordinance, which the corporation counsel in a written opinion stated was not retroactive, still, on account of the fact that these theater halls were not originally designed as public theaters in the true intent and purpose of the law, and even if they have brick inclosing walls, the interior construction of these buildings is entirely of combustible material, having wooden floors and wooden interior stairways, partitions and roofs.

"The fact that these auditoriums are located at various heights from fifteen to thirty feet makes them, in my opinion, extremely hazardous, and severe criticism and complaints have emanated from various sources from time to time regarding this type of theater located at such heights."

Theater owners present at the building committee's session, Monday afternoon, complained that City Collector Cohen had refused to accept their fees for the new license period, which began at the close of June 30, and they asked the committee to take action on the matter. The committee refused and the question was brought before the city council by Alderman Klaus, on Monday evening. The alderman presented an order directing the city collector to issue the licenses, and the order was declared passed. Alderman Thompson endeavored to have the action rescinded, but was overcome.

The building committee, at the afternoon session, took further steps to regulate picture theaters. Alderman Thompson presented a "morals" ordinance requiring that all parts of such houses shall be lighted to a fixed degree. The approved test is that a person with normal eyesight must be able to read standard "test" type at fixed distances, within the theater, while pictures are being presented.

During the week, a tour of inspection of picture theaters, on the second and third floors of buildings, was made by the aldermen on the building committee, accompanied by Commissioner Ericsson, the deputy commissioner, the chief inspector in charge, and John C. McDonnell, fire department inspector.

"With possibly the exception of the west side place, every theater we have visited should be put out of business," Alderman Thompson, chairman of the committee, asserted after the inspection. "The others are unsafe for any considerable number of persons. Every one of the eight places are in buildings which are not even near fireproof. They are a menace and should not be allowed to operate a day. I am more certain than ever, after making this trip, that no theater should have its main floor above the ground level. Every balcony in these theaters is a fire trap of itself. The trip has opened my eyes to dangers I did not know existed."

At the city council meeting Monday evening, July 8, big downtown theaters in the Loop were also brought under the ban of the building committee. The elimination of upstairs or "loft" picture theaters was also considered. It was arranged that the building committee will hold a meeting Tuesday to have a hearing of the proposed ordinance to prevent the operation of upstairs theaters. At the same meeting the members will consider the elimination of second floors in all theaters which are housed in buildings that are not fireproof. The building commissioner will also submit a report on the conditions in the big downtown theaters, with respect to the safety of patrons.

On Monday, July 8, Mayor Harrison vetoed the order, passed one week before, providing that upstairs moving picture theaters should be granted a renewal of their licenses. After the fearful Iroquois disaster on Dec. 31, 1903, it will be remembered that Mr. Harrison, who was then mayor, was included on the list of those indicted for the dreadful occurrence.

The following paragraph is taken from an editorial in the News, which treats of the whole matter: "Mayor Harrison and the building commissioner are to be commended for the stand they have taken in this matter. Too much care and forethought can hardly be put forth by officials in the regulation of public assembly halls to eliminate needless perils. The day should be past when fate, with the deliberate consent of public officials, is tempted merely that some amusement purveyor may add a few more dollars to his possessions."

Motography a Boon to Medical Specialists.

Moving pictures promise to prove a valuable aid to the medical profession, especially to those members who specialize in mental and nervous diseases, according to Chicago physicians recently returned from Atlantic City, where they attended the convention of the American Medico-Psychological Association.

Moving pictures were used to great advantage at the meetings in exhibiting various types of insanity. All types, from the raving maniac to the bedridden, were shown.

"Such films will be valuable to physicians who are so situated as to be unable to study the types of insanity," said one of the doctors. "Having once seen them, a physician would be the better able to make an accurate diagnosis, at least so far as outward indications and movements are concerned. The production of such films means that very helpful clinics may be held in the remote corners of the land, where little opportunity for wide observation is afforded."

Essanay Subjects Set in Beautiful Wisconsin Dells.

One of Essanay's Eastern stock companies, which includes Miss Martha Russell, Miss Ruth Stonehouse, Miss Helen Dunbar and Messrs Francis X. Bushman, Harry Mainhall, Harry Cashman, William Walter, Bryant Washburn and Fred Wolf, is now working in the beautiful Wisconsin dells, under the direction of Theodore Wharton. This region abounds in scenery famous for its rugged grandeur. Marvelous rock formations are shown, and a number of fine subjects are in course of preparation in this environment.

Three productions have already been finished. "A Romance of the Dells" was the first film completed. It was produced from a scenario written especially to fit in with a number of the finest points of the Upper Dells, including magnificent scenes of the famous Stand Rock, Cold Water Canon, and the Hornet's Nest. These points are particularly attractive because of the rock formations referred to.

One of the sensational scenes in "A Romance of the Dells" was made on the top of Stand Rock. This stately formation rears its head nearly 100 feet in the air. The rock has been split from the constant wearing of the ages, and rises in two columns, separated at the top by a chasm 10 feet wide. Francis X. Bushman, one of Essanay's popular leading men, was called upon to make a thrilling leap across this chasm in the production of the film referred to. The narrow surface of the flat top allowed but little space in which to gain impetus, and Bushman was almost forced to make it with a standing jump. He accomplished the feat successfully, however, and his hardihood will be realized when it is borne in mind that the slightest misstep would

have meant death on the rocks below. This sensational leap is vividly shown in the film, and is only one of the numerous thrills presented during the taking of the three completed productions. The company will remain at the Dells indefinitely, and it is promised that several unusually fine subjects will follow those already completed.

Chicago Film Brevities.

More than 70,000 feet of film were rejected by the Chicago Censor Board during the year just closed. The films inspected totaled 3,255, representing 2,004,000 feet.

* * *

Carl Kettler, Jr., of West Palm Beach, Fla., spent the last two weeks in Chicago with relatives. Every moment of the time was busily employed examining the manufacture of films in the Chicago plants of Selig, Essanay and the American, and in visiting leading picture theaters. Mr. Kettler, who owns the Bijou in West Palm Beach, will open a new theater, the Amusu, about July 20th. He is a strong booster for films of the Licensed brand, which he uses exclusively.

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James Edgar Brown, chairman of the entertainment committee of Chicago's Sane Fourth Association, states that more than 50,000 people witnessed the presentation of motion pictures given in 22 parks, playgrounds and suburbs on Independence Day.

* * *

N. Menasse, of Edmonton, Alberta, was in the city last week. He will open his splendid new house, the Empress, in the fall. This will be a costly structure, Mr. Menasse says. Mr. Menasse investigated the various screens and machines while here and will make purchases before his return home.

* * *

H. Warner, of Warner's Features, visited the World office Friday, July 5. Since leaving New York he has opened offices in Rochester, Philadelphia, Pittsburgh, Cleveland, Indianapolis and St. Louis, and will open an office here before leaving the city. From this point he will travel westward, and will establish offices in Minneapolis, Kansas City, Omaha, Denver, San Francisco, Portland and, most probably, in Seattle. The New York and Chicago offices will be the central points for operation.

* * *

A. N. Lewis, proprietor of the McKinley Theater, 35th St. and Archer Ave., called at the World office last week. He reported fine business up to the coming of the hot wave, which reached this point July 5. The McKinley seats 300 people and three reels form the daily program. Mr. and Mrs. Dedlow furnish vocal and instrumental music for the pictures.

* * *

One of the staff of the building inspector's office, this city, recently visited a picture theater and after careful inspection gave it as his opinion that there was only one fault to find. That fault lay with the exit lights, which, he said, should be filled with sperm oil. What next?

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W. Ledoux, general manager of the Starland Limited, of Winnipeg, accompanied by Mrs. Ledoux, was a caller at the World office last week. Mr. and Mrs. Ledoux left Winnipeg on Saturday, June 29th, and since then have visited St. Paul, Minneapolis, Sioux City, Omaha, Kansas City and St. Louis, to gain pointers on the conduct of motion picture theaters. The Starland, Ltd., owns the Starland in St. Paul and the Starland, Omaha. The St. Paul house was finished May 4 and was opened on the same date. General Manager Ledoux told me that he was making an experiment in the St. Paul house, which so far has proved successful. This experiment means the giving of afternoon presentations at 5 and 10 cents admission, the admissions for the evening presentations being 10 cents for children, 15 cents for adults, and 25 cents for boxes. The Omaha house will be finished about November 1. It has been built to accommodate 2,000 people, at a cost of $100,000. Straight moving pictures and music will furnish the programs. The Starland Theater circuit has two houses in Winnipeg, two in Brandon, two in Saskatoon, one in Prince Albert, one in Edmonton and one in Calgary.

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F. A. Lacey, of Seattle, paid a call to the World office recently. His present occupation is that of purchasing "lemon" theaters, making them popular and remunerative and then selling them. Mr. Lacey came directly to Chicago from North Yakima, Wash. He was formerly manager of three houses in Seattle for the People's Amusement Company, of Portland, a position held by him for four years. He stated that he is now traveling through the country in the hope of learning something more up to date about picture theaters than he has seen in the West. He is of the opinion, however, that he has been unable to do so, except in Milwaukee, where the Saxe Circuit has highly impressed him. Mr. Lacey is known in the West as the "Bright Spot," from the fact that he uses this brand for all his houses. He is a live showman and believes in liberal newspaper and novelty advertising. He informed me that the Klemmer Theater in Seattle was completed on April 10 and that he was present on the opening night, when the house, which seats 1,200 people, was crowded to capacity. He pronounces the Klemmer a beautiful structure with an attractive front, and extremely handsome interior decorations. The Klemmer has been a wonderful success from the start, Mr. Lacey states, and it is hard to find a vacant seat at any presentation. Eugene Levy opened his new house, the Melbourne, about the same time as Mr. Klemmer opened his. The Melbourne seats 800 people and its front is pronounced one of the most beautiful and attractive on the Pacific Coast. Ten cents admission is charged at each of these houses. Mr. Lacey will return to the Pacific Coast in about a month.

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The many admirers of S. L. Rothapfel will be glad to learn that he has taken over the direction of the Saxe Circuit. In a recent letter he states that the Saxe people have taken over the lease of the Lyric, Minneapolis, and are beautifying it by building a new front, a new lobby, new decorations, and special stage settings. When finished, Mr. Rothapfel believes it will be one of the most beautiful picture theaters in the world. Mr. Rothapfel will remain at the Lyric for some time after it is reopened. It must be said, in justice to Mr. Rothapfel, that he received very shabby treatment at the hands of the Shuberts, both at the Lyric here, and at the Boyd, Omaha. They expected him to turn large legitimate houses in one week into successful picture theaters. He very properly resigned and has engaged in a field where he will be amply backed to give the presentations of pictures for which his name has become famous.

DEATH OF ARTHUR J. MORGAN.

Arthur J. Morgan, secretary of the National X-Ray Reflector Company, Chicago, died July 5, of pneumonia, at his residence, in Evanston. Mr. Morgan was but thirty-nine years old, in the prime of his life at the time of his death.

Born in Los Angeles, Cal., in 1873, Mr. Morgan came to Chicago in 1900. He was a member of the Illuminating Engineering Society, Chicago Brass Manufacturers' Association, Chicago Association of Commerce, etc., etc. As a member of the Illuminating Engineering Society, and through his business connections, he had much to do with the recent advance developments in illuminating methods. The kindliness of Mr. Morgan's disposition, his strength of character, and sterling honesty, made him a host of friends.

In addition to his wife and two small children, his mother and two sisters, Mr. Morgan leaves a large number of friends to mourn his untimely departure. The World joins in extending sympathy to the family of deceased and his business associates.

TUDOR BACK IN PICTURES.

LeRoy Tudor, who owned and operated the first moving picture theater in Marion, Ind., The Star, on East Fourth Street, and conducted it successfully several years, selling out at a large profit, has returned to his first love and is again in charge of The Star, having closed a deal for it Saturday, June 15. He will give the theater his personal supervision.

Mr. Tudor for years was the moving spirit in the moving picture world of Marion, having owned the Star, the Royal and the Starette, making a success out of all of them by his progressiveness and up-to-date business methods. His picture houses were always well managed and pictures and instrumental and vocal music made up bills that gave the people a run for their money. Mr. Tudor has scored other successes in the moving picture business since selling out his houses here, and he can be depended on at The Star to give the public the best to be had.

NEW MOVING PICTURE THEATER SUPPLY CO.

The Picture Theater Equipment Company, a New York corporation, has taken over the business of the H. A. Mackie, Inc., jobbers and dealers in all kinds of moving picture machines and moving picture theater supplies. The business will be continued at the present address, 21 East 14th Street, which is one of the most central locations in the city and in close proximity to nearly all the film exchanges.

Mr. H. T. Edwards remains as general manager for the Picture Theater Equipment Company and picture theater managers in New York City and vicinity can depend on a square deal and careful and prompt attention to all orders, large and small.

"The Equine Spy" (Solax)

Reviewed by Louis Reeves Harrison.

OF all actors in the silent drama none has been more natural and graceful than the horse. He is one of the most satisfactory exponents of motion, he gives thrilling force to the action of cowboys and redskins, and, while their hands rather than his intelligence determine his performance, he is better born in his sphere as a rule than those who ride him are in theirs. His speed and endurance are largely matters of inheritance from selected parents, whereas the average man cometh up as a weed and blameth his deficiencies upon those whose preceded him when he cannot ascribe our general humiliation to Charles Darwin.

I suppose *we* inherit a love of the horse from our European ancestors, especially the English, as he is not indigenous like tomatoes, tobacco, potatoes and poker. He was brought over here by the Spaniards, De Soto being the first to set him going as one of the contributing elements of civilization. He was as unknown to Indians before then as soap is today. But, by reason of long domestication, the horse had inherited the power to acquire an education, his savagery and ferocity could be overcome and we have always taken him to our hearts. We have loved him as long as we could use him—that is the white man's way—and he is still planted in our affections, gasoline wagons to the contrary notwithstanding.

One of the finest of his kind is "Don," in the Solax play, "The Equine Spy"—he looks like an Arabian—and he does his part with a modest dignity that should cause matinee idols to sit up and take protracted notice. His supporters are among the finest to be seen in moving pictures, nearly all the principals of the Solax happy family taking part in the horse play:

CAST

Don.....By Himself
Confederate officer.....By Darwin Karr
His sister.....By Fanny Simpson
His mother.....By Mrs. Foy
Servant—a "cullud pussen".....By Billy Quirk
Union general.....By Lee Beggs
Union cavalry officer.....By Harry Harvey

It is wartime. Fanny is seen conversing with her mother on a porch when Billy, as the "cullud pussen," comes to give the joyful news that Darwin Karr is coming home for a brief rest. Fanny, looking sweet sixteen, gets a field-glass and manages to discern her brother about fifteen feet away—I infer this from his immediate appearance on horse. His mount is not Don, and, on this account, I would have Don present at the opening eating out of Fanny's hand with the avidity of a stage-door Johnnie, but no matter. Darwin arrives and embraces his family. Billy the "cullud pussen," indicates that there are Union troops in the neighborhood and is given Darwin's pistol to signal in case of danger.

Billy goes into a field to stand guard, notes the approach of Federal troops, makes a tremulous effort to scare them away and finally manages to fire his pistol. The mounted squad in charge of dashing Harry Harvey is searching for a noted Confederate spy and is led to investigate Darwin's house by Billy's signal. They find *his* horse and capture it as Darwin escapes with his sister to the barn where her horse, the splendid "Don" is stabled. She fires from concealment while her brother saddles this superior mount, holding the Northern cavalry at bay until he is ready, then opens the door. Darwin dashes out so unexpectedly that he clears the bunch of bluecoats before they recover their senses.

Now comes a spirited chase. It leads to a fence which Don leaps without an effort. When the pursuing squad appears their horses balk and they are forced to make a detour. Darwin manages to reach his company, but is sent out on scouting duty astride of Don and instructed to fire a beacon if the enemy is seen in force. The Union squad becomes lost in wild country, the men dismount, and they spread an army map upon a stump to study the situation. While they are so occupied the scout draws near, dismounts and crawls nearer to learn their plans. Those examining the map detect his presence and begin chase so abruptly that they leave the map.

Darwin falls wounded, rolls over a hill, crawls into a hole and manages to escape observation until the troopers pass out of the danger zone. Meanwhile Don noses around, discovers the map, picks it up in his teeth and carries it to his wounded master. (It is not to be presumed that Don knew the importance of the military plans he was stealing. He was simply obeying predatory instincts still dominant in some of the human race—he may have thought it was a scenario.) Darwin crawls painfully upon Don's back and is carried to a point only a short distance below

Scene from the Solax Production, "The Equine Spy."

the beacon constructed to signal the presence of the Federals in large numbers. Just below the little mound on which the beacon stands he falls off in a condition so weak that he can proceed no further. What shall he do? The beacon is ready; it is important that it should be fired; there is only Don to aid the scout in this emergency. Don has been trained to bring and carry, but will he carry a light from the wounded Confederate to the beacon and set it aflame? He does. He proceeds with some reluctance; advances to the pile of fagots with caution, and he even betrays timidity after lighting the fire, but this astonishing act is accomplished and Confederate headquarters is warned of impending danger. Matters go hard with the scout as a result. The smoke leads to his capture; the incriminating map is found in his pocket, and he is carried away to the Federal headquarters for examination and trial.

While it has never seemed just that men who act as the eyes of an army should be treated with greater severity than other prisoners, the brutal custom of making short shrift of spies has furnished the novelist and dramatist with an abundance of material for situations of rescue under suspense. Darwin is adjudged a spy at a drumhead court-martial and is led away to the guardhouse under sentence of death, to be shot down in the morning. The guardhouse is a rickety affair; Darwin sticks his head out of a small window for a breath of air, and signals for his horse.

Faithful Don appears and studies movements made by Darwin to indicate how thirsty he is. The splendid horse now enters upon a state of suspended morality—he is ready to steal anything. He sneaks up to a spring where canteens are being filled, selects a full one and makes a clean getaway without being discovered. He delivers the canteen to the prisoner and is given

Scene from "The Equine Spy" (Solax).

a message, "written in blood," to carry away, but this time he attracts attention and draws the fire of the guard.

We are transported to the front of Darwin's house where his sister, Fanny, just as sweet and coy as ever, is waiting and hoping. Almost as if in response to her desires comes Don with his message. Fanny is transformed in an instant from a timid woman to one of reckless bravery. The life of a loved one is at stake, and that is when a woman can fight. Don's face wears a sheepish air—the habit of appropriation is growing on him—but he plucks up spirit when Fanny mounts and rides away to gather a party of rescue among the "Boys in Grey."

She comes near being caught in a trap on the ride—the cavalry skirmishers of the Federals intercept her, but she uses her revolver effectively, and Don does the rest, easily distancing those in pursuit. She finally reaches the Confederate lines and is given a small detachment for the dangerous service she has planned. Her brother has indicated the place of execution, and she has boldly schemed to risk an engagement by way of diversion at the last moment, while Darwin is given opportunity to free himself.

There is an obstacle in her way, a sleepy sentinel, but she detects his presence by the use of field-glasses and proceeds to encourage Don in his career of crime.

The horse goes of his own account to despoil another victim and actually strips the dozing sentinel of his firearms. Don is now lost to all sense of shame, so far as bluecoats are concerned, and his strategic mistress has difficulty in keeping him from embezzling a battery or two. She must wait.

Morning breaks; Darwin is marched from the guardhouse to meet his doom and a squad of Federal soldiers escort him to the place of execution. Meanwhile Fanny and the "Boys in Grey" are not idle. They creep up behind the shelter of a hill and await events. Guns are loaded; the Union soldiers prepare to do their duty; Darwin folds his arms as if he did not care; the order to take aim is given, and then the fun begins. Bing! Bang! The ridge shows a line of smoke and bluecoats fall like autumn leaves. Some continue the fight under disadvantages, but no one pays attention to the prisoner. He is, however, a busy man. He struggles desperately with the cords that bind him, escapes before the skirmish assumes serious proportions and is united in the final scene to his plucky sister.

Is Don forgotten?

There he is, poking his nose over their shoulders after all immediate danger has passed, a faithful friend in trial, though not particularly scrupulous in the way he disregards the distinction between *meum* and *tuem*.

The play was designed for the splendid horse, and it appears to have been brought into correct lines of construction if it was not so written. The director's work is satisfactory in all the many details that go to make up a complete photodrama, and the roles are admirably assumed. I know what the Solax Company can do, although I have seen but few examples of their work. They work in harmony without losing individual values; work enthusiastically, in spite of studio disadvantages, and impress their superior quality and fine organization upon whatever they attempt to interpret.

LOOK OUT FOR THESE COLOMBIANS.

Walter N. Isaacs, dealer in moving picture slides and supplies, advises the Moving Picture World that he had some dealings with Guillermo Murillo and Francesca Pardo, of Bogota, Republic of Colombia, something more than a year ago and has been unable to obtain a settlement. Mr. Isaacs rented these people 87 reels of film for six months, but has received neither the rental price nor the pictures. He understands that the same parties have opened a picture theater in Barranquillo and believes that the trade should be warned by his experience.

PINS FAITH TO WORLD REVIEWS.

Edwin L. Barker, of the International Harvester Company's Service Bureau, is a regular picture fan. He tries to see all the good ones shown at the picture theaters and, now and then, through the courtesy of his friend, Col. F. C. McCarrahan, of the Kleine Optical Company, he manages to see them in advance in the Kleine exhibition room. It was after such a visit that he felt impelled to write the following appreciation of the Moving Picture World reviews:

I thought I knew a great deal about the moving picture business, and I think so still. Here at the International we have done a few things with pictures—"The Romance of the Reaper," "The Dawn of Plenty," and several films in the theaters. But always there is something more to be learned, and my last lesson makes me think better of the Moving Picture World and the whole world of moving pictures.

The other day I was enjoying a little visit with my friend Colonel McCarrahan, of the George Kleine Optical Company. He is from Old Kentuck, you know, hence the "Colonel." While we were talking in came the (I was about to say dramatic) film critic of the Moving Picture World. He was there to see a new picture, the results of which were to appear in the columns of the World in the form of a review, or comment.

The critic carried in his hand a typewritten synopsis of the new picture. This synopsis he had carefully studied. The film was placed upon the screen, and the critic asked for quiet that he might give the picture his undivided attention. He studied the picture as a dramatic critic studies a stage production—yes, even more so. Then he had the film run through a second time.

I asked if he were not going to a great deal of trouble. But he replied "not too much trouble." The reputation of the World was at stake. So was his own reputation as a critic. Right then and there I pinned my faith to the World reviews more securely than ever before.

I am glad to be so closely associated with a business which appreciates honest criticism. It is this sort of criticism, coupled with high ideals and fair dealings, that is pushing the moving picture business upward as it moves forward.

S. S. HUTCHINSON SAILS FOR EUROPE.

President S. S. Hutchinson, of the American Film Mfg. Company, Chicago, sailed with his wife and son on the S. S. Olympic for Europe July 6. Mr. Hutchinson will visit his London offices and tour the continent before returning home.

AMERICAN ADDS ANOTHER PRODUCER.

William Lee is the name of a new producer recently added to the forces of The American Film Mfg. Company. Mr. Lee formerly produced for the American, shortly after the company was organized. He will specialize in straight Western drama.

Of seven aviators shown in what is now known as the "death reel," taken at Kinloch Field, St. Louis, in 1910, six have met sudden deaths, all save one in aeroplane smashes. Al Welch, the Wright flyer was the latest victim. Walter Brookins is the sole survivor. Among those shown in the picture are Hoxsey and Johnstone. The film is owned by Albert Bond Lambert, former president of the Aero Club of St. Louis.

"The Smuggler's Daughter" Essanay

Reviewed by Jas. S. McQuade.

ONE of those typical Western dramas in which G. M. Anderson has won popular favor in the Old and the New World is scheduled for release on July 16. It is entitled "The Smuggler's Daughter," and presents several thrilling scenes and is marked by lively action throughout. The fine exterior views, in which the familiar, dare-devil horseback riding of these Anderson dramas is seen to advantage, have been taken in the vicinity of Niles, Calif., and their appropriateness shows painstaking care in the selection.

It must be conceded that Mr. Anderson's Western dramas stand out in a way that makes them peculiarly his own. His plots, while simple, have still dramatic value and are of a higher standard than most of the Western productions of this type, which, as a rule, are elemental in character and reveal the outcome of the story almost in the opening scene. His productions are marked by fine camera work, and it is seldom that a scene is found out of focus.

In Miss Vedah Bertram he has a leading woman who fits in well in Western characters. Miss Bertram rides with the daring and dash of a cowboy, and in the film under review she shows her mettle in this respect. In the role of Brant Graham, the deputy sheriff and lover of Vedah, Mr. Anderson is virile and convincing. Arthur Mackley also merits mention for his impersonation of the smuggler, Vedah's father.

Silas Gregg, a Western mountaineer, makes a living by smuggling goods from Mexico. His pretty daughter, Vedah, loves young Brant Graham, who is about to be sworn in as a deputy sheriff. The opening scene shows him telling Vedah of his appointment, while Silas Gregg, in an adjoining room, listens to the story. Brant then leaves for the sheriff's office to get his badge. Silas comes into the room where Vedah stands happy over her lover's good fortune, and she tells him all about it. Silas then joins his confederates in the barn.

Brant, on being sworn in by the sheriff, receives his first commission from that officer. It is one involving both skill and courage, for it means the tracing and capture of the smuggler's band, whose operations had been detected by the sheriff. Brant grimly promises to do his best and returns to Vedah. He avows his love and is accepted; but, on attempting to place the betrothal ring on her finger, she refuses permission until her father gives his consent. They then go out to the barn in search of Silas. The door is found locked and, hearing voices, the deputy looks through the keyhole. To his surprise and horror, he finds that Silas and his companions are engaged in handling smuggled goods, and that duty will compel him to arrest and expose the father of his sweetheart.

Vedah notes the change in his countenance and asks the reason. He tells her that her father is the head of a band of smugglers whose arrest he has been commissioned to make. She pleads with him to spare her father; but his oath compels him to refuse, and he breaks away from her and enters the smuggler's den with drawn revolver. The inmates hold up their hands at his command, and he is about to secure them when Vedah rushes in and pinions his arms from behind. Love for her father had spurred her to action.

Brant is immediately seized by Silas and his men and is disarmed and bound. Vedah is led to the kitchen of her home, where her father makes known that the deputy must be slain. She pleads, but in vain. He then forbids her to leave the house and returns to engage in the trial and death of Brant.

Scenes from the Essanay Production, "The Smuggler's Daughter."

Knowing the desperate character of the men, Vedah feels that her lover is doomed unless she can reach the sheriff and bring help in time. Recklessly she rides away. The sheriff's office is reached and her mission is made known. A posse, headed by the sheriff and accompanied by Vedah, ride furiously towards her home. Round the base of frowning heights and through patches of forest, the mad gallop is continued until a halt is made in front of the Gregg barn. A rush is made into the smuggler's den, and none too soon, for one of the outlaws is aiming straight at Brant's heart. A wholesale arrest is made, and Brant is released and complimented for his courage by his chief.

On arrival at the door of the barn, Vedah saw at a glance that her father was not present. He had determined at the last moment not to participate in Brant's murder, and re-

turned to the house. There Vedah found him, and revealed that she had brought the sheriff's posse and saved her lover. In his rage he almost strikes her, but, unheeding, she begs him to mount his horse and fly beyond the border. She persists in her entreaties and he is convinced that it is the only hope. He is about to leave, when she begs for a last kiss. He refuses. She begs again, and hurriedly he presses his lips to hers. Then he mounts and speeds away.

When Brant joins Vedah, she points him to a horse and rider that appear as a speck on a steep slope in the distance. Silas Gregg has passed the border line. "I'm glad that your dad is safe across the border," said the deputy earnestly as he took her to his heart.

BUFFALO BILL AND PAWNEE BILL FILM COMPANY TO SUE COL. CODY AND MAJ. LILLIE.

A damage suit is about to be brought against Col. Wm. F. Cody and Major. Gordon W. Lillie, jointly, by the Buffalo Bill & Pawnee Bill Film Company, of New York, for alleged proceedings which they deem injurious to their business. On June 14 of this year a permanent injunction was denied to Col. Cody and Major Lillie by Justice Gerard, of the Supreme Court of New York. The object of the injunction was to restrain the film company bearing their names from selling or exhibiting a motion picture entitled, "The Life of Buffalo Bill." The complainants declare that Buffalo Bill and his partner caused newspaper articles to appear in the trade papers to the effect that the pictures were not authorized by them. It is also claimed that Cody and Lillie stopped the sale of said pictures in States in which the exhibiting rights had not been disposed of and that they further intimidated exhibitors from displaying the pictures in States in which the rights have been sold. The Buffalo Bill & Pawnee Bill Film Co. also claim that they have full authority from the defendants to manufacture and dispose of said picture and that they will protect their clients from interference by the defendants.

BERWICK, PA., HAS NEW THEATER.

Handsome in its appointments, practically fireproof in its construction, and complete in detail, "The Palace," a new theater on East Front Street, Berwick, Pa., was thrown open to the public June 20 by Sult Bros., the proprietors. Representing an investment of upwards of $18,000, the theater stands as one of the most finely equipped and handsomely decorated buildings of its kind in the state. For the proprietors it is its own tribute of up-to-dateness and progressiveness, while to the town it is a credit.

The house is 37 feet wide by 130 feet long and seats 520 persons. The equipment and decoration is very complete and elaborate.

GAUMONT FEATURES.

Announcement comes from the Gaumont headquarters that the first Tuesday and the third Thursday of each month will witness a Gaumont two-reel feature, commencing in September. This fact will prove of interest to all the consumers of the Film Supply program, who are thus given assurance of regularity in the matter of Gaumont features. During August, only one two-reel subject is promised; that one, however, being of more than usual sensationality and spirit. In fact, "Their Lives for Gold," which is slated for release Thursday, August 15th, is by all means the most vigorous and active production that the eminent French concern has placed upon the American market. The story deals with the adventures of two miners, who, in their greed for gold, drive each other into desperation and ultimate destruction. One desperado pursues the other, first by foot, then by auto-cycle, thirdly by automobile, later by horse, then by locomotive and finally by fire. The sensational portions of such Gaumont releases as the "Prairie on Fire," "Written in Blood," "Attacked by a Lion" and the "Lion's Revenge" are actually made to assume an air of insignificance when compared to the hair-raising qualities of "Their Lives for Gold." Probably the most thrilling point is reached when one of the cowboy fiends actually leaps from the top of a railway bridge on to the fast flying train beneath. You want to know a good deal more about this picture, for which reason we respectfully encourage your attention to our forthcoming advertisements and announcements.

Scene from "The Silent Castle," a Gaumont Handcolored Subject for Release July 23.

Doings in Los Angeles.

Universal-Bison War Hits the Coast—Many Gunmen on the Job at Bison Studios.

TROUBLE which has been brewing between rival factions of the recently organized Universal Film Company reached a crisis this week when armed guards with loaded rifles were placed on duty at the offices of the Bison Company in Edendale and also at Bison Studio at Santa Monica, instructed to shoot at the first appearance of an attempt to take possession of the Bison properties.

The situation is the outgrowth of the action of the Bison Company which made an attempt a few days ago to withdraw from the Universal Company. The first news of the break came last week when the two local Independent exchanges received telegrams from the New York Motion Picture Co., of New York, manufacturers of the Bison films and importers of the Ambrosia and Italia, notifying them that these three brands would no longer be handled through the Universal but would be marketed direct.

An hour or two later came other telegrams from the Universal Company warning the exchanges against buying any of the three brands except from the Universal and announcing that the Universal Company owns the brands and has obtained a temporary injunction restraining the New York Motion Picture Company from handling them.

Meanwhile, all below the surface, a big row had been brewing at Edendale, where the Bison offices are located, and at Hollywood, where the Nestor Company has its studios and offices. Just what the developments were cannot be learned at this time, it all may come out before the war is over. For one thing there was deep resentment on the part of Director Ince because some of his Bison reels were censored in New York—evidently not for the better in his opinion. Fred J. Balshofer, who was formerly at the head of the Bison Company, but since the organization of the Universal Company has been in charge of the Bison, Nestor and Imp forces here was inclined to sympathize with Ince. There was a feeling on their part that the Bison films were one of the chief attractions of the Universal program, but jealousy somewhere was causing efforts to discredit the Bison output. There were many other factors, most of them hardly enough to count by themselves, but which in the aggregate led to the break.

The row broke out in real earnest when Balshofer was notified by telegraph from New York that he had been temporarily deposed as Western general manager and W. G. Gilmore, who has been in charge of the Nestor studios, had been put in his place. Along with the notification came the following personal telegram to Balshofer from David Horsley, formerly owner of the Nestor Company, but now one of the principal officers of the Universal:

"Baumann has attempted to withdraw New York Motion Picture Company from the Universal Film Manufacturing Co.," the telegram ran. "This cannot be done as all transfers have been legally made and as a friend would advise you to stand pat in this dispute until a settlement is reached with him. You are too heavily interested in this matter to take any chances. Not knowing your attitude the board of directors have appointed W. G. Gilmore to take over full charge of the property in your possession pending assurance of your loyalty in this company. Cooperate with Gilmore and keep on making pictures and do not allow anyone to sway your judgment. Protect your own interests by following my advice, acknowledge receipt of this telegram at once, accept my assurance that you will be fully protected if you act in full faith to your own and our interests; do not forget that you personally signed papers consenting to transfer."

About the time Balshofer received the foregoing telegram Gilmore arrived at the Bison offices armed with documents authorizing him on behalf of the directors of the Universal Company to take possession.

His first act was to discharge Fred Mace, the new director of the second Imp Company recently organized since the Universal combine was formed. Then, according to Balshofer, he began firing men right and left. Balshofer refused to recognize Gilmore's authority, ordered him out of the place and cancelled the orders he had given. Mace was authorized by Balshofer to organize at once an army of defense.

Messages were sent to Santa Monica summoning about two score of the rough-and-ready cowpunchers who have been working in the Western pictures. Most of them are men who love a fight above anything else and are supposed to be thoroughly loyal to Balshofer and Ince. The revolvers and rifles in which they have been accustomed to fire blank cartridges were loaded with steel-jacketed bullets. They were divided into two parties, one for the Edendale offices and the other for the Santa Monica studios, and each party was divided into three watches, eight hours each.

These preparations were the answer to a statement made by Gilmore before he left the offices to the effect that he would assemble a sufficient force to take possession of the Bison plant under the authority delegated to him. It must not be forgotten that the Nestor company has also been making Western pictures and that it has a force of rough riders fully as large and at least as determined as the Bison's.

To add to the excitement the police, anticipating trouble, have assembled reserves ready for duty on a moment's notice.

"We signed an agreement to become a party to the new syndicate, but the deal never went so far as a bill of sale, and we believe it within our rights to withdraw if we want to," is the way Balshofer sizes up the situation. "At any rate we shall make the attempt, and we'll hold our property against invasion until the courts rule against us. As the matter now stands a number of our performers are still unpaid for the past week. They resent the action of the association and are with us to a man."

Unless there should be a clash between the two contending forces the next development in the situation is likely to be postponed until the arrival of W. M. Swanson, secretary of the Universal Company, who is now speeding toward Los Angeles as fast as trains can travel.

Naturally the latest dissension among the Independents is doing the Independent exhibitors no good. The recent split in the Sales Company, which resulted in the Universal and Film Supply factions, left a good many exhibitors guessing about the effect it would all have on them. Now just as things were beginning to quiet down comes another upheaval which threatens to keep the situation stirred up all summer.

* * *

Notwithstanding the uncertainty that exists about whether Congress will pass the bill now pending which will prohibit the shipping of prize-fight films between states, motion picture men have been busy this week making preparations to photograph the two big fights that will be held in this vicinity July 4.

F. J. Balshofer has been making pictures of the training stunts of Ad Wolgast and Joe Rivers, who are to contest for the lightweight championship of the world in this city on July 4. The picture rights are reserved by Tom McCarey, the promoter, and Balshofer is merely doing the photography on contract. The actual battle will be photographed from start to finish.

Hugh C. McClung, director of the Sunset Motion Picture Co., has gone to Las Vegas, N. Mex., to operate the camera for Miles Brothers, who have the concession for the pictures of the Johnson-Flynn heavyweight championship fight Independence Day.

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Gaston Melies and the members of the Melies Company, which has been working in the northern part of this state, have come down to Santa Catalina Island for an indefinte stay and have been making pictures there for ten days.

Mr. Melies was so much impressed with the island, embodying as it does everything required in the way of mountain and sea for outdoor work, that he is seriously contemplating locating a studio there

In one of his recent plays Mr. Melies required the services of a couple of expert swimmers and divers. He employed Stephen Arce and Thomas Whittley, two Avalon boys to fall backward off the high steamer wharf, and it created a mild sensation among the summer resorters at Avalon when they learned that the boys had been paid $10 per tumble with full pay of rehearsals and retakes.

* * *

Dan S. Markowitz, of Los Angeles, who has been East gathering in exchanges for the new Producers' Distributing Company, came home this week, but was in town only about an hour before he started north to visit San Francisco, Portland and Seattle to line up exchanges there. It is reported that he has signed twenty-eight exchanges, but this is not directly on his authority. He will be back here again in about a week and it is announced that he will then give his attention to reviving the Fox Motion Picture Co., which is to begin making regular releases through the new distributing company.

BOOK ON LIGHT AND ILLUMINATION.

Frederick J. Drake & Company have just placed on the market a textbook titled "Modern Illumination Theory and Practice," by Horstmann & Tousley. This work contains a mass of information concerning the subject indicated by its title. Its title page declares the work to be "A handbook of practical information for the users of electric light, architects, contractors and electricians." To such it will no doubt prove of large value. The book will also be found a desirable addition to the reference library of the theater manager, though but fifteen pages out of a total of 273 are devoted directly to theater work.

Some Warm Weather Reflections

By G. F. Blaisdell.

THE staid Boston Transcript has been sadly deceived. Referring to the organization of the New York branch of the Motion Picture Exhibitors League of America, it states that the object is "to promote the welfare of the exhibitors and to fight adverse legislation." It is in doubt as to the significance of the term "adverse," and wonders whether it is to apply to the showmen's interest or not. "It would be well that the motion picture men have in mind, partly at least, the public welfare, and especially the young children, upon whose pennies so many of these shows now depend so largely," says the Transcript.

Our Boston friend may rest his soul in peace. The New York exhibitor knows, and thoroughly knows, that the public welfare is his welfare; also he has in mind the children, who are now by statute debarred from attending, unaccompanied by an older person, picture shows in the afternoon. "Adverse legislation," as used by the exhibitors, does not mean legislation inimical to the public interest. It means legislation distinctly in private interest—questionable private interest. The public of New York need have no fear of the organized exhibitors. Interests are mutual.

* * *

So May Buckley has left the pictures and returned to the speaking stage! The screen can ill spare her. The thousands who have been charmed by Miss Buckley's clever, intelligent work in the few months she has been in the studio will much regret her departure. This is the second star Lubin patrons have lost recently. We refer, of course, to Florence Lawrence, the wholesome, the lively—vivacious, if you like that term better—and always interesting.

It is, of course, a difficult matter to estimate the pecuniary value of a motion picture star to the employing company. It is far different with the speaking actor, whose employer can form a comprehensive estimate of his drawing power, in dollars and cents. With the determination of the value of the silent actor it is more a matter of judgment, unaided by the receipts of a single box office. Practically all picture companies now admit, indirectly if not directly, the business asset that lies in the popularity of the individual member of the company, and enhance that popularity by all the agencies of publicity to which they have access. The one conspicuous exception, the one manufacturer who has denied to his actors the publicity, the credit, the fame, justly their due, would undoubtedly have gone further and fared better had he pursued a course more in keeping with that of his competitors.

The day has not yet come when a theatrical company can with profit be conducted on the lines of a daily newspaper—and the great journals are more and more featuring their stars by printing their names over their articles. Who will deny that this does not lend interest to the stories and as a corollary prestige to the newspaper printing them?

The public has a natural and proper interest in knowing who writes a play and in the names of the principals appearing in it on the screen. The manufacturer who recognizes this as a fact is not penny wise; neither is he pound foolish.

* * *

The Elephant Butte Dam, the ten-million-dollar irrigation project in the Rio Grande country, is being filmed in the various stages of its construction. The Selig Company on June 27 released 250 feet of most interesting pictures of this great work, said to be the largest and most costly irrigation undertaking in the world's history. This short film is of especial value and interest by reason of the unique method adopted to secure the film—the placing of a camera in one of the great aerial trams used as a conveyor of excavated material. The result was that a spectator practically viewed the work thus far done on this mammoth storage reservoir as though he were placed in a low-lying captive balloon and towed over the many acres already under the shovel. When this mass of masonry, in bulk exceeding three United States Capitols, shall have been finally assembled, the film maker will be able to condense into a thousand-foot reel a photographic record of marvelous interest and incalculable educational value for this generation, but of even greater for the next.

* * *

Speaking before the St. Louis Medical Society recently, Dr. W. C. G. Kirchner and Dr. Given Campbell said that in a few years a motion picture apparatus will form a part of the equipment of every up-to-date medical college. The doctors' statements were fortified by several films showing the action of bacilli in the blood. "Moving pictures can be used to replace vivisection for experimental purposes and demonstration to students," said Dr. Kirchner. "Students will be better able to investigate the methods of great surgeons if they have a practical demonstration of their methods on canvas before them than if they merely are given a description."

* * *

At a recent meeting in Lincoln, Neb., of the social service committee of the Men and Religion Forward Movement a committee of three was named to report on the advisability of establishing moving picture shows, to be run under the direction of the churches. As this Forward Movement is of nation-wide scope, this action is of large interest to the picture industry.

* * *

Colonel Samuel Hughes, Canadian minister of militia and defense, has taken steps to supply the various militia and cadet training camps this month with motion pictures. As the men have been deprived of their time-honored "canteen," it is the aim of the minister to so fill with wholesome entertainment those evening hours when militiamen are most inclined to skylark that the absence of the former supply of "joy water" will be more than compensated. Forty thousand men will be entertained.

* * *

Why is it that nine out of every ten motion picture actors will, when opening an envelope, throw on the floor the initial strip or pieces and then, when the message is extracted, follow by also consigning the envelope to the floor?

It may be the drawing-room of a mansion; there may be at hand a table; but to the floor the cluttering pieces go. It is safe to say the same actors would not dream of doing anything like this in their own homes. If they did it is likewise safe to say the officiating female authority would very quickly put down her foot—and start something if her protest were unheeded. It should be the aim of the moving picture director to teach the niceties of life in all matters of daily intercourse, both great and small; it also should be his aim to avoid the slovenly and careless. The majority of those who behold the pictured interiors of mansions and who closely follow the behavior and manners of those who are portrayed as living in them rarely if ever see the prototypes of these representations on the screen.

* * *

The local borough council of Pleasantville, N. J., has been advised by its solicitor that it has no authority to pass an ordinance prohibiting the Sunday operation of picture theaters, in view of the State law, which imposes a fine of but $1 for such exhibition. One councilman, who thinks he is representing a majority of the townspeople, says he will give his people the satisfaction of seeing the proprietor of the local show arrested and fined on every Monday following a Sunday exhibition. It is well that councilmen in Pleasantville are not elected for life.

THE LUBIN CRACK STOCK COMPANY GOES TO MAINE.

The No. 1 Lubin Stock Company, under the management of General Director Barry O'Neil, left Philadelphia yesterday for Portland, Maine, where they will spend the summer. The personnel of the troupe is as follows:

Barry O'Neil, general director; Harry Myers, Chas. Arthur, Peter Lang, Richard Morris, Martin J. Faust, M. Shannon Fife, Cap. Towers, Paul Figel, P. J. McCaffrey, Miss Ethel Clayton, Mrs. George W. Walters, Mrs. E. Middleton, Mrs. Florrie Lang, Miss Marie Wierman, Miss Anna Berry, Miss Bessie Stuart, Miss Mabel Harris, Miss Beatrice Oldfield, Miss Mildred Gregory, Mrs. Lynch and child, 3 carpenters, 2 property men and 3 chauffeurs compose the mechanical force, making thirty in all.

Three touring automobiles are carried and ten complete sets of interior scenery and props. The railroad equipment for the journey consists of two standard Pullman coaches, one day coach and three baggage cars. On arriving at Portland, the company will take possession of a large tract of land, a yacht and a yawl which have been chartered for the season.

A EUROPEAN PURCHASER IS HERE.

J. Vermeulen, Paris, France, is in this country to secure negatives of high class American films. He expects to purchase quite a number, but states that it will all depend on the quality. We also understand that he will not buy at all unless he can secure absolute right for all countries outside of North America. Mr. Vermeulen has been four times around the world and has taken moving pictures himself in the heart of Africa and in other localities where the moving picture camera had never been before. He may be addressed for the next few weeks at the Hotel Wellington, 55th Street and Seventh Avenue, New York City. His advertisement appears on another page of this issue.

The Right Man in the Right Place

BEING A PERSONAL IMPRESSION OF THE PRESIDENT OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA. OPINIONS OF THE MAN FORMED DURING HIS RECENT SUCCESSFUL VISIT TO NEW YORK.

AN is everything. Men are nothing." So said a famous general of history, in speaking of what really counts in war. The comparison holds good to a greater or less degree in all walks of life. For a number of years the exhibitors of this free and glorious (if you say it quick) country, have been writhing under a stigma. Naked to promiscous enemies, these men have galled beneath the yoke of fanatical oppression. Like a huge elephant that knows not its own strength, the great body of American exhibitors has suffered itself to be led along by a pigmy, and so far has been able to do nothing more than squeal in vain at every prod of the vicious hook. If an elephant knew his strength, no man could lead him around by the nose. No horse could be made to perform the prodigious labor that he does if he had but an inkling of his physical superiority over the man that goads him. The principal reason that dumb cattle submit to the yoke of man is because they have no head.

Such a creature has been the great enterprise, which may be called the retail division of the moving picture business. The exhibitors as a whole have been as some great and powerful yet impotent creature without a thinking apparatus. The retail motion picture business has been without a head for some years, waiting for the proper man to step forth. Great salt tears have trickled down the face of the helpless exhibitor as he felt the goad of the political pigmy who drove him on. Yet he obeyed. Because he did not have a head and did not know his strength. He could have crushed the oppressor at a stroke, exactly as the elephant could easily destroy its keeper.

Exhibitors everywhere for some years have agreed with each other that such a state of things was deplorable and that something ought to be done. Somebody should start something, somehow, somewhere, and put an end to the oppression of petty reformers and salaried busybodies. They knew in a vague way that they were big and strong as a mass, and they had a faint realization that they had no head. All hands agreed that some exhibitor should rise from the ranks and lead them out of the wilderness. They even cast about a number of times to find him without avail. The cap was tried on a number of men, but it did not fit. But at last, when everything pointed to indefinite serfdom for the exhibitor, the MAN appeared.

A leader arose from the ranks. Nobody sent for him, but everybody was looking for him. He himself was looking for the leader until one day, like the "Ernest" of Nathaniel Hawthorne's "Great Stone Face," he realized that he was the man that all were looking for. Many had expected the Moses to come from a far distance, like a conquering hero. But from the common ranks, one M. A. Neff arose, and he proved to be like the man that Hawthorne wrote of.

Before Mr. Neff came to New York, we had heard of him through his work in connection with the Exhibitors' League of America and were duly impressed with the results which he had brought about. Those were results that no other man had ever accomplished or attempted to accomplish. We had gained the impression that he was rather an amiable sort of person, but we did not envy him his job. We, like others, recognized him as the national leader, because there were no other claimants for the honor. Being accustomed to surveying the debris of many losing battles with grafters and reformers, his voice away out there in Ohio sounded to us like a faint weak cry from the wilderness. Everybody gave him the credit of having good intentions, but it did not seem that this modern David would ever be able to lay low the colossal Goliath of graft.

These thoughts we had because we did not know M. A. Neff. We had never come in contact with that extraordinary personal magnetism of his that gathers adherents closely to him wherever he goes. He has the one great quality that every leader must have—personality. Men are attracted by him. They are convinced by him, and they follow him in faith. In this amiable, golden-haired, blue-eyed, six-footed gentleman, exhibitors have found the leader that must and always will spring from the ranks of the oppressed.

He radiates energy. When he comes around things begin to hum. One bright Monday morning, a couple of weeks ago, Mr. Neff announced over the telephone that he was in New York, and would be at the World office in five minutes. Things were quiet before he came, but after he arrived, everybody was on the jump for a week. He had everyone hustling before they realized that they were working their heads off for the Exhibitors League of America. All hands seemed to enjoy going to the greatest pains to please him. Why? Nobody knows. He did not give any orders or intimate in any way that he wanted this or that. It was simply that his hustling personality was contagious and made folks want to work.

M. A. NEFF

(Caricature from life by Hugh Hoffman)

While Mr. Neff was in this office, a New Jersey exhibitor happened to straggle in with trouble written on his face. Over in West Hoboken, after enjoying years of Sunday business, the exhibitors there had suddenly been deprived of that profitable day, and this exhibitor, whose name is G. N. Robinson, came to the World office to see if he could not get the New Jersey exhibitors together by inserting a notice in this publication. Something better than that was done for Mr. Robinson. He was at once turned over to President Neff, of the national organization, and things began to hum. Before the sun had set that day, typewritten letters were in the mails and on their way to exhibitors in every part of New Jersey, appointing a special day later in the week when Mr. Neff would take time from his work of organizing the New York exhibitors, to rush across to Jersey and put the breath of life into an institution that New Jersey had long been praying for—a state association.

Three days later, Mr. Neff, by the force of his argument and oratory, accomplished, in two hours' time, what New Jersey exhibitors themselves had been unable to do for several years. He perfected a state organization on a truly business basis and affiliated it with the national organization. On Monday of that week they had been doing nothing but despair among the exhibitors of New Jersey. He left them the following Thursday with fresh hope and courage and with a determination to get down to business and wipe out, once and for all, the obnoxious interference of petty politicians.

Such is M. A. Neff as we saw him. He put in four days in New York City and vicinity and accomplished more things in those four days than any other man single-handed could have accomplished in a year. That is putting it rather strong, but there are few exhibitors who have met him who will doubt that statement. He is the born leader that has risen from the ranks to lead the exhibitor out of the wilderness. Through his efforts we predict that the Chicago convention will be a tremendously successful affair, and it can be further prophesied that after the Chicago convention, Mr. M. A. Neff will be the dominant figure in the motion picture business of America. H. F. Hoffman.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

The Universal Weekly.

QUITE the most pretentious advertising matter that has come to this department is The Universal Weekly, the house organ of the new Universal Film Company: indeed we think it almost too pretentious to prove profitable. The last issue to hand (the third), is thirty-six pages with a cover in two colors and the cut forms in two-tone ink. The idea of the large issue seems to be the provision of a full page advertisement for each Universal release, which shall have no advertisement on the back and serve the purpose of a poster-bulletin, an idea first advanced by the Vitagraph in the defunct Film Index and abandoned by them because they found that their self-printed bi-weekly bulletin would not cut the poster sales. We are afraid that this adventure in advertising will prove more costly, in proportion to the return yielded, than the promoters realize.

There is a large quantity of interesting general matter, that seeks to give the sheet the semblance of a general publication, but the necessary limitation of the matter to Universal interests will defeat this end and it would be better to come frankly forth as an advertising sheet and give the very best advertising service possible to the exhibitor. A capital start has been made in this direction already, but we would suggest an extension of the service.

Our Own Idea.

Of course everyone can raise your baby better than you can yourself. We've had a very personal realization of this fact in the past ten days, but this seems to be a good chance to get square for our own long-suffering listening to advice, and this is what we would do:

We would, by all means, continue the personal note, in a given number of pages, with editorial chat, an intimate talk of the coming releases not yet dated, advices of the good things in preparation and a running story on the releases covered by the current issue. We would have as much personal gossip of the players; not press stuff, but real talk, and a condensed catalogue of all advertising matter to be had of the company or supplied for Universal releases by the advertising specialty companies such as the Jacobs concern. This would list sizes and prices, the number of colors in the printing and all other information. We would use a page each for the various releases, giving a large cut and a condensed story and eliminating the date (which would appear in the calendar) and possibly giving a vignette margin portrait cut of some leading player as is done by the Vitagraph and Selig companies. These pages would be scored by perforating rule that they might be removed without destroying the permanent records. We would also offer a supplement printed one side only on cheap news paper in a plain eight or ten point body, leaded. In this supplement we would give one long story of each release and from three to five shorter advance stories of from six to ten lines each, some press squibs relating to the release in a general way and advance squibs for coming star releases with now and then a half of three-quarter column story on some general topic close to the product of the company. This matter would all be written in newspaper; not in press agent style and would be of a sort that any average editor would be glad to make use of without correction. All extravagant claims and flamboyant adjectives should be eliminated and all matter should be in straight newspaper style.

The Universal can be of wonderful benefit to the business of its constituent companies if only it gives the exhibitor what he really needs.

Press Work for Exhibitors.

Few of the exhibitors are what the English call "showmen," a title that on this side of the water is reserved for circus and small enterprises. Many have had no theatrical training and the majority of those who have served their apprenticeship have handled the managerial rather than the press end and cannot now afford the services of a really good press man. For that matter there are few press men, even when they have had newspaper training, who can stick to newspaper style when they do press work. We have handled the copy of most of the leading press men in the theatrical business and know what we are talking about, and yet it is a simple matter to write straight stuff; the sort of copy that will go to the printer with comparatively few blue pencil marks.

Not ten per cent. of the exhibitors can write this sort of press copy and yet, did they have it they could easily "plant" it with the papers through the simple process of offering it to the editors, possibly with a little argument as to the interest felt in the pictures by a majority of the readers. There are times when a clever line about King Baggot will do the Imp Company greater good than the announcement that they are preparing "the most stupendously spectacular and glitteringly glorious three-reel tragedy of terrifically thrilling incident" not that the Imp Company sends out that sort of stuff, but just as a forinstance. Give the exhibitor the right sort of stuff, tell him what to do with it and at once thousands of unpaid press agents are created for the product, whether that product be the Universal, the Film Supply or the Edison licensees.

Of the thirty odd companies releasing just one does regulation newspaper press work and does it properly.

What the Marple's Doing.

The Marple is giving five-cent spoons for a five-cent admission for one thing. The Marple is in Wichita, Kansas, and Manager William Barrie writes:

> We have tried everything—in and out of season—to get the people in, with varying success. The best thing we have tried is the time-worn spoon matinee. We hold a spoon matinee every Tuesday when all ladies in attendance are given spoons as souvenirs. It has made a very appreciable difference in the weekly receipts. The spoons cost us five cents (which is our admission price) and lots of managers don't see how we can make money giving the show practically free, but the receipts tell the story and we regard the spoons as so much advertising. We regard it as better than a similar sum spent with the newspapers since, if it rains, and the audience is small, we have the spoons for another time and do not lose their effect. The advertising stays good until it is used.

That's one way to look at it, but we do not like the argument that advertising in the newspapers does good only on the day the advertisement appears. Newspaper advertising is cumulative and the man who would like to come today and doesn't may figure that if the Marple had such a good show last week, when the advertising appeared, the chances are that they always have a good show and will drop in when he gets a chance. If advertising is large enough to be seen, the effect sticks, even though spoons form a more direct advertisement.

If the spoon matinee is a permanent feature we think that the Marple could beat the price and get a special spoon into the bargain. The Proctor theatres used a coffee spoon for a matinee attraction that cost about three and a half cents, if we remember correctly, and carried the circuit design in the bowl in the fashion of souvenir spoons. They were made in a large factory when business fell off and something was needed to keep the machines going to capacity. When nothing else offered they took up the spoons. Almost any large concern will be glad to take an order for fifty or hundred gross lots and give a good article.

More About Columbus.

The Marple also sends it suit of newspaper stuff on the *Coming of Columbus*. It makes a rather direct appeal to Americanism but does it effectively and without the noise that some might make. There is also a good proportion of press clips, showing that they know how to get after the reading notices based on the Selig Company's press sheet, which, by the way, was produced by Stanley H. Twist, their publicity manager. It is as good a showing as we have seen from a city of the size of Wichita. It's an almost invariable rule that the smaller the town the larger the showing, and Wichita is not a pygmy.

The Marple is playing up the engagement of a local band as orchestra and is flooding the section with placards of various sorts, one card reading:

MEET
YOUR WIFE
AND KIDDIES AT THE
MARPLE
AND
HEAR HARRY FRANK'S
ORCHESTRA
5c

The cards are diamond shape in various colors and the chances are that any card of that size and shape will suggest the Marple for some time to come.

Some Coming Edisons.

No doubt you have seen the article in this paper for June 29th, giving the details of the Edison Company's deal with the McClure Periodicals to release Bannister Merwin's What Happened to Mary simultaneously with the publication of the same stories in The Ladies' World. The full details will be found on page 1212 of the issue of two weeks ago.

Here is a story that appears on the screen the very day the original appears in the McClure publication. If you are on the licensed side you are getting the advertisement that the paper carries and as the series will be of unusual interest because of contest features it bids fair to be the best advertised series of films ever produced. It would pay you to arrange for a dated run on this and boom it heavily. Get your local newsdealers or those in your vicinity to carry cards that What Happened to Mary will be pictured at your house on a certain date, and get the papers interested as well. You are given the national booming free. Look after your local end. The first story "The Escape from Bondage" will be released July 26th.

The Relief of Lucknow, done in Bermuda with appropriate tropical environment and with the assistance of the Queen's Own (Second Battalion, Queen's Regiment), will come the 27th and the 31st offers a visualized poem by James Whitcomb Riley—When She Was About Sixteen—done largely in landscape backings. Do a little extra work for these and get much extra money.

That Kalem Music.

We have received from the Kalem Company their score for Tragedy in the Desert. It is process printed, but it is printed with all the clearness of copper plate work and should not be confounded with the indistinct

mimeograph work that has sometimes been put out. There are twenty-five pages in the score and it's about the biggest bargain in music we have seen in a long time. When you can get a twenty-five page score of special music at a cent a page, you're cheating yourself if you do not get these special issues in advance and make your pianist familiarize herself or himself with the music before the reel reaches you. The Kalem Company is making a specialty of music for the notable reels and you can make Kalem musical nights an inexpensive special feature that should show a tremendous profit. And this isn't an advertisement for the company. It's good advice to you.

Watch for a Selig.

Last month the Selig Company entertained the visiting members of the National Press Association and let them be the mob for a coming release. Watch for the announcement and as soon as you get the date tell your editor. He'll be interested in seeing what the other fellows look like and what they did. If he was among those present he'll be still more interested. It is up to you to see that his interest passes on to your other pictures. Go get him.

And in London.

And from E. H. Montagu, their London representative, comes a bulletin that he's proud of. It's a modest pride and a justifiable one, for it is better than his usual good average.

Perhaps you can use this for The Love of an Island Maid:

> A picture that will hold from beginning to end. Photographed on one of the most picturesque of the little islands in the Pacific. A picture that would be bought for its scenic and photographic value alone. Yet it contains—more thrills than many a sensational melodrama.
>
> HOBART BOSWORTH at his BEST.
> BESSIE EYTON at her BEST.
>
> BOOK THIS for it will please on the hottest of July days. It makes one cool to see the beautiful tropical beach and rippling water.

"Monty" even dips into the Arabian classics for a double page advertisement cleverly twisted and contributes a motto that every exhibitor should take to heart when he remarks: "We don't boom *every* film, but only those that we know are sure winners," which is a good policy in any line.

We also acknowledge a set of unusually fine postcards of the Selig favorites.

Wesley Wakes Up.

Wesley, who sometimes "says no" when he isn't fast asleep, as he has been for the past month, contributes a folder on the line of the Arcade's How Washington Crossed the Delaware. His first page reads:

HOW WE LOSE
OUR PATRONS.

and inside the answer, in a mourning border, explains:

THEY DIE.

Mr. Wesley also contributes a press clipping relative to the adoption of a motion picture machine by the Brotherhood of the Gardner Congregational Church. The gradual adoption of the machines by churches is one of the best advertisements the theatres can have. Why not get after your churches. If you have two machines send one over to the church some night with a special program and an operator. It will cost a little money, but not as much as you will get back.

A Musical Program.

The Roosevelt Theatre, Oxnard, California, seems to find a special musical night on Friday useful in building business on that off night. A five-piece orchestra plays the pictures and a special program as well. They use a cheap circular but word them well. One special line announces that

JOHN BUNNY WILL SUPPLY THE COMEDY.

which is a good variant to the usual Vitagraph announcements.

All over the musical features seem to have replaced the vaudeville acts as an added attraction with a resultant saving in expense and an added taking at the box office.

Pans and Pictures.

We are indebted to the Charles L. Kiewert Company, makers of the Bio carbons, for a copy of the Cream City Ware Champion, an advertising publication edited by R. P. Spencer for a firm of manufacturers of enamel ware. In a way it is similar to this department in that it educates the handlers of its wares in advertising and one article in the issue sent treats a new phase of picture advertising.

On the general principle that anything that advertises the pictures advertises your house, why not pass the article along to a local merchant? It will help you. Mr. Spencer says:

> "There's money in moving pictures for the dealers, particularly for those in the smaller towns. We don't mean that you should become an exhibitor—we mean that you should take advantage of the motion picture's popularity as a trade winner.
>
> "There is hardly a woman who is not a photoplay fan, and free tickets to a photoplay theater have a big and wide appeal. The scheme can be worked in two ways:
>
> "Make a practice of giving a free ticket with purchases of a certain amount on some one day of each week, or, do this only occasionally and advertise widely the fact that you are going to give these free tickets on a certain date.
>
> "A good way to handle either of these schemes is to have coupons printed. On one side give a little sales talk. One the other side state that this coupon entitles the holder to one free admission to the Blank Theater, if the coupon is brought to the store on such and such a date and a purchase of 25 cents, or more, is made. You will be surprised at the results surprised to learn how eager people are to get free tickets to a show.
>
> "The fact that the admission price is only 5 and 10 cents will not act against the success of the scheme. There is nothing appeals so much as a free ticket to a show—even if it's only a moving picture show!
>
> "You can probably make some arrangement with your favorite picture theater to furnish tickets in certain quantities at less than the usual price of admission. Possibly you can get tickets in return for trade, which makes their cost still less.
>
> "Space on curtains and the use of lantern slides are good advertising mediums—if used right. Merely giving your name and stating that you sell hardware—or whatever it is—will have absolutely no business-getting effect whatever.
>
> "Use a leader. Take some article and quote a low price on it. Arouse the bargain instinct, and you make curtain and lantern slide advertising effective. Change your advertisement frequently. You can afford the extra cost because of increased effectiveness.
>
> "Another scheme is to give cards or circulars at the entrance of a photoplay theater which carry an offer of free pictures of the favorite players. Most of the film manufacturers now sell photogravures of their players. As the price of these is 25 to 50 cents each, this offer can be made to induce sales of from $2 up. You can even put a border of figures about the card you distribute and punch out amount of purchases. Then when the required amount is reached you can order the picture desired. Not all film companies sell pictures of their players, and particularly true is this of the Biograph Company, which will not even reveal the names of their players, so be sure to stipulate that photogravures desired must be of players of those film companies which sell pictures. Ask the manager of your favorite picture theater to get you a list of these film companies from his exchange. If he shows licensed pictures he can only get you information regarding the licensed film companies. See the manager of a house showing independent pictures regarding list of independent companies selling pictures of their players.
>
> "No doubt if you and the proprietor or manager of some picture theater will get together you can hatch up some good scheme which, because of the restrictions in the scope of this article, could not be given in The Champion."

You Know It's the Isis.

Last winter the Isis Theater, Denver, or rather its designer, took exception to our suggestion that the holiday cover of their compact little folder did not clearly convey the name. To show what they can do they send a new cover design consisting of the name of the theatre run nine times. The centre is a large I-S-I-S with the letters running down the page and each letter containing the full word in green (the cover color) on red. This is framed in two smaller names across the page and two running up and down. It's good because you simply can't help knowing it's the Isis. Inside is the weekly calendar and this arrangement on the back page:

Going Some.

A Philadelphia theater lines its lobby with sets of photographs of the players of the various companies, and proudly announces "Our Big Stock Company." This smacks too strongly of museum advertising. There is a better return where the players and their companies are named. Everyone knows that the photoplay theaters do not maintain stock companies, and this broad claiming of the entire Licensed establishment is apt to create an impression the reverse of favorable. There is the suggestion that a house that will make such a statement will be equally careless in other matters of conduct, and many will look at the pictures and pass on who might otherwise enter. The store that is always "Selling out at cost" makes money, but it seldom makes as much money as the established places where the suggestion of square dealing is conveyed through the air of permanency.

SELIG COMPANY WILL RELEASE TUBERCULOSIS FILM ON JULY 22.

What promises to be one of the most interesting and at the same time most effective moving pictures yet released will be Selig's single reel subject of July 22. It is entitled "On the Trail of the Germs," and deals in an interesting simple way with the great problem of tuberculosis or, as it is commonly called, "The Great White Plague." This film was produced with the aid of, and under the auspices of The Chicago Tuberculosis Institute, which has won a great deal of credit for its effective work toward the eradication of the dreaded disease. In "The Trail of the Germs" great care has been taken to handle this all important subject in a technically correct, and absorbingly interesting dramatic manner, and it presents many exceedingly interesting side lights on the prevention and cure of tuberculosis.

Just received from the press—"TECHNIQUE OF THE PHOTOPLAY." Fifty pages of valuable instruction and suggestions on scenario writing for both experts and beginners. On sale at One Dollar per Copy by MOVING PICTURE WORLD. Send order at once, as supply is limited. Box 226, Madison Sq. Station, New York City.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

What Is a Story?

JUST what is your idea of a story. Of course any narrative of incident, in a sense, a story, but we mean a good story. If we leave our office and go to the post office for our mail, coming back to our desk to answer the correspondence, that's a story, the story of how we went to the post office. It's a story, but it is not an interesting one.

Suppose, though, that we started for the mail. On the corner we run into Louis Reeves Harrison, who is telling a photoplay editor what he thinks of him for not taking his last script. We've had a few scripts turned down by the same editor, so we listen with approval while Harrison scalds the man who does not know a good photoplay when it is thrust at him.

The argument grows more bitter and suddenly Harrison sticks a stiletto eleven and a half inches into the photoplay editor's most essential vital organ, thrusts the knife into our hand and goes into the corner saloon to get a drink and establish an alibi.

There we stand, a knife in our hand and an eleven and a half inch hole in the heart of a man who sent back three of our pet scripts the day before. Naturally the police take us into custody and as we pull away from the scene of carnage our wife comes along, thinks it is all too true and throws herself in front of a handy trolley car just as the patrol wagon turns the corner and we can see no more.

But Harrison cannot resist gloating over his revenge (remember we left him in a saloon), so he brags about it, the police catch him and let us go, it turns out that the trolley car was stopped in time and just as we come down the steps of the station house we meet our wife coming up the steps with a basket of pie and a box of cigars. There is a splendid scene on the steps and the picture is out.

Isn't that a lot more interesting than just going for the mail and coming back to the office? Both are stories, but one is a STORY.

Which kind do you write? Stories or STORIES?

And look here. If you were writing this story would you put in that first trip to the post office—when nothing happened—or would you start where the real story starts, when we run into our hated enemy being called down? A lot of people we know would start the story by showing us getting out of bed, shaving, dressing, eating breakfast, catching the trolley to the office, getting there, cussing because the janitor forgot to empty the waste paper basket, leaving the office, going up the street and then—at last—the meeting with Harrison and our common enemy.

That's no way to start a story. Start when the real story starts.

There are others who, after that pathetic scene on the steps would have us go after the mail. and would run on with the trial and eventual acquittal of Harrison on the grounds of Emotional Insanity and Justifiable Homicide.

That's no way to end a story. Stop when the story you are telling ends.

It would be as reasonable and as logical to string it out for another reel and show Harrison being crowned with laurel at the dinner of the photoplaywrights.

The point is that this is a story about how we went for the mail, not about Harrison.

After you are certain you have a big story, decide just what that particular story is. Start it where it starts and stop the second you come to the finish. That's what Harrison and the rest of the stars do and that's why they don't have to stick knives in editors or even feel like doing so.

The Prize Contest Scheme.

Mark it down on the tablets of your memory and write it large upon the desk that when someone wants to give you something for nothing that there is a bee lodged somewhere in the proposition and you are liable to be stung. And the largest and busiest bee of the hive buzzes around the Prize Contest scheme.

We have no quarrel with the Powers Prize Contest. We do not refer to the prizes offered by any established manufacturer having a connection with the Patents Company, the Sales Company or the Film Supply. These are contests conducted by responsible persons whose aim is to pay a little more for high-grade stuff and get the best stories coming to their studio first. That is what they are willing to pay the prize for. It is legitimate.

But there are other contests that are run by correspondence schools and script selling bureaus—generally they are both—that are little short of frauds, and it is the meanest, cheapest sort of swindle because the novice, often an ambitious boy or girl with little money, is led on and on through the lying statements and glowing, but elusive promises to spend money in the hope of obtaining a prize that eventually will probably be paid to some dummy of the company.

Way back last November $200 were offered in prizes by a concern out West that sells books, correspondence courses, scripts and sometimes typewriter paper. Three weeks ago an inquiry by one of the contestants developed the fact that they had thirty contest scripts still in their possession, three or four of which were eventually to split the $200. After eight months they are still not ready to make a decision and meantime thirty authors have been deprived the use of their scripts; accepting the statement that only thirty are still retained. The top prize is $100 and the chances are that it will go to some favored contestant since the company is the judge and jury as well as paymaster.

Now comes another prize scheme for which some shortsighted exhibitors are acting as agents. A slide or a lobby poster calls attention to the contest and urges the reader to get a circular. This contest has closed, or is announced to have closed, but others will swing into line.

All will use the same glowing lines about literary experience not being necessary, some of them will cite the fact that a hundred dollars will be paid to authors and all will suggest that photoplay writing is about the easiest and slickest way of being able to buy out Andrew Carnegie by next fall.

The usual crop of the credulous will flock in and the bleeding will commence. They will be told that their scripts are good, quite likely to win one of the prizes; in fact, ONLY it doesn't happen to be in proper form. It is suggested that "How to become Criminally Rich by writing Photoplays" at $1.50 will enable the author to gain an idea of proper form, and the gudgeon parts with the currency. Then he is told that typewritten scripts are necessary. It will cost him from one to two dollars to have this done—but it looks pretty much as though the first prize would be his. Two dollars is not much with a hundred in sight and the victim falls again. Perhaps he is told to study the course costing from $5 to $20 and then comes what the professional gambler calls the "blow off." Dear friend victim didn't get the prize, but the company hopes he will not be discouraged and for a fee he can register as a member of the sales bureau and they'll sell the story for him. He registers and then comes the dusk of the gods—only you say it in German. Meantime the schools looks for fresh victims, possibly under another name.

Accept these facts: (1) You pay for all you get—or expect to get. (2) The prizes come out of your pocket—if they are paid. (3) The entry may be made without cost, but it will cost you more than it is worth to stay in.

There is one born every minute. Why be one of them?

That Lubin Western.

Several authors have made inquiry about the Lubin Los Angeles studio. Karl R. Coolidge, the photoplay editor for that section, writes that Harry A. Kelly had the unreturned scripts the last he saw of them and that the studio was closed with a suddenness that was saddening.

Our understanding of the matter is that the Lubin Company had first right on the product of this studio, but no financial responsibility. The only thing to do is to go around whistling "Has anybody here seen Kelly?" and if they have located him. Several of the Los Angeles studios make negatives to sell to companies having trade outlets, but we think it is a good scheme to send scripts only to the recognized photoplay editors of the companies. The recent closure of the Fox Company seems to have tied up many scripts. The only thing to do in such a case is to send the formal notification to the last address and copy the carbon for submission to other companies.

Warren Resting Up.

Giles R. Warren, of the Victor Company, has gone to Asbury Park for a few weeks' rest, after the hustle of getting things in shape for the new company. He leaves his assistant in charge.

Look at This.

We have had numerous requests for information as to Pacific Motion Picture Company. It would seem that this advertisement from a Los Angeles paper does not accord with the idea of a high grade states rights productions.

> Moving picture actors in big demand. We teach well-dressed ladies and gentlemen. Small fee charged for instruction. Pacific Motion Picture Company, 1614 West Temple street.

No company that runs a coaching school in connection with its enterprise can turn out the high standard of acting demanded of these special releases.

Now He's a Thirty-Third.

One of the regular contributors to this department has raised himself to the purple of the fraternity and hereby is created a Thirty-third (and last) Degree photoplaywright. He has found the lost word and now is entitled to come in with the rest of the Class A writers as soon as he wants to qualify.

For some time he has been telling his troubles to our attentive ear and we gave what help we could and waited, because we know that no man is made a photoplaywright from without but from within. He wrote good average scripts, he prepared his copy in accordance with the rules and he was careful to put on sufficient postage, not forgetting to put the return envelope stamps on a number ten and that in a number eleven cover. All these things, and more, he did but Success skipped three miles northwest by east of his permanent address and he wondered. We let him wonder because we knew that in the course of time the answer would come, as it has come to every practised writer since the first stone age scribe picked up the chisel and the maul, and so when he writes as he does below we welcome him into the fold. Listen to his words of wisdom:

> I've just found out what the matter with my scripts is. All my unsuccessful scripts fail because they are no good. That sounds foolish, but it is as true as can be. I have spent three days analyzing the stuff I am sending the rounds. One in five is fresh. The rest are the usual beginner line of photoplays. A person has to write a while before he gets that. His ideas may seem good to him, but the chances are if he writes and tries as I have been doing, that he will come to this conclusion sooner or later. You once wrote that the secret of success in writing is to keep WRITING. It is the truest thing you ever passed along. If you do keep writing you are bound to see what a fool you were to send out the half baked products of your brain. I am not writing this as pretending I am the Columbus of this particular idea, but to merely let you know I am arriving. This year is not three years ago and this month is not last month. If it was maybe some editor would be foolish enough to pay twenty-five dollars for a twenty-five-cent script. It is only by keeping abreast of the times that we are going to sell the stuff we write. I'll say this much for myself. When I started to write I picked out four companies that I liked. By that I mean four companies whose style and production

seemed to best suit me. Then when I wrote a photoplay I did not send it to any of those companies unless I thought it was above the average and perhaps better than the average run. Then I shipped it in. Every time I had a good one these four companies got a crack at it, if one of them did not take it then it was passed on to the others. The rest of my stuff I tried out "on the dog," as it were. But that I do not mean that the others were no good, but that I was not so well satisfied with them. In that way I now feel that I am going to get a better hearing from these four companies for my future scripts. It may not strike you as very fair to other companies but at least it served my purpose. Now I believe I am getting a hold of the work much better and in a great measure it has been due to criticism and the rejections I received. For surely a man is a sublime egotist who can send out a dozen scripts to a dozen houses a dozen times without an acceptance and get nary a good word for them and still believe they are alright.

Now listen to this from another correspondent:

I have written several photoplays, but strange as it may seem there has been no great clamor at the studios for my stuff. Bad work as I have done, it is far better than some pictures I have viewed on the screen; in fact the poorest scenario I ever wrote has been accepted. Can you explain the reason?

That's a pretty good sample of the sort of letter we get about three times a week. "My scripts may be bad, but they are better than the product of the manufacturers."

Why? Because you think so? Who are you to decide? You have not seen your stuff on the screen. How do you know your story will look better than the stuff you see?

No man ever does good work until he realizes how rotten (there is no other word) some of his stuff is. Then he wins a sense of perspective and instead of imagining that the stuff is good because he wrote it, he realizes that some is bad—and tries to better it.

Rudyard Kipling has written some mighty poor stuff. William Shakespeare was not always at his best. Why think that you cannot write stuff that is poor? Until you do gain a sense of values you'll never begin to get ahead. You'll be too contented to strive. No man can ever properly gauge his stuff, but he can get a pretty fair idea of it.

There are certain themes that every beginner must use just as certainly as the sun rises. It is the Entered Apprentice degree of literary work of every sort. Your advancement depends upon your egotism. We welcome a new Thirty-third and look for more.

Deluged.

Hugh King Harris, who recently wrote that he had no complaints to make against editors, is paying the price of his optimism. He writes:

Really, when I wrote stating I had met with courteous treatment on the part of photoplay editors, and also that I had been successful in disposing of scripts, I had no idea the deluge would occur.

I have received letters from Lynn, Mass.; Providence, R. I.; Kalamazoo, Mich.; Norfolk, Va.; Wabash, Ind., and other places enclosing scripts for criticism, and asking for advice, and with statements of ups and down that would cause the Sphinx to sit up and take notice.

Now I have more real respect for the head of this department's duties. Believe me, all ye faithful, if Epes gets his in proportion to the way I did mine his job has lost all semblance of a cinch.

And likewise here's more pity for the editors. God bless 'em. say I. If some of the dope sent me passes for a photoplay, I don't wonder at any of the alleged reasons for rejections I have pasted on my library door. One was hand-written, dirty and scarcely legible. The writer wrote she had sent it to five editors already, and asked what was the trouble. I let her down as gently as the circumstances would allow.

It is very evident there is a great need for Technique of the Photoplay among the embryo writers, but also a greater need of good common sense. If a person can't spell, can't write decently, and won't use a typewriter, for Heaven's sake keep the way clear for those who can. The same old cry against the fake experts, the so-called "schools," etc., rises to high heaven, and some of the experiences were really of a serious nature.

However, I have been glad to extend all the courtesies I could, in my humble way, and I trust this department will continue to serve as a guiding light, to make it easier both for the man who writes and the man (or women) who reads.

Getting Her in Bad.

The other day we were invited to get interested in a script in which the heroine, in a moment of need, did a neat little job of forging without even a dress rehearsal. Even making due allowance for her inexperience we could not get vitally interested in the unfortunate lady because she was so foolish. We do not think that anyone else would have felt a great affection for her in a similar circumstance even though she did do the fancy penmanship to save herself from the clutches of a bad, bad man.

Now and then you can get interested in a heroine who, to a good end, does wrong, but as a rule the woman who commits a crime, particularly when her offense is crude, gets scant sympathy and deserves less.

Don't get your heroine "in bad" with the spectator. Keep her out of the mire. Make her sinned against but not sinning. If your story has to show her making an ass of herself write another story that doesn't—or else get around it someway. At first it may not appear that you can, but it is seldom that a plot cannot be so turned around as to present the heroine in the proper light.

You'll see lots of screened pictures that violate this rule, but that does not condone your offense. You do not have to make an error just because some directors set a bad example. Keep the heroine the simple hearted girl that is most approved and let others take chances with the othr sort.

What Do You Think?

What do you think of a correspondence school that is run by men who spell course cource. We read that correct spelling and grammatical construction are not essential to photoplay, and this is entirely correct, but we have an idea of our own as to the capacities of a man who persists in conducting a correspondence "cource." Once or twice the spelling may be an accident, but to habitually use it; the error being repeated nearly fifty times in one set of papers, argues that a Scranton course in spelling might help the photographic pedagogue.

Dressing It Up.

Ever see a cartoonist write "Cohen" on his sketch block and fill in lines until he gets a carricature of a Hebrew. He writes "Mike" and makes it into a "tad" and "Coon" and gets a negro. We know a big picture maker who was one of those fellows once, but that is not to the point. The point is that there is nothing amusing in the written name of Mr. Cohen, but when the strokes are added there is a sketch more or less amusing.

You can do something of the same sort with your scripts if you go at it right, and you can turn "just writing" into a real photoplay. It's going to be worth your while to fix things up so that the scenes appear at their best. We are going to show a few examples and leave the rest to you. Mabel is about to leave home because father will not give her a latch key. She is crossing the familiar sitting room. Here is the "Cohen" of it:

Sitting room—Mabel with bag crosses room—exits through door to yard.

Try one of these, instead:

Sitting room—Mabel enters softly, carrying bundle—crosses room—comes to chair by table at which Mother sat in earlier scene—stops—breaks—kneels and prays for a moment—kisses the headrest as though her mother's head were there—goes to door—one last look around—exits, crying softly.

Sitting room—Mabel enters on tiptoe—crosses room—pauses a moment at table—takes photo of mother from table.

On screen—photo of mother in frame, back to scene—she kisses the picture passionately—removes it from frame—thrusts in dress and continues exit to yard.

Sitting room—Mabel enters—steals across room—stumbles over chair—hears a noise—crouches behind big arm chair—Father enters with candle (lights on) examines door and window—Mabel (who is visible to audience) registers fear—Father satisfied—exits (lights down) Mabel continues exit.

The first two give a touch of sentiment, the last a touch of suspense, the latter being useful where the proceding action shows that it is impossible for Mabel to live at home and that she is in more or less danger of bodily harm. In this case you are eager to have her go and suspense deepens this feeling. If her going has less justification the sentiment shows that she, too, does not want to go and, in a sense, acts as an apology for her action.

Half the value of the photoplay lies in these little finishing touches. They make the main plot no better, but they fully and properly convey that plot to the audience.

Dress it up a bit and get in Class A.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

B. C. W.—A weekly reader of this department should know by now that the player mentioned has not changed companies, and has no apparent intention of doing so. The finder on a motion picture camera differs with the make. Some use the cross-hair finder, a rectangular lens with cross lines to find the centre. Others have finders built in, or the regular lens and ground glass box finder. Still others have no finder at all, the field of the lens being marked by the eye when the camera is set up. We do not recall having seen a camera with three lenses in the positions indicated in the sketch you send. The Vitagraph cameras are double affairs, two strips of film being exposed simultaneously, but that third lens was probably some sort of finder.

CURLS.—If you'll send a headache powder we'll read that first question again and seek to assimilate it. What do you mean by "that dark or yellow print?" The highest salaried photoplayer is more or less a matter of guesswork. but he or she probably is not with the company mentioned. The largest American studio is now that of the Selig Company.

H. M. S.—It is very possible that your scripts fail because you write the stories that are new to you rather than to the editor. This is the chief fault of the beginner. Mr. Costello is not a partner in the Vitagraph. He appears in not more than five releases a month and not often that many times. There seems to be no definite assignment of opposites in the Chicago section of the Essanay Company. The players are assigned as the parts require, and sometimes Miss Cassinelli is a lead and sometimes merely assists.

A. H. H.—We think that Arthur Johnson appeared with Miss Marion Leonard in Reliance's "The Conflict," but have no exact data.

B. D.—Miss Mary Pickford was Lena in Biograph's "Lena and the Geese."

C. B. S.—Miss Florence LaBadie, of the Thanhouser Company, was with Chauncey Olcott two seasons and in the original cast of "The Blue Bird." She is of French extraction and does not employ a stage name. The information is volunteered that she is unmarried and lives in Harlem with her parents, being of domestic tastes. Some of her best pictures are: "Enoch Arden," "Mme. Rex" and "The Thief and the Girl," while with the Biograph, and "As It Was In the Beginning," "Cinderella," "The Arab's Bride," "Blossom Time" and "Called Back" with the Thanhouser. The Thanhouser Company offers her picture for sale as part of a set of eight, for one dollar. Guess that's all we can think of just now.

R. H. A.—The theme of the college-bred or civilized Indian has been worn threadbare through overuse, but if you can strike a novel and interesting angle it might still go. In regard to your second question, we fail to see that "mental action" would stand much chance in photoplay where the story must be told in physical action. You are not restricted to "Rolin proposes, is rejected, exits." If you have a novel mode of proposal, take a reasonable amount of space in telling about it. It is up to you to so word your synopsis as to show the script reader at a glance that the story is not commonplace. If you can't show this in your synopsis, you can't show it in the action. The synopsis is merely to give the reader an idea of the style of the story. If the synopsis is interesting he will read the plot of action. Make the synopsis interesting by leaving out the commonplace and dwelling on the novelty, even if that takes the whole of the allotted 250 words. If you will do this the value of your script will be discovered in the average editorial office, though some companies maintain men who can write photoplays, but who are not competent to judge the work of others. Not all authors of fiction would make good editors, and not all magazine editors can write fiction. The same holds good in photoplay, though many manufacturers judge their editor by the stories he writes. We do not think the time is ripe for the twenty-five-page script. This argues some six to eight thousand words of plot, and if you know the game thoroughly the idea can be conveyed in full in very much less than half that space. The question of single or double spacing is a matter of personal preference for which no rule can be given. Personally, we prefer the single spacing.

J. J. H.—Your question does not seem to be in our line.

H. H.—We do not keep a line on the authors of photoplays. Write the supposed author direct. We presume that Mr. Halliday had to learn to run the engine to the extent of knowing about the throttle and the air brake in Lubin's "A Railroad Engineer." If you will look up some of the Kalem Civil War stories you will find out "what happened to Guy Coombs." We presume that Miss Joyce's return to New York is the reward of that excellent work you speak of. She is a New Yorker, and naturally would like to come home. Daphne Wayne does not belong to the Biograph's blonde. It is the name given her in England. We have not heard of Miss Field's return to Essanay.

G. L. D.—Marshall Nielan is the younger man in "The Weaker Brother." He is a comparative newcomer to the American. We do not believe that he is related to Warren Kerrigan. The Thanhouser Kidlet is known to fame only as such.

G. O. T.—Address the various companies or send a return envelope to the editor of this department for an address.

D. D.—Send a stamped and addressed envelope for addresses. The Thanhouser Kid (Marie Eline) was the son in Thanhouser's "The Professor's Son." William Russell was Boer in the same company's "Jess."

W. S. D.—We never said the idea alone was essential to photoplay. It is first necessary to have a good idea, but having it, it is almost as necessary to exhibit that idea to the fullest advantage by means of proper development. It is another publication that contends that the idea alone is needed. Your idea may be good, yet so badly displayed that it would take a day to get the thing untangled.

L. G. L.—Practically all photoplays are written more or less in full even when done by the director who is to make the production, as in the case you mention. The Universal Film Company covers other than the Imp, such as the Nestor, Powers, Victor, Rex, etc. We respectfully pass that "what number lens is used in motion picture cameras." There is no universal system of numbering that would make your question intelligent. Some operators have two and three lenses for the same camera.

RAMORA.—Owen Moore is in the Victor Company with Miss Florence Lawrence. The player mentioned was not in "Children Who Labor."

M. J.—The lead in Lubin's "Romance of the Border" was Miss Edna Payne of the Tucson section.

W. C. G.—Vitagraph maintains a studio in Los Angeles and one in Brooklyn. That is all. The field companies do the rest. Miss Gardner is working at Whitestone, L. I. The Edison studio is in Bedford Park, New York City. Mr. Walthall did not go to Pathe after all. The picture you speak of was made in the studio.

J. E. V.—Francis X. Bushman was the tramp in Essanay's "Out of the Night," and Dwight Mead was his clubfellow in the days of his affluence.

Comments From Picture Observers.

RESPECTFULLY SUBMITTED TO THE DIRECTORS.

Editor Moving Picture World:

You probably won't have space to print this letter, and may not care to do so if you have, but I just want to say that your reviewer has hit the nail on the head in commenting on the lack of uniformity in the naming of characters in Essanay's "Legacy of Happiness," and to assure him that the general public notices the slips of a careless director just as much as he does. I spoke of the "John-James" faux pas to my family after seeing the film on Thursday last, but took it for granted that "Arthur's" last name was meant to be Allen.

Did you notice in Kalem's "Hypnotic Nell" that the leaders refer to "Nell" (capably acted by Ruth Roland) as "Bess"? If you saw "An Arizona Escapade" at a picture theater and not at a private exhibition, did you notice how the utterly needless and ridiculous demolition of a dozen or more doors by the robbers in pursuit of the wife of the general storekeeper, who seems to have been a banker and a physician and surgeon as well, through as many different rooms in a little wooden shack that could not possibly contain more than two or three rooms and the store, caught the house and caused a gale of derisive laughter. And it was supposed to be a serious melo. at that. Did you also notice the crass stupidity of two of the robbers who turned the mirror of one of the dressers so that it reflected the camera man and several others behind him?

Kalem doesn't often make mistakes or errors of judgment, but in one film (now old enough to be a commercial), called, I believe, "The Conquest of California," there were a bushel of errata of various sorts. The two most heinous were the setting out to capture the ship "Alden Besse" in boats marked with her own name, and the placing of the camera in such a position that the setting sun reflected plainly the churning hand and arm of the camera man and the distinctly modern headgear of the director and others on the "Desert(?)" sands. I once saw even Alice Joyce, who is usually one of the most careful and painstaking as well as one of the most charming of picture players, start to faint in one direction and then deliberately turn and finish the swoon toward the opposite point of the compass, much to the amusement of the audience. I am convinced that she wouldn't have done this if she had not been told to by some ivory-domed director.

In another Essanay, the name of which I have forgotten, the action took place in the warden's room of a prison and the scene painter had carefully painted "Warden's Office" backward on the well-imitated glass inside the door, but one of the players flung the door wide open and left it so the bare canvas and slats at the back were blatantly displayed for nearly a hundred feet of the film—and, of course, good-night illusion!

These things happen so often and seem to receive so little attention that I am delighted to see that you are not afraid to tell the truth about them. No one who has an interest in the advancement of the film industry wants to have the public conclude, as I once heard an elderly lady remark, that "Anything goes in a moving picture, my dear," and the eradication of senseless and utterly needless mistakes is one good way to prevent it. Yours very truly,

Brooklyn. R. A. S.

FAVORS MORE AND STRONGER DRAMA.

Editor Moving Picture World:

From time to time I have noticed in your very able and interesting magazine that suggestions and criticisms from any and all who are sufficiently interested in the photoplay and its future, are not amiss. And as I am one of these, in all that pertains to the photoplay, and all the good which we may expect from it in the future, I would like to add a few words to the many helpful and encouraging things already told in the World. My growing interest in the motion play comes chiefly from constant attendance at the theaters where the best films are shown, and my suggestions herein are made from the viewpoint of a spectator.

I note that one of the pet ambitions of the film maker, and one soon to be realized, I think, is the elimination of vaudeville. Permit me to state just a few things which, to my mind, must come as a substitute before vaudeville in the photoplay program can be eliminated. That the pictures are coming forward from every point of view in leaps and bounds and that vaudeville, cheap and otherwise, is bounding the other way, counts for much in your favor. But if you are to entertain us with a program composed entirely of pictures, then you will have to make the drama a prime favorite, and it must show stronger dramatic treatment, plenteous in action and more regard for detail.

I notice the tendency of the manufacturers to lessen the number of sub-titles, especially in some of the pictures where both subject and scenery are unfamiliar to the greater part of the audience. In some cases the increased action is sufficient to justify the omission of sub-titles, but a great many of the plays do not show additional action to cover this need.

The sound effects in some of the high class dramas are absurd and unnecessary, and greatly lessen the dignity and artistic value of the play and the moral note contained in it. You are striving for an entertainment which will send your audience away almost as satisfied, if not as fully satisfied, as if they had attended a performance of the refined, legitimate drama; then cut out the abominable sound. It is not in keeping with the progress of the motion play. Intense heart interest and a disgusting sound will not mix—unless you are appealing to that element which originally made up the motionplay audience, who are always ready to giggle and whistle at anything rough and coarse which is shown on the screen. If you are reaching for better prices for your photoplay, you will have to reach respectable people with thoroughly respectable attractions, complete in detail and properly conducted. With this, too, will come the need of better and more appropriate music.

The opposition at the present time between the picture and the church folks would soon terminate if some clever chap would give his time and genius to writing Sunday subjects, of the distinctly Sunday-school sort, and stick to it long enough to make those straight-laced preachers not only approve of the pictures, but ask for them. I would like to say again that it is my enthusiasm in the photoplay as an entertainer and the assistance it has rendered me in a better understanding of the spoken play, which has prompted the writing of the above.

M. McMANUS.

New York City.

Comments on the Films

Licensed.

"THE CLOSE OF THE AMERICAN REVOLUTION" (Edison), July 1.—A very good film, perhaps the best in the Edison Company's fine series of historical pictures. The British general, Tarlton, is proposing to ride quickly with his cavalry to Charlotteville, Va., where the Virginia Assembly is in session, and capture it together with Thomas Jefferson. We see him and his finely mounted troopers start out along the roads. But a patriot, on a superb mount, knows his purpose and makes a dash across country. This gives beautiful (the photograph work is all fine) views of Virginia hills, meadows, farms and woodland. Included is a view of "Monticello." The final scene is the surrender of Cornwallis, the "close of the Revolution."

Marc McDermott received spontaneous applause as Jefferson. He deserved it on artistic grounds, but it was started by a good Democrat. A little later, Chas. Ogle, as George Washington, received an ovation. Benjamin Wilson, as the patriot who brought the news, is an excellent rider. Richard Niel plays the British general, Tarlton. It is a big picture, full of figures.

The audience received the picture with great favor. The owner of the theater expressed high approval of it. The reviewer thoroughly enjoyed it from beginning to end. It is well made, well acted, and well photographed. It ought to have special music, but it will go without any at all.

"ON THE CACTUS TRAIL" (Essanay), July 2.—A Western story that has no special strength. It is much weaker than the average picture by Anderson's company. The situation is not new and the plot gives little chance for sincere acting. The photography is good in only a few scenes.

"JENKINS SNEEZES" (Cines), July 2.—Jenkins, who will be remembered from other Cines farces, is in this picture a lover. He can't help sneezing and it is awkward. Where the picture is funny, it is somewhat vulgar.

"A VIOLIN AND A PIPE" (Cines), July 2.—A comedy romance in adjoining rooms. It has only two players and the set is never changed. It has some action, but cannot be called a speedy picture. It is well photographed.

"THE CHURCH ACROSS THE WAY" (Vitagraph), July 2.—The real center of interest in this picture is not the church across the way, nor even the melancholy man who lived opposite to it, but is a little girl and her dog—Helen Costello and Jean, the Vitagraph collie. They alone make the picture worth while and they are fine. Mrs. Maurice, Mr. Earl Williams, and Miss Flora Finch have parts in it; but their roles are not, in themselves, very attractive. They serve, however, to bring out the pleasant perfume of a not very realistic picture. The camera work is fine. The people will like little Helen's work in this picture.

"THE BUTTERFLY NET" (Essanay), July 5.—Francis X. Bushman takes the leading role in an interesting comedy. He is assisted by, among others of the male condition, John Steppling and Howard Messemer. An English lord rents a place for the summer in order to pursue his studies. He requests that for obvious reasons his identity be not revealed. As one very young woman sees the letter, it is of course a question of an exceedingly short time before all the other very young women of her acquaintance are in the secret. A friend (Stepping) visiting Lord Roxbury is mistaken for the lessee. Four of the five girls concentrate their attentions on the visitor. The remaining one rejects the attentions of the genuine article, even going so far as unintentionally to push him down an embankment and hurt him. Roxbury recovers, however, and takes home with him the American girl. It is all very cleverly done.

"A CHILD'S PRAYER" (Lubin), July 4.—The Western Company puts on a good drama. The work of the two children is excellent. There is marked pathos in the tent scene, where the prospector, praying with his motherless child, is overheard and seen by the owner of the property who has come with his men to eject the victim of a fraudulent lease. The landowner, who has just left a somewhat similar scene in his own home, validates the lease.

"ON THE PUPIL OF HIS EYE" (Vitagraph), July 5.—Van Dyke Brooke takes the leading part in a drama that holds all the way. He shares the honors with Maurice Costello, who takes the part of a detective. It is too bad Vitagraph in serious work of this sort did not get away from the worn out, hackneyed Sherlock Holmes cap, pipe and mannerisms. There is a real plot in this picture, and it is well executed. The flashlight scene is particularly effective.

"THE WOULD-BE HUNTER'S NIGHTMARE" (C. G. P. C.), July 5.—A very well acted and, on that account, amusing comic picture.—The would-be hunter had secured an excellent collection of hunting trophies. These made his vivid account of his mighty deeds seem true; but when alone at night with his specimens, he is afraid of them. He has a nightmare, and a tame leopard is used to make it a very real one. It made a hot-day audience laugh; they seemed to like it. The photographic work is good.

"HAIRDRESSING OF OTHER DAYS" (C. G. P. C.), July 5.—A very good, very instructive picture. The C. G. P. C. pictures of this kind are well known; they deserve high commendation.

"WINNING A WIDOW" (Kalem), July 5.—An excellent romantic comedy, written by Gene Gauntier and produced by Sid. Olcott, partly on the good ship Adriatic going across, partly at Luxor in Egypt, and partly in the desert. Miss Gauntier plays a charming young widow. Mr. Jack Clark plays an unattached young man who has fallen in love with her. It is a picture of the fascinating game of love-making. It is sincerely romantic; this hides the fact that at times its plot becomes a bit artificial. We hardly need to say that it is well acted. The camera work is excellent and gives us some new glimpses of Egyptian life. It is a very good picture.

"HOW THE BOYS FOUGHT THE INDIANS" (Edison), July 6.—A comedy from the experience of two boys, of Indian-fighting age and who had been reading about "Young Wild West." They were Eastern boys, but their father had inherited a ranch in Wyoming. The Indian reservation was near and, with their air guns, they started to "wipe the whole mess out." It is played with realistic restraint; looks like a real happening, and, while not a laugh-maker, is very amusing. Yale Boss and Master Clark are the boys. Mr. Wadsworth, Mrs. Williams and Mr. Beaumont are their father, mother and big brother. Mr. Hedlund appears as a cowboy, and Mr. Robert Brower as an Indian chief. It is well photographed.

"BRONCHO BILLY'S NARROW ESCAPE" (Essanay), July 6.—That so many of these Broncho Billy romances are fresh, or at least give the impression of being so, is due perhaps more to the development of the situation, the human freshness in little things, rather than to intricately made, unusual plots. In outline, this typical Broncho Billy love story is not new; but the picture, as a whole, seems new. There are many insignificant things in it that we have never seen before, and they keep pleasing all through the film. We wonder whether the conventional ending is necessary. To the reviewer, who has seen it and sees it every day, it seems very flat. Almost every romance has, in our opinion, just sixteen feet of flat ending.

"IN WRONG" (Cines), July 6.—A good, fresh love story in comedy spirit. The central idea has been used once or twice before; but it is still fresh, and the development is quite fresh and very amusing. The lover got "in wrong" with the girl's dad before he met her. Without the lover's knowing anything about it, his uncle, who is a friend of the girl's father, arranges a match between the young people. The fun comes from the criss-cross meetings of characters, each of which knows just enough about the situation to make him or her misunderstand what is coming. The spectator, of course, knows a great deal more about it than any single one of the characters does before the final act. It is very well acted and photographed. There are scenes interesting in themselves, and it makes a good, comedy release, one that will please everybody.

"THE HOUSE OF MYSTERY" (C. G. P. C.), July 2.—A very clever farce whose fun comes from the unexpected and comic arrangements of the stage sets. There are cupboards that suirt water; wooden feet hidden in the flooring, that come up and kick one; doors that revolve from the middle, etc. It is very amusing. The photography is good.

"WILD BIRDS AT HOME" (C. G. P. C.), July 2.—Another hand-colored film that many spectators will remember as a rare treat. It is like other C. G. P. C. nature and science releases; we can't praise them too highly.

"THE CAT AND THE CANARY" (Selig), July 2.—A pleasing love story comedy, well photographed and naturally produced and acted. The principals are a spinster and a widower. Their houses touch and the action is set mostly in the front door yards. It is a story of an ordinary quarrel and make-up of two ordinary human beings and placed in a plain and homely setting. The producer has an especially good picture of the cut, a dandy.

"THE LAKE OF DREAMS" (Selig), July 1.—A good picture that, while not convincing as real life, is very effective as romance. The lake is a giver of dreams to two young lovers. They grow up and are separated. The man disgraces himself and the girl weaves her romantic dreams of him alone. He comes back, soiled in body and soul; but she is waiting for him. It is a well photographed, naturally acted and pleasing picture.

"PARTNERS FOR LIFE" (Edison), July 3.—The author of this scenario deserved mention. We don't know what was submitted; but the producer's result is one of the best pictures by any maker in some time. It is a story of married life and of young people. The man thought he was to be the boss; the girl, with the advice of a girl chum, decided that she and her husband would be partners. The man is glad to give in when she gets through with him. It is an American life portrayal. Miss Mary Fuller is the wife; Mr. Augustus Phillips is the husband, a dry goods clerk, and Miss Jean McPherson is the wife's chum. All three do good work whenever they get the chance and do fine work here. The photography and everything connected with the picture is first class.

"THE FILIBUSTERS" (Kalem), July 3.—A good picture, at least in so far as it is a romance it is good. As a story of adventure it is fair; but if only a bit more care had been used, it would have been a crack-a-jack. It is a story of how a young newspaper reporter got a good account of a

filibustering expedition to Cuba. He was in love with the daughter of the tug's captain. A Spanish spy gives her people warning of this tug's coming and there's a fight at the beach; but the reporter, with the girl's help, saves the tug and the captain gives his consent to the match. The heroine, yes and the whole cast were very fortunately chosen. The picture seems to have been taken in Florida and is instructive as well as entertaining. It is well photographed.

"THE PRIZE ESSAY" (Lubin), July 3.—A picture of life in a girl's boarding school. There is no love story in it; but although it does not convince as actual life, it deals with pleasant things and leaves a good impression. The leading role is taken by Miss Ormi Hawley and the acting and photography are excellent.

"WHERE JEALOUSY LEADS" (Pathe), July 3.—A wholesome picture of real life in a small country town. The village blacksmith, the village grocer and the grocer's wife (played by Octavia Handworth) are the principals. The grocer is the jealous man; but before any harm is done he finds that his suspicions were groundless. These characters are acted very well and are distinct individuals. Many good things in the way of glimpses of village life are woven into the picture, which is well photographed and substantial. There is a short travelog on the same reel, entitled, "Winter Landscapes in Finland."

"LINCOLN'S GETTYSBURG ADDRESS" (Vitagraph), July 3.—A very patriotic picture that is worthy of special preparation in the way of extra music. We have already reviewed it at length. From the reception it got from a Broadway audience, we believe it can be relied upon as a feature. There are in it scenes showing Lincoln's cabinet; scenes of the battle of Gettysburg, some of which are very fine indeed. It also contains some very effective symbolical pictures. These are very worthy. The photographic work is uneven, but is pretty fair at its worst, while, at its best, it is perfect.

"BABY BETTY" (Selig), July 5.—Some may say that such a situation as "Baby Betty" describes never happened. Maybe it didn't. Nevertheless there is nothing inherently improbable in it. A whole lot of things happened in the Civil War that were not on the cards. "Baby Betty" is a pretty spectacle. There are infantry, cavalry and a little artillery; both North and South are well represented. Surely there is nothing in this war drama to rekindle dead embers—which perhaps may justly be said of too many of the Civil War pictures. "Baby Betty" is good, wholesome stuff.

"AN INDIAN SUMMER" (Biograph), July 8.—As the title implies, the story is of the courtship of two persons no longer young—one, the man, even less so; not too old to act, though. Little Mary helps out in the play. Likewise is there a maid who contributes. There is a fine beach scene, where the estranged old lovers are marooned by the incoming tide. The estrangement had arisen over the failure of the old chap to show the widow a letter that had come to him. As the inclosure referred to a hair restorer and as he was particularly shy of any crowning glory, he naturally felt disinclined to reveal it. The widow took adequate measures to make him jealous, as she assumed the letter was from a woman. In the closing scene, following the reconciliation, the widow herself applies the hair restorer to her now affianced husband, to the marked disgust of the maid and the glee of little Mary. But previously she had had a look at that letter.

"THE MAN INSIDE" (Melies), July 11.—A romantic tragedy in which the usual ranch owner's daughter prefers Alonzo, one of the helpers on the ranch, to the foreman whom her father wants her to marry. Alonzo is trapped in a burning hut by this foreman and his gang who accuse him of rustling. The foreman is the real thief. These last scenes are done very well indeed. The photography is beautiful all through the reel; but the views of this burning hut are masterly. The plot of the story is not far above the average; but the scene making surely is. They are natural, truthful and pleasing. It's a good picture.

THE PRISON ON THE CLIFF (Gaumont), July 30.—This strong production is classified as a drama of 1796. The story covers two reels, in black and white. It is of the sentencing for life to the prison castle of Roucras, on the cliffs of the Bay of Gascony, of the Marquis de Fiers. The prisoner discovers the governor of the castle to be an old friend. Privileges are given the newcomer, and he meets the mother and the wife of the governor. He is charmed by the wife and pays much attention to her, which fact is observed by the husband. When notification comes of the innocence of the Marquis and instructions for his immediate release, the governor decides to conceal from him his instructions. Instead he furnishes the Marquis with a rope and a hack saw. The bar of the cell is cut through and the prisoner descends the rope, to discover it is many feet short. He falls, and at daylight recovers consciousness, only to find the tide rapidly rising. He jumps from rock to rock, and disappears.

The governor, on the morning after the escape, gives the pardon to his wife and permits her to carry the news. She returns, horrified, and tells of the scant rope and the empty cell. Just as the husband is upbraiding her he is handed a note. It is signed by the Marquis, and informs the governor that it was not necessary to try to send the prisoner to his death, as there was no justification for his jealousy. Reconciliation follows.

The scenes of the surf in the opening of the story are unusual. The descent over the rope of the prisoner is followed by the camera and makes a striking picture. The strongest scene of all, however, is the battle with rising tide, the great rollers at one time taking from his feet the apparently doomed man and engulfing him to his neck.

"THE LAST DANCE" (Selig), July 4.—Up to the last scene title this beautiful drama seemed to be beyond reasonable adverse criticism. It was delightfully conceived and executed, and in every detail deserving of high praise. A dancing girl, one whose dance is not of a sort in the slightest degree objectionable—in fact, her dancing is of the classic school and charms by its simplicity and grace—is taken ill one night in the theater. Her physician sends her to the country to his sister. There she meets a minister, and in him finds the man she loves. The affection is reciprocated.

The minister reads in a city newspaper the statement that the popular dancing girl, whose photograph is also printed, is on the road to recovery. It is his first intimation that Mignon is of the stage. In a rage he seeks her out and denounces her. She pleads with him, pleads with him in a way that would melt anything but the heart of a man in whose veins coursed the blood of a fish, and tell him her dance is not wicked. She begs him to let her demonstrate to him how foolish he is. In the uncut grass, in the bright sunlight, a grove in the background, she dances as she had previously danced before the footlights. At times she turned to the minister seated on a decaying log in the foreground, her arms extended toward him. It was "the last dance." As she halted, with a cry of pain, the minister rushed to her side. She collapsed and fell. The minister leaned over her. Her heart had failed. As a party of picnickers who had been drawn to the spot utter a cry of horror the minister gives voice to an expression as utterly incongruous as it was ridiculously misquoted: "Let him who is among you without sin cast the first stone." Throughout the whole play there had not been an act or a look that would remotely justify such talk.

Winnifred Greenwood took the role of the dancer; her work is dainty and in the best sense artistic. She puts under her spell all who are so fortunate as to see this picture. Kathlyn Williams, who wrote the scenario, may feel proud of her work and of her sister player.

"THE WAX MODEL" (Eclipse), July 3.—A short and interesting drama. The work of the music teacher is notable, especially in the last scene, where he forcibly enters the museum and seeks the wax model of the opera singer with whom he is in love—unknown, apparently, to her. He had yielded to an irresistible temptation; he could caress the waxen representation, and there was none to say him nay. In his infatuation he attempted to carry away the bust. A watchman awoke and shot him. Two figures went to the floor together. It was the end of each.

"SCENES IN SOMERSET" (Eclipse), July 3.—On the same reel as the foregoing. There are charming English scenes, splendidly photographed.

"HER OLD SWEETHEART" (Vitagraph), July 8.—Flora gets a letter from Bunny, informing her that he has been up in the Klondike for twenty years (and by the way he must have got right in on the ground floor), had made his pile, and was going to call on his old sweetheart. Flora immediately started in at a beauty shop to "fuss up." A burglar, Bill Shea, came in Flora's window while she was out. Bill was promptly nabbed by the maid, Kate Price, and was pretty much subdued when Flora returns and insists it is her returned lover. Bill tries to get away, but fails. Bunny appears on the scene and has hard work convincing Flora he is "it." A lot of fun ensues before he succeeds.

"FATE'S AWFUL JEST" (Vitagraph), July 8.—Good melodrama. A wise old elephant has a leading part in this story. With it is Kenneth Casey, who takes to the animal without apparent fear. Tefft Johnson and Miss Rose Tapley and Leo Delaney take the principal roles. There is a very realistic circus tent scene.

"PATHE'S WEEKLY" No. 28.—One of the finest pictures in this number from a photographic viewpoint is from Melbourne, Australia, showing the surf in a storm. The editor of the Weekly has gone beyond the news and dipped into politics. He introduces Bryan as seeming "unable longer to lay claim to the title of peerless leader." This will needlessly offend many thousands, especially through the West. There are some fine pictures of the unveiling of a statue of "Stonewall" Jackson by his granddaughter, of a boiler explosion in a test between two types, a varsity boat race and a military spectacle in England in honor of the King's birthday.

"THE BACK WINDOW" (Lubin), July 6.—May Buckley and Harry Meyer are featured in a comedy that holds up all the way. There are some laughs—and some moments when the thoughtful spectator will feel not just exactly like even smiling; in fact, there's a strong note of pathos. Miss Buckley is at her best. The writer of a scenario is indeed fortunate when she is assigned to interpret a role.

"UNDER SUSPICION" (Selig), July 8.—Danny, a homeless lad, is brought into the juvenile court for stealing. A lawyer becomes interested in him and adopts him. Danny is given a home that is of the best. Through circumstances ingeniously combined he is suspected of having taken money belonging to his benefactress. As a matter of fact, he had been rewarded for restoring a lost purse and had gone to a store to buy presents for his foster parents. The story is coherently and interestingly told.

"THE CURSE OF THE LAKE" (Vitagraph), July 9.—The most interesting feature of this Vitagraph Western is the picture of real desert. Of the play or the plot not much is to be said. It is of the "realm of bunk," of apparitions which appear even to the second generation. The acting is good; so is the photography. The scenery is excellent.

SIGNAL LIGHTS (Essanay), July 9.—Francis X. Bushman is featured in a railroad story. Likewise also is featured a camera-enamored little girl, who in a crucial moment of the drama climbs on a table and sets the signal for the approaching train. There is a touch of realism to the signal lights, as they are hand-colored red and green. It is an effective bit.

"LEAH LEARNS TO DANCE" (Cines), July 9.—In fact, Leah learned too well—so well that one after another she danced the men off their feet, the last one becoming tangled with her in a shawl, in which the pair rolled around, finally enmeshing in its unwinding length all the guests at the party. Leah was rescued and carried away on the husky maternal shoulder, a la bag of meal.

"THE GAY DECEIVERS" (Cines), July 9.—On the same reel as the foregoing, and also a comedy. It is a tale of two milliners' apprentices and their sweethearts. By arrangement between the girls the four met at the home of one. The men brought many things to eat and drink. Later on the two girls were given two hats to deliver. As they surrendered the pieces of headgear to the mother and her daughter-in-law to whom thy were consigned they discovered in the husbands of the two their supposed sweethearts. Things happened. The older of the two men is a near Bunny.

Independent.

"PRINTING AND ENGRAVING U. S. GOVERNMENT STAMPS" (Imp), July 6.—There is a great deal done by Uncle Sam to the little squares of paper that carry our letters—the postage stamps. In this picture we have views of the different operations of printing, blueing, perforating of the stamps; but good views of life in the big building are also included It is an unusually good release, one that we take pleasure in recommending. The photography is of good quality.

"HOME AGAIN" (Imp), July 6.—A good farce-comedy, in which Mr. Cumpson plays "Slick Sam," a prisoner who escapes. He is getting a holiday and a free ride back to the jail; but he doesn't know where he is going until he arrives home again. He merely takes the wrong conveyance. It is very amusingly acted and will make laughter.

"UNDER TWO FLAGS" (Thanhouser), July 7.—This interpretation of Ouida's story was described in the WORLD of July 6 and 13. The play is in two reels. There are some strong scenes in each. The pictures of the departure of the tally-ho coach and the horse race are features in themselves, especially the latter. There is a train wreck that is well done. The second reel, if anything, is better than the first. There is a sandstorm in the desert in which Cigarette, the vivandiere, figures, which is effective. The work of the whole company is of the best and the same may be said of the directing.

"PA'S MEDICINE" (Thanhouser), July 9.—A comedy, in which a druggist's mistake ended fatally for a rabbit instead of for the one for whom the medicine was purchased. The comedy came in at the point where the druggist discovered his error and started for the home of the supposed victim.

"THE HAZERS HAZED" (Thanhouser), July 9.—On the same reel as the foregoing. Two students arrived in a college town and were hazed in lively fashion. In order to get square the two hazed ones turned in a fire alarm and when the firemen came informed them that the blaze was in the room where the hazers were known to be. There was a wetting down which squared accounts.

"THE EMPTY HOLSTER" (Lux), July 5.—A western drama of rather extreme type. There are a shooting, a near hanging, plenty of riding and excitement generally.

"FATHER'S BUST" (Majestic), July 9.—A comedy in which a Jewish family have constructed by a sculptor a bust of an ancestor. There are some laughs in the reel.

"THE WIDOWER'S WIDOW" (Majestic), July 9.—On the same reel as the foregoing. A comedy in which a father and daughter and mother and son get together in two pairs in spite of opposition on the part of the daughter to her father's courtship.

"THE COOK CAME BACK" (Majestic), July 7.—A comedy in which indirect reference is made to the late waiters' strike and also in which the inclination of some domestic employes to feed their own family at the employer's expense is touched upon. This latter feature resulted in the discharge of a cook, but the story explains why he was sent for to resume operations.

"A GENTLEMAN OF FORTUNE" (Nestor), July 10.—A picture of rough life in the West, produced by Milton Fahrney. The "Gentleman of Fortune" (Jack Conway) is a road agent. He has made friends with the sheriff's little girl (a pleasing little player of about ten) who sees her father arrest him. The development of this situation is full of the unexpected, but does not fail to convince. The sheriff lets the prisoner go; we doubt whether he had the right to. The acting is good and the whole picture shows a skilled maker. The camera work is of high quality.

"THE FLOWER OF THE FOREST" (Nestor), July 8.—A picture produced by Mr. Al Christie; it tells a story of the wooded lands of the West. The background is not a shadowy forest, but a scrubby, leafy land. There is a pretty river in it, but no grand scenery. The plot is clear. Its center of interest is a white tender-foot (George Field), who gets lost and is captured by Indians. He has a white sweetheart (Miss Betty Keller); but to escape from the red men, he deceives an Indian girl, the "Flower of the Forest." There is novelty both in the situation and in its treatment; but has no real character drawing. The traits of the figures are clearly marked out; but the figures themselves lack the atmosphere of complete individuality. It is a clearly photographed picture.

"RECONCILED" (Bison), July 9.—A melodramatic and somewhat sentimental love story. The girl is the daughter of a very poor man who is sick. He here marries her against his rich father's will. Later, he is a father and while at work in the woods is wounded by accident by some hunters. The rich father is now reconciled. The players and the acting are pleasing, but they do not convince us that they are telling in the picture an actual story nor that they are individual characters. The picture's best quality is its pretty scenes. It is well photographed.

"JUST IN TIME" (Bison), July 13.—A well-written picture; there is an even growth of interest from the start and very few weak spots. It is a love story of an abused step-daughter, whose father loves her. She and her lover elope; the lover, a miner, strikes it rich and they are able to buy the mortgaged farm that would have been sold over the heads of the old people. The acting and camera work are excellent; but the stock seems a little poor, giving the picture a ragged appearance. It has an old situation, but still holds and is not without freshness of interest.

"YOUNG WILD WEST CORNERED BY APACHES" (Nestor), July 12.—The quality of this "Young Wild West" series is already known to the trade. It illustrates a cheap kind of adventure story written for the small boy and is designed to fill the demand of a definite market. This picture is clearly photographed, has some beautiful backgrounds and, to tell the truth, is not so very different from other Indian pictures of the poorer kind that we have seen. It does not appeal to intelligent patrons; on this account alone it is likely to offend such.

"INTERESTING SAN DIEGO" (Nestor), July 12.—A well photographed and interesting series of views of the metropolis of Southern California. It is short, but good.

"THE PARSON AND THE MEDICINE MAN" (Imp), July 8.—An Indian picture, photographed in a wild and very beautiful country. Its center of interest is an Indian maid, the ward of a white minister. The minister gets sick and the girl brings one of her people, the medicine man, who tries to carry the girl away. The feature of the film is the scrap that follows this attempt. It is not convincing, but is well photographed. Miss Margarita Fisher plays the girl; Messrs. Ed Lyons, Harry Pollock and W. Bertram play the men.

"THE CEDARVILLE SCANDAL" (Eclair), July 11.—A picture of what a narrow-minded, officious boarding house keeper can accomplish in the way of making trouble. A poor mother and a baby were left on her hands in the worst room in her house. She stole the baby and left it in the arms of a stranger for a moment then ran away from him. It caused trouble for half a dozen people, but brings about a pleasant close. It is slight, but wholesome and commendable, if not convincing. The characters interest us and the photography is good.

"A DOUBLE MISUNDERSTANDING" (Eclair), July 9.—A love story of people of culture with pretty scenes and sets. The leading lady (Miss Tennent) is very pretty. Her aunt objects to her marrying a youth whose father happens to be a widower. The lovers scheme to have the aunt, a spinster, meet the widower. A letter intended for the girl gets to the aunt. Her reply falls into the hands of the father. Thus the double misunderstanding brings about a double marriage. It is slight and not very convincing; but the players are all so pleasing and the photography so good that it ought to please.

"TANGLED" (Powers), July 10.—A pretty love story in which two pleasing little children (a boy and girl, ten and eleven) have prominent parts. It is better when considered as a series of very pretty scenes, full of life and joyous suggestions of out-of-doors and love-making near a fine country home with park-like grounds, than it is when considered as a story. The camera work and the scenes are fine. The players also are pleasing. It isn't convincing.

"A LEAP YEAR DELUSION" (Powers), July 10.—A short dream picture on the same reel. It states a situation; does not tell a story; but is very well photographed and has some very good scenes. The idea is slight, but it is freshly amusing.

"CAUGHT IN A FLASH" (Imp), July 11.—A little comedy with an illustration of "like father, like son" hidden in it. Mr. Daly plays the father who objects to his son (King Baggott) marrying an actress (Miss Fernley). The young people plan a trap for father, who is "caught in a flash"; a good photograph is got of him kissing the new maid. The evidence is good enough to break father's objections to his son's choice of a wife. The idea is of course old; but it has been very well done in this film. With these players, one would hardly expect anything but a good release. The photographic work is excellent, and we can commend the film.

"THE LOST MESSENGER" (Majestic), July 9.—Herbert Prior and Mabel Trunnelle have the leading roles in a drama of lost memory and ensuing domestic struggles. There is an infant in the play, and it is interested as well as interesting. The husband by reason of his loss of identity is forced to take a position of watchman. Struck on the head in an assault, he is taken to a hospital and his memory returns. It comes back just in time. His wife calls at the hospital in great haste to secure the services of a doctor for her child, severely ill. The couple are reunited; the baby recovers.

"SPIFFKIN'S NEW JOB" (Lux), July 12.—The hero is given a job in the lamplighters' brigade. He lights more than lamps, however. Not contented with the orthodox torch, he improvises one with waste and some inflammable liquid, and bumps against about everything on the highway, from high hats and milliner's boxes to awnings and to mattresses hanging from windows. He keeps the fire brigade more than busy.

"PONTO'S LITTLE JOKE" (Lux), July 12.—Ponto is a dog, and owing to an edict that "all dogs running loose without collars will be arrested," and Ponto having none, he is pursued by two gendarmes. They fail to catch him, because he either turns into a donkey or a pig just as they lay hands on him or he sails away in an aeroplane. Ponto follows Spiffkins on the same reel.

A KANGAROO FOR PICTURES.

W. N. Selig Presented with World Famous Boxing Kangaroo by J. D. Williams, of Australia.

Last week the Los Angeles branch of the Selig Polyscope Company received two kangaroos which had been sent all the way from Australia in care of a keeper. Some time ago Mr. J. D. Williams, the well-known photoplay magnate of Australia, and general manager of The International Pictures, Inc., wrote a letter to Mr. W. N. Selig advising him that he was sending as a present two kangaroos. One of these is an excellent male specimen and has become famous for its unique accomplishment of using the boxing gloves in contests with men. This animal and one other are the only known kangaroos who have been able to learn this trick.

"Boxer," as Mr. Selig's new pet is known, seems to relish a glove fight with the keenest joy, and work at the Los Angeles studio has been practically dicontinued during the past week while one member and another have put on the gloves with "Boxer." Thomas Santschi, leading man of the Western company, is nursing a black eye as a result of his first encounter with this strenuous animal from the Australian Bush country.

Mr. Selig intends to use "Boxer" in an early production and, out of compliment to Mr. Williams, the story will be of such a nature as to appeal to Australian audiences.

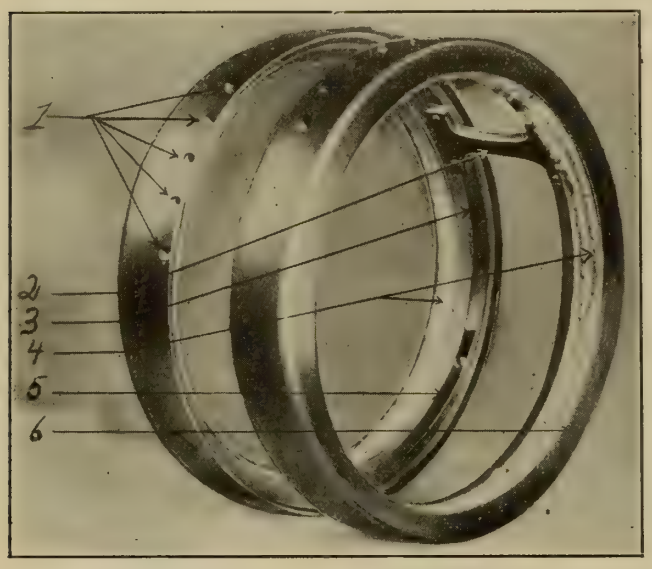
ANOTHER YOUNG PICTURE MAKER.

On June 26 there was born to Mr. and Mrs. Herbert Blache, a son. At last accounts the mother and boy were in the best of health. Papa Blache has been going about with an extra smile upon his always pleasant countenance.

Projection Department

Edited by F. H. RICHARDSON.

WRIGHT CONDENSER CELLS. Messrs. Huntoon, Rolfes & Wright, Los Angeles, Calif., have sent me one of their condenser cells for examination. Inasmuch as condenser breakage is one of the worst troubles the operator has to contend with, I am much interested in this device. The cell illustrated is designed for use with the Edison lamphouse. Presumably they are made for all the different makes of lamphouses. In the illustration 6-6 are two outer brass rings which fit over two inner rings, one of which is shown at 3. 4-4 are four rings of asbestos, between which the lenses are clamped so that they do not touch any metal at all. Inner rings 3 are held apart by spreader 2, there being another similar spreader opposite the one shown. Spring 5, of which there are four, supplies pressure to a small pin which fits into one of the series of the holes 1. These holes are set eccentrically to accommodate the different thickness of lenses, the lower one being nearest the edge. It is the pins, held by spring 5, which hold outer ring 6 and inner rings 3 together, thus clamping the condensers. If the lens were a very thin one then the pins would fit in upper hole 1.

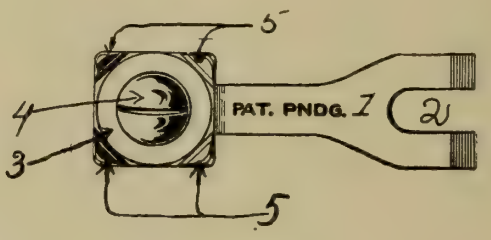


This device seems to me to be excellent; moreover I have had some very high recommendations from users thereof. I, however, would offer the manufacturers some suggestions for improvement. In the first place, I find that a thick-edge 7½ inch condenser will barely allow the rings to be clamped together by using the lower hole 1, while a thick-edge 6½ condenser cannot be clamped in the rings at all. I would, therefore, suggest that the two outer rings be made a little wider and that the slant of the holes be a little greater, so that the lower hole (by lower hole I mean the one as shown in the illustration) will be fully ⅛ of an inch further out. This would, I believe, accommodate any condensing lens used in this country. I would also suggest that spreaders 2 are too weak. There ought to be four of them, or, if not, then the ones used should be at least ½ inch wide, instead of ¼ inch as at present. They bend too easily. I would further suggest that these spreaders should be made in two parts, held together by screws in a slotted hole, or better yet by staggered holes so that the distance between the lenses could be altered to suit the lens. In the sample I have, one 6½ and one 7½ lens, both thick edged, are fully ½ of an inch apart at their apex, and this is altogether too far. With these few improvements I would regard the Wright condenser cell as a very excellent device indeed. It is, in my judgment, good as it is; but it would be much better by doing these various things I have named, and I believe the cell will go a long way towards reducing condenser breakage.

CALIFORNIA ANSWERED.—Jamaica, L. I., writes: "I have the same trouble with the picture being out of focus for about half of the first show; that is, it seems so, but, California, it is not the fact. It is due to the following: When I start my first show early in the evening, the stores have not lighted up. When they put on their lights, my voltage drops and the light is dim, producing an effect which might be mistaken for out-of-focus, though it is not. As soon as the stores are closed, the light comes up and all is well. Don't monkey with alternating current if it does not come in to you just right, because you cannot make it any better. Let it alone, and just when you are thinking of something else, your picture will brighten up and so will you. I never pencil a carbon and one that does pencil is no good. I use an inductor. It is on the same principle as the compensarc and is the best resistance you can use for A. C. When changing reels, I shove the handle over to the 30 ampere notch, drop a slide in my stereo and during the half minute change my crater burns to a fine angle and my light is perfect. But, California, if your carbons pencil, then your light is gone and your picture is dim, no matter how much current you are pulling. I have not discolored a condenser or broken one in two years. You should have a hole in your lamphouse, as has been described in the department, to show your carbons on the wall."

The dimming of the light, Jamaica, I think would hardly account for California's trouble. If your voltage drops when the stores light up it is evidence that your feeders (street mains) are too small and you should get after your light company. As to your not having discolored or broken a condenser in two years, that might or might not be charged to your credit, so far as the breakage is concerned. I have had condensers last for months and then again I have had them break every night without any apparent cause, when using 40 amperes, D.C. The discoloration is a matter entirely out of the control of the operator. It is due to a fault in the manufacturing of the glass. As to carbons needling, there might be considerable said on that point. It is not necessarily an evidence of poor quality, though it is pretty good evidence that the binder is poor. Either that or the carbon is being used beyond its capacity. You gave the name of your inductor, but I could not make it out. I cannot agree with you that you should let matters alone when the light is not satisfactory. If my light is not satisfactory it does not take me very long to get busy, let me tell you, and I will be real busy until that light is all right again, too. If my voltage dropped, as you say yours does, I would make life miserable for the superintendent of that light plant until he installed larger wires.

NEW TERMINAL.—The Mervin Novelty Company, Toledo, Ohio, is marketing the lamp terminal illustrated. It consists of a small, brass casting 1, approximately ⅛ inch thick and of the length and width shown in the illustration. Slot 2 is designed to straddle a thumbscrew in the regular



lamp terminal, being clamped tight by the same. The wire-end is then clamped under copper washer 3 by screw 4, the wire being confined by lips 5-5. The illustration is exactly full size and the wire-end is removed exactly that much further from the heat of the arc.

LIGHT.—Burlington, Iowa, writes: "Will you please settle an argument by setting forth the various things which influence the brilliancy of the picture—that is to say, which influence the light."

I presume you want me to catalog the various influences which may take from, or add to the screen brilliancy. The following list, which was made up by Mr. Russel of the General Electric Co., covers the matter fully: Setting of the carbons, size of upper carbon, size of lower carbon, kind of screen, two wing or three wing shutter, size of picture, length of throw, amperes in the arc, clearness of the atmosphere, density of the film and the character of house lighting during projection; that is to say, whether indirect lighting, shaded lights, or approximately full light. Of the foregoing, I do not regard the length of throw as having much of any bearing, except where the atmosphere is dirty or smoky, or where the throw is excessive, say more than 150 feet. Of the various things named, it is hard to say which has the most direct bearing, but I presume the size of the picture and the amperes in the arc are the two most important items.

ADDRESS WANTED.—Mr. J. T. May, Box 145, Bartlesville, Okla., wants information concerning one Wayne Ozro Adams, who is going about the country with Panama Canal films, giving shows in the various theatres. Mr. May says that he has films which are completely worn out, though they are a drawing card, and then he makes a very grave accusation against Mr. Adams. Anyone having information as to the whereabouts of Mr. Adams, will kindly communicate same to brother May.

BACK-ROW ROMANCE.—Miss Rose E. Larkins, of Gardner, Mass., is no more—that is to say she is now Mrs. Frank R. Culbert. Friend Culbert was operator at the Gem Theatre, Gardner, Mass. Miss Larkins-that-was sat in the rear row. Culbert looked down. Larkins looked up. Cupid got busy. Result, matrimony. Naughty Cupid. Friend Culbert is now operator at the Gem Theatre, Torrington, Conn. Whether Larkins-that-was still occupies the rear seat and whether Cupid still flies around in the light ray, deponent sayeth not, though it is presumed that friend Culbert wears the smile that won't come off.

ISOLATED PLANT.—Biloxi, Miss., writes: "I note in the June 15th issue, you ask for information regarding Detroit lighting outfits. I formerly managed a theatre in Ohio, using a Detroit 6 h.p. engine, belted to a 2½ K.W., 60 volt compound wound generator, purchased from the Detroit Engine Works complete. I was said to have as bright a picture as any in the country around. Both myself and every one else was satisfied—that is enough said. Used a common muslin curtain coated with alabastine, and projected a picture a little more than 11 feet wide. Three gallons of gasoline would run three hours. Of course, you have to take care of those outfits or you will have trouble. I found it was necessary to go over mine every day. As long as the engine is kept in perfect condition, it runs like a clock, but if you neglect it there will be a different story to tell. I seldom ever looked at the engine from starting time, 7 P. M., until quitting time, 10 P. M., except possibly to see that it was getting a proper supply of lubrication. On the whole, I found the Detroit outfit entirely satisfactory, and would recommend the same to any one who knows how to take care of an engine, or who can learn; and now just one question, viz: How much noise ought a Ft. Wayne compensarc to make? I have a 110 volt, 60 cycle compensarc hooked at 110 volt, 60 cycle current. It makes a lot of noise, which I believe is not as it should be. It is setting about 10 inches from the sheet iron wall of the operating room on asbestos. Would the iron wall of the room have anything to do with it?"

Most certainly it would. In fact that is probably the seat of your trouble. It must be remembered that a transformer is nothing more or less than a huge electro magnet, and that it attracts and repels iron alternately. It must also be remembered that one cannot insulate against magnetism. If the floor of your room is covered with iron, raise the compensarc up at least 12 inches away from the floor not less than 12 inches away from the wall. If 12 inches is not sufficient to overcome the magnetic effect, then you will have to set it still further away, but 12 inches ought to fill the bill. The asbestos under your compensarc would not prevent it from affecting the iron. As to the Detroit report, we thank you for same. I think myself there is a huge lot in one being able to properly care for those outfits. Any engine or generator should and must be carefully taken care of, or there will be trouble.

DYNAMO.—Nebraska (name of city suppressed), writes: "Could I secure sufficient light from 9-10 K.W. dynamo to light a picture arc sufficiently for projection? The voltage is 32; amperes 29."

Presumably you mean a 9½ k.w. dynamo, but you say the voltage is 32 and the amperage 29, now a 9½ k.w. 32 volt dynamo would produce more than 290 amperes of current at that voltage. You could not, however, use a 32 volt dynamo for projection, since the voltage would not be high enough to overcome the resistance of an arc.

A FEW KICKS.—Mr. Wm. E. May, Bartlesville, Okla., writes: "I have some more kicks to register. What is the trouble with the licensed manufacturers lately. We run a ten-day service and for the last three weeks nearly every film either jumps or shows the sprocket holes. It is not in the projector, for when the picture is out of frame, you can see the two photographs jump together, or apart, and also sometimes the sprockets show on one side and sometimes on the other. Pathe Weekly No. 24 is the worst we have seen for some time. It starts out with the bottom foggy, then for about 500 feet it is fine, then it shows the sprocket holes badly for nearly 300 feet. Attached hereto find a sample. Is our exchange buying defective copies and is it that they are all as bad as this? Another kick: why do not certain licensed manufacturers use water in place of cement in making their patches? Kick, No. 3: Why cannot the MOVING PICTURE WORLD charge five cents per copy more and devote two or three pages to the department? I would also suggest a department for the education of camera men. Some of them seem to need it pretty badly from the samples I have seen lately. I have a suggestion to offer to the users of motor driven machines. Take a piece of flat iron about four inches long and fasten it with screws to the top side of the base board. Next take a piece of brass or spring steel and fasten same to the lamphouse, bending so as to drag on the iron of the base board. This gives a good sliding contact, and makes it impossible to have a light on the film when the machine is not running. A very satisfactory speed regulator for D.C. motors or commutator type of A.C. is as follows: Place six sockets in multiple. Place this bank of lights in series with the motor, putting in globes as follows: ⅛ c.p., 110 volt, one 16 c.p., 110 volt, four 32 c.p., 110 volt. By loosening and tightening various globes as many as fourteen different speeds can be had from this combination."

As regards the jumping of the film, I have not received any complaints of that kind recently, at least not more than usual, but the sample you sent shows the picture to be very badly out of center—that is to say, printed over to one side fully 1-16 of an inch. In fact the sprocket holes show in the picture by almost that much. The effect of adjacent pictures jumping in relation to each other shows the fault to have been either in the camera or the printing machine. I have sent the sample film to the New York manager of the Pathe Co. I hardly think your exchange would be buying defective copies because it does not seem probable that any reputable manufacturer would go into that kind of a deal. In other words, the exchange could not get defective copies, as such. I have had a world of kicks on the patches made by two of the licensed manufacturers. I have taken the matter up with the Chicago manufacturer. They replied courteously enough, but following the usual tactics of the usual film manufacturer, intimated that there could not be possibly anything wrong with their product. As to the other manufacturer, the New York outfit, it does not do any good to tell them anything and I would not waste postage, or waste my breath over a telephone calling their attention to anything. They are the one outfit who have taken the position that they are above anything and everything in the business. That particular kind of an outfit I do not care to bother with at all. Give them plenty of rope and they will do the rest. As to the matter of lengthening the department; I hardly think it is necessary, or even desirable, for several reasons. We have now a great deal more space than is allotted to any other department, though when one considers that there are something like 20,000 operators in the country, and as many managers who are also interested in the department, this is as it should be. I sometimes think, however, that we ought to have four pages every week and use the larger type, but on the other hand when we did use the larger type, I had to be continually fighting for space.

I do not quite understand that sliding contact, unless you mean that the motor would be stopped when the lamphouse is thrown over to the stereo side. I do not believe I would like that lamp resistance arrangement. It would be effective all right, but it would produce considerable heat, and altogether too much light. Why not get a good field rheostat instead?

LENSES SWEAT.—Baltimore, Md., writes: "As regards the trouble of California, issue of June 22nd, I feel sure that the cause of his picture being indistinct, or having the appearance of being out of focus during first show only is caused by either the condensers or objectives sweating. The majority of operating rooms (notice that—'rooms'—not 'booth,' 'coop,' 'cabs,' 'box,' 'lamphouse,' but 'room') are naturally cold and damp, which causes the lenses to become cold and the light rays coming into contact with them causes them to sweat, which gives the picture a foggy appearance until the heat dries them again. Have had this trouble often myself. In the good old days, while traveling with a tent show my machine did not have a stereopticon attached. Used a separate stereopticon. After running a reel of pictures I would take my calcium jet out of the machine, and put it into the stereopticon to run the songs. This would always cause the condensers to sweat. The picture would not only become foggy, but the first three or four song slides would look like they had two or three moons rising from the horizon, caused by the drops of water running down the condensers. I feel sure this brother's trouble could be remedied by lighting his arc and letting same show through the lenses for three or four minutes previous to starting his show, thus allowing the lenses to sweat and dry again. If the brother tries this, would like to hear from him so we will know if this was really the trouble. If not, we'll look further."

I agree with you Baltimore as to the probability of this being the seat of California's trouble. The foot-note marked not for publication was very interesting, and I am as per your suggestion, praying for you. That "room" looked good to me, come again. My best regards to the boys of Local Union 181. May their shadow never grow less.

FROM HONOLULU.—Mr. J. Alex Costa, Honolulu, Hawaiian Islands, writes: "I have been operating at the Empire Theatre here for three years. There are three houses in Honolulu now, two being run by the Honolulu Amusement Co. Operators salaries are very poor. Three matinees and six nights a week for $15. Use an Edison type B. Model, which runs very smoothly. The only trouble is losing the lower loop. The enclosed photograph is of my operating room; also I enclose one of the

Honolulu Glee Club, which is composed of real Hawaiian musicians. They wish an engagement of any sort in San Francisco."

We are glad to hear from you, Brother Costa, but sorry to know that Honolulu managers do not give the operators better financial reward for their labors. Possibly the losing of the lower loop is due to the fact that you are carrying too tight a take-up tension, or because your lower magazine is not in line with the sprocket. You should have no more tension on the take-up than barely sufficient to take up all the film. The Glee Club spoken of consists of nine members. San Francisco managers can reach them by addressing Mr. J. Alex Costa, 1525 Lishman St., Honolulu, Hawaiian Islands. As to the postscript of your letter: you can secure the hand-book by forwarding the sum of $1.50.

UNION MEETING.—Local, No. 164, Moving Picture Operators, Milwaukee, Wis., meets every second and fourth Friday at Shubert Hall, 9:30 A. M. First and third Fridays are for shop talk meetings, and they are always well attended. Mr. T. C. Lower, secretary, 175 Howell Ave.

NEW ORGANIZATION SCHEME.—Mr. W. H. Gonshaw, member Toronto Local, 173, I. A. T. S. E., writes from Winnipeg, Manitoba, regarding a letter from Manitoba, in June 15th issue, referring to Winnipeg "crank-turners." We opened our union brothers' eyes very wide indeed when we called a union operators' meeting recently at one of the theatres, and were able to pick out 18 operators whom we knew positively to be competent men. We intended applying for an I. A. T. S. E. charter immediately, but finally concluded to form an organization to be called the Moving Picture Operators' Association, the object of which should be to educate ourselves in every branch of the business during the next six months. What we do not know, we intend to, so far as possible, learn inside of six months. We are then going to have an examination, and by that time, expect to have at least 20 men who will be able to pass, after which we will apply for a charter which Local 63, I. A. T. S. E. has promised to help us procure. When a manager asks us if our men are competent we can then honestly answer yes. Don't you think this is the best plan? Our officers are as follows: President, Mr. E. Silcox; secretary-treasurer, Mr. B. B. Hill; executive committee, Mr. Armond, Ed. Hill and Wm. Gonshaw."

Your plan, friend Gonshaw, is unique and, provided it is carried out to its intended conclusion, certainly has much to commend it. I congratulate the Winnipeg operators on the good sense they have shown, and trust that by the end of six months they will have made much progress in the

knowledge of projection. I am sure the I. A. T. S. E. will much more readily welcome a body of men who have taken pains to deserve membership by raising the standard of professional knowledge of its proposed members, than one which has not taken so sensible a course. It will be a pleasure to me to render you any possible assistance in such a matter, and I trust you will call upon me if there is anything I can do.

BAD PERFORATION.—Mongollon, N. H., writes: "I have a simple trouble but am unable to locate it, therefore come to you for advice. I have a Motiograph 1912 Model and when running certain films through machine, everything is lovely and the picture nearly perfectly steady. As soon as I put other films in, trouble begins. As soon as the crank starts the picture begins to quiver. I cannot get a steady picture with these films, though the sprocket holes are in good condition. Have carefully adjusted all idlers; sprockets are in line and even tension exerts the right amount of pressure. I thought possibly one spring might be harder than the other. Examined intermittent sprocket. Thought perhaps it was loose or worn, but it seems to be O. K.; still the pictures are not steady with the films named, though they are with the others. This matter has got my goat, though I thought I had been up against about everything in the operating game."

In the first part of the letter, not quoted, the brother speaks of operators writing in about simple matters. His own query illustrates the fact that nothing is simple unless one understands it. Allow me to say that this matter is very, very simple, indeed, once the answer is known. The fault lies, not in the machine, but in the films. The manufacturers spoken of have not reached the stage of perfection in perforation, reached by the manufacturers of the other films. Unevenness in perforation is the answer. But, what I do not understand is how you can be running both in one house. That is supposed to be against the laws, rules and regulations made and provided by a part of the powers that be.

SLIDE COATING.—Ridgway, Colo., writes: "Am sending you a coated slide which I find very handy for announcements, 'ad' slides, etc. I use a darning needle, fastened to a stick about the size of an ordinary lead pencil, to write with. Do you think there would be a market for this coating? Why not have a small department in the WORLD devoted to sign writing, or lettering? I know it would be welcomed by at least one subscriber. Am in a town of 400, showing twice a week and making it pay, too."

The coating is black and is as good as any I have ever seen. The writing can be done with any sharp pointed instrument and a coating works perfectly. As to the market end of it, there probably would be, but unless handled by some supply house it probably would not pay, as the cost of necessary publicity would eat up all the profits on so small an article. The last time I saw Ridgway it had about three houses and a population of about probably ten. It is to your credit that you make a house pay in a village of that size. The WORLD did, at one time, have a sign writing department. Better write to Brother Epes W. Sargent in whose department sign painting would belong.

SALT BRINE.—Nezperee, Ida., writes: "Noticing the various comments on salt brine, I concluded to try it out and report results on 110 volt current. I soak them for three days in strong brine, then dry thoroughly on top of a stove or in its oven. After the treatment the cores of the carbons are as white as snow. The net result is that I use fewer carbons and not so much current to get the same amount of light. Do you think this too much work to save a little expense?"

It is not the amount of money saving which is the important factor, my brother, but the fact that with brine soaked carbons on A.C. a much better curtain illumination is had; that is to say, the illumination is much softer and more nearly like D.C., hence, the projection is improved. Anything which improves projection pays.

A SUGGESTION.—Okla. (name of town suppressed), writes: "The Projection Department is almost invaluable now, but I think this idea will make it of even greater worth and save you considerable time. There are often times when we want information and know it has been printed in the department, but when? One spends an hour or two looking through the files of the WORLD for it, and then possibly fails to find it and writes to you, thus wasting both his own time and yours. Now, here is my idea: why not print the Projection Department on one side of the page only? The operator then can have a scrap-book, cut out the department pages and divide the articles under their different divisions, or subjects, and paste them in his book. The next time he wants information on any particular thing he can find it without lost time; also he can find what everybody has had to say on that particular subject up to date. We would thus save time and space, which are both valuable, and more of your time could be spent in considering new matters and working out new problems, instead of answering the same questions over and over. You would also then have the space to set forth the result of your labors. This would, of course, add a couple of pages to the paper, but I believe it would also add to the value of the department."

The suggestion of course contains much merit, but for a good many reasons, which you of course do not understand and could not appreciate the importance of were they set forth, it is hardly practical. I would suggest instead of this that you go through your files and make an index. This would enable you to immediately find everything that has been said on any subject which has been discussed in the department, provided of course the index be a complete one. We thank you for your words of appreciation; also for the suggestion, even thought it be not available. In making up a paper there are a great many things which must be considered, all of which have a very large bearing on the manner in which things are done.

NEW SHUTTER.—Yoakum, Tex., writes: "I have been a constant reader of the WORLD for some time and never failed to learn something therefrom. Am using a Powers 6 and 40 amperes through a Fort Wayne compensarc, with a 15-foot picture on a 65-foot throw. The picture is brilliant, but it was not always so, for my gears were worn, which allowed the shutter to slip out of time. After giving the subject considerable thought I made a new shutter on the same plan as the three-wing shutter, but with different measurements. It has entirely done away with my flicker and has increased the curtain brilliancy at least 25%. I will gladly send measurements of the shutter to any brother having the same trouble. I for one have had a great deal of trouble with my exchange lately. They seem to be rather short on reels, sometimes sending back films already shown a week or two before. There is a great deal of complaint about the service handed out by our Texas exchanges, both Licensed and Independent, this year. In closing I send my best wishes to the department and its editor."

By "flicker" I presume you mean a travel ghost, which is flashes of white, up or down, from white objects in the picture, or from letters in a title. I shall be glad to have a paper pattern of the shutter if you will send it, though frankly I have not much faith, since the proportions of three-wing shutters have been very carefully calculated after long experimenting by the machine manufacturers. It is easy enough to eliminate the travel ghost by making the main wing a little wider, and the other two correspondingly narrower, but this immediately introduces our old friend the "flicker," which is both painful and injurious to the eyes of the audience. However, send in a paper pattern and I will examine it and report. As to the service of the exchanges I could not of course comment, as I know nothing about it. Shall be glad, however, to hear from others regarding this matter. Film service has to do with projection, hence, just complaints concerning it have a right and proper place in the Propection Department; but remember that I cannot publish complaints containing the individual names of exchanges, except when absolute proof of the correctness of the complaint accompany the letter.

CARBONS.—Mission, Tex., writes: "Is it best to use two soft cored carbons, or a soft for top and a solid for the bottom? We furnish our own light with a three k.w., 125 volt generator. Our throw is 55 feet, with a 12-foot picture, but picture is not satisfactory. It has yellow shadows on the sides and I cannot eliminate ghost. This theatre is the farthest south of any house in the United States."

Presuming that, of course, your generator is D.C., I would use a cored carbon above and a solid below, but only the regular projection carbons. Don't try to use carbons such as are used for street lamps. They are too hard, and will make your light yellow. As to the ghost: try one 6½ and one 7½ lens with the 7½ in front. That ought to fit your projection lens and eliminate the ghost, though this may be helped considerably by moving the lamphouse forward or back. If I were you, I would try a half-inch cored carbon above, with a half inch solid below. I think probably your results would be better than with the ⅝ above. You will find carbon setting very thoroughly treated in the hand-book, a copy of which you now have.

SUB-RENTERS.—Harrisburg, Pa., writes: "Knowing that the MOVING PICTURE WORLD is ever ready to do all in its power to improve the conditions of the Cinematograph business in general, and realizing that it has done a great work in the matter of getting the manufacturers to adopt a uniform sprocket hole perforation, I take the liberty of calling your attention to ten splices taken from one reel of film rented from a junk exchange which lays great stress on the claim that all films sent out are thoroughly inspected before being sent to the theatres. The enclosed splices were taken from a reel which could not successfully be run through a Powers No. 6 machine which is in first class condition. The man who is owner of this Sub-Renting Exchange tells the owner of the theatre that it is the fault of the machine and not the fault of the films, as the films are all thoroughly inspected. I was called upon to examine the machine which I did, placing thereon my test reel and the same was run through the machine without as much as a frame up, yet this genial exchange man claims that the machine is at fault. I have therefore decided to submit for your judgment the ten splices which are a good sample of what the other 42 were, in the reel in question. I would like your candid views on this matter as this sub-renter has some twelve or fifteen customers and he has condemned every machine that will not pull his junk through without losing the loops. Recently he caused a good operator to lose his position by claiming the operator did not understand his business. Don't you think it a good proposition for the buying exchanges to stop this sub-renting to junk exchanges? Recently I read an article in the WORLD wherein it stated that the Universal Co. were contemplating putting a stop to sub-renting. For the operators' sake encourage the Universal and other makers to do this very thing. It will prove of great benefit to the business in general."

The patches you sent in range from bad to worse, and then still worse. In some, the sprocket holes are scarcely matched at all. Nearly all of them are stiff and badly drawn out of shape. Certainly no film with such patches in would run through a projection machine without causing trouble, and at least three or four of them would probably cause the film to climb sprocket teeth. Exchanges which send films out in this condition are working an outrage not only upon the exhibitor, but also upon the business in general. I must, however, comment on the fact that an exhibitor who will take service from a "junk exchange" is simply inviting trouble.

No reputable exchange, either licensed or independent, would send out a film in that condition, though it is a fact that in many supposed-to-be reputable exchanges the inspection is a little better than a farce. Still ten patches of that kind in one reel is pretty strong. The quickest way to put this kind of service out of business is for exhibitors to stop expecting to get something for nothing. Be willing to pay a reasonable price for good service and let the junk men severely alone. It is to be hoped that the new Exhibitors' Association of America will be able to put a quietus on the junk men, and compel a decent inspection of films. If space allowed, I could go further into this matter and point out how and where the exhibitor himself is very largely to blame for such conditions.

FROM ALASKA.—Fairbanks, Alaska, writes: "I received the hand-book and am glad to say I found therein many things of value, though I never did have very much trouble. I have been getting the best results in this town. Run four reels and one illustrated song to a show, which lasts 70 minutes. I only use one machine, but have no long waits between pictures. I would like to know the average life of an Edison machine. I have run one for a year and cannot see very much wear. Can I use the flanged sprockets on the older style Edison? They prevent the film from jumping; I have found that out by using the two machines. We run 12 reels a week—that is three nights a week, which is all this place will stand for."

It would be impossible, Fairbanks, to give you any estimate on the average life of an Edison machine, since it would depend altogether on

the kind of usage it received; also it would depend on what one understood on the "average life." I saw one machine not long ago which the man proudly informed me had been in constant use for six years, and was still in good condition. Inquiry, however, developed the fact that he ran two hours and a half every evening and that practically every part of the machine had been renewed during that time, with the exception of the frame itself, and that all the bearings in the frame had been bushed. After all this repairing he had after all only an old and out-of date machine which produced results far inferior to the modern up-to-date mechanism. I know of no reason why the flanged sprockets can not be used on the other style Edison. If there is a reason will some brother kindly inform me of it?

A QUESTION.—Oklahoma writes: "Why is it that when I succeed in stopping the side motion of my picture it jumps up and down, and when I stop that, then it has side motion? Machine is an Exhibition Model Edison with new star and bushings; also I have a ghost in the picture. Tried moving the lamphouse backward and forward without result. Current is 133 cycle; one 7½ and one 8½ condenser; throw about 70 feet."

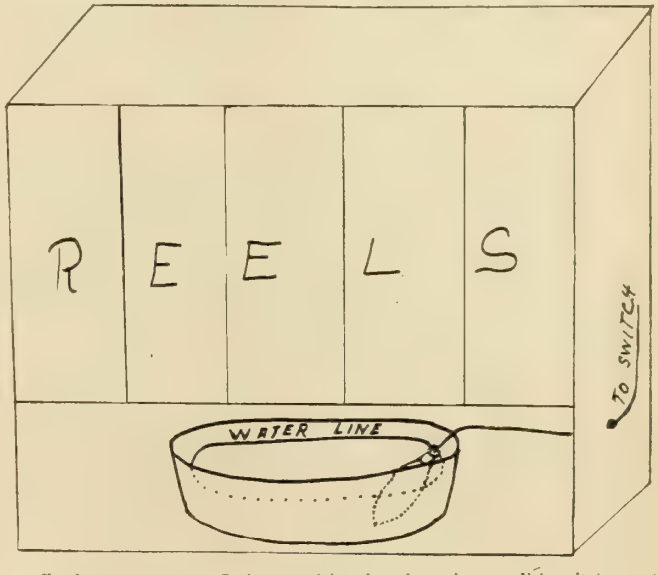
I cannot tell you why your picture should have an up and down movement when you eliminate side motion, or vice versa. I think the up and down movement is there all the time and when it also has side motion the eye does not catch it, as you say the up and down movement is only a little. Provided your intermittent sprocket is kept perfectly clean the up and down movement would indicate one of three things, viz: (a) Star not true. (b) Intermittent sprocket shaft sprung. (c) Intermittent sprocket not true. The side motion might be caused either by the flanges of the guide rollers on top of the gate being too far apart or end motion in the intermittent sprocket. The remedy for the former is to get a new roller. The remedy for the latter is to set the bushings which carry the shaft in a little, until there is no end motion in the shaft. As to the ghost: You have not told me the width of your picture, therefore cannot give you advice as to the focal length of condensers. I would suggest, however, that the ghost is very possibly due to fault in carbon setting (see page 88 of the hand-book). It is also possibly due to excessive spherical aberration in your condensing lenses.

LOS ANGELES.—I would like to have a report from the Los Angeles Operators' Union as to the licensing conditions in that city. I am in receipt of several letters in which facts are set forth which are, if true, a disgrace to that city. I do not wish to go very far into this matter in print until I know positively that the alleged facts are indeed facts. Any communication from the Los Angeles Union must be official, but will be treated as strictly confidential. If Los Angeles' schools are turning out operators who secure a license after two weeks of study, and if the Los Angeles authorities are holding an examination which is merely a farce, then it is time the fact was made public for the good of all concerned. These charges are made; also charges involving some of the larger houses of Los Angeles, which, it is claimed, employ operators after two weeks' study, in their operating rooms and do even worse things than this. This is by no means all the writers set forth, but I do not care to say more until I have the facts from a responsible body like the Operators Union of Los Angeles.

AN INTERESTING LETTER.—Union City, Tenn., writes: "I have, during the past three years, received much benefit through the department and your hand-books. When, what and where will be the next one and what price, for I want a copy as soon as it is ready? Need it in my business. Projection is very good here. Two houses are devoted to the photoplay; the licensed house running 60 to 90 days' service. His equipment is first class; a Standard machine, mercury arc rectifier and Solar screen. The independent house, where I am employed, runs 18 reels a week for a regular program and usually they have one or two special features in addition. I use 60 amperes, A.C., through a compensarc, and do not have a bit of trouble with it. I receive a good many films which, try as hard as I may, I cannot get in sharp focus. If I get one scene all right, the next one will be off. I notice a comment about 'Jimmy-the-Usher' becoming an operator. I am afraid 'Jimmy-the-Usher' has broken into more places than the operating room, judging from the film I receive. Patches wrong side to and backwards; misframes, etc. All films are supposed to be inspected at the exchange before sending them out I believe, but they reach me in all kinds of shapes and conditions—even pinned together sometimes. If I did not do my own inspecting, I would put on a fine show—I don't think. The exchange man seems to proceed on the idea of 'get the money'—and let the operator do the best he can. I am prepared to say that no man can learn operating in a few weeks or months. I served more than two years under a first class man before he would even let me run a reel through the machine. That was between eight and nine years ago, and I do not know it all yet. I get lots of help through the department and learn something every day. I still have a 'coop' I am sorry to say, but have been promised a modern operating room in the near future. Will send photo of same when I get it. My picture is 16 feet, with a 79-feet throw, on a mirroroid screen. Have a dandy picture. No eye strain or glare. I notice you advise a two-wing shutter for A.C. I am using a three-wing shutter and find it just the thing. There is no flicker. I wish there was a local of the I. A. T. S. E. somewhere close so that I could affiliate. I do not allow anyone in the coop (I will have to say 'coop' this time), not even the manager, when I am running. I go in and lock the door. Here is a trick that I use to advantage: Several years ago I had a gear wheel broken by having a large hard-shelled bug fly in and get caught in the gearing. To prevent such accidents, I screened the port holes with common fly-screen. It stops the annoyance of having to pick bugs out of your neck. This does not interfere with the projection of a clear picture. I put in a great deal of my time under canvas and have met with some funny experiences on the road, but space is too valuable to allow of my setting them forth, hence I close with the wish that yourself and the department may live long and flourish."

Am glad to know you consider me your friend; also to learn that projection in your city is on a high plane. May it so continue. The out-of-focus effect you complain of is the fault of the manufacturers, and it is to be hoped that such crude work will be eliminated in the near future. Yes, Jimmy the usher has broken in a great many places; in fact into about every branch of the business I think, but he will be eliminated in the course of time. When you get that new operating room, be sure and have a vent flue at least 18 inches in diameter, a 24-inch would be better, straight through to the roof if you can get it, or at least to the open air somewhere. I have not advised the use of a two-wing shutter, except on 60-cycle current. With this current, if one speeds up to as much as 75 per minute, which is necessary for a few (a very few) subjects, the two-wings on the three-swing shutter go in synchronism with one side of the alternations, producing flashes of light. If a crank speed of 65 is not exceeded, then the three-wing shutter is all right with 60 cycle current. I would suppose that unless the screen be very fine copper wire, it would cut off quite a little percentage of the illumination. I would also suppose that it would create an out-of-focus effect, however, in this I may be wrong.

FILM TANK.—Brawley, Calif., writes: "I have been a constant reader of the WORLD for two long years and like the rest, I would not be without it. You would have heard from me long before this, but for the information I receive weekly through the Projection Department. I am enclosing a sketch of the film cabinet I have designed and made to keep my films moist. It is simple and no doubt has been tried before, but I have seen no description of it. The idea is to have enough water to reach half way up the lamp, then have a switch near the operator so that he can turn it on



or off when necessary. It is surprising in what nice condition it keeps the film. That salt brine scheme is a good one. I got satisfactory results by soaking carbons four days and drying them in an electric stove for four hours."

The film cabinet is unique. As near as I can make it out, the lamp is placed in a vessel in a compartment under the films, then the vessel is partly filled with water so as to about half cover the incandescent globe. This, of course, would keep the water warm and keep the air inside the cabinet quite moist.

DEATH OF W. H. JOHNSON.

William H. Johnson, manager of the Colonial Theater, Kalamazoo, Mich., and the friend of every child in that city, died Tuesday, June 25, of heart trouble. He was 60 years of age and the pioneer moving picture man of this city. He was a kindly, sympathetic and courteous gentleman and very popular with everyone fortunate enough to know him. He was especially fond of children, and many is the little one who has been given a chance to see the pictures as his guest. The funeral was conducted by the Elks.

W. O. KENAN REMODELS HIS CRESCENT.

W. O. Kenan, of Adrian, Mich., has just remodeled and beautified the Crescent Theater. He says if there is a finer theater in his part of the State he wants to see it. Mr. Kenan uses Independent films, of which two are eight-day and one fifteen-day reels. Included in his equipment are a piano, a big organ, trap drums and a Victrola. Mr. Kenan takes special pride in his music and in his projection. He reports patronage excellent and increasing. Mr. Kenan's staff is composed of Dolly Kenan, secretary and treasurer; Carl and Opal, "the Kenan Twins," violinists and vocalists; Frank Payne, operator, and Carl Lagerquist, pianist.

MILANO PRODUCTIONS THROUGH UNIVERSAL.

One of the greatest acquisitions to the Universal program is the releases of the Milano Studio. When it is considered that the Milano people were responsible for the greatest spectacular productions ever shown in this country, Dante's Inferno and Homer's Odyessy, the Universal have certainly secured for the exhibitors a series of pictures of a caliber that state right buyers would be willing to pay fabulous prices to control. The first picture to be shown under the new arrangement with the Universal is "The Wolf's Prey," a two-reel subject with the usual elaborate fittings and masterly acting of the previous Milano successes.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

HERETOFORE motion pictures have never figured in connection with politics, except to serve as a drawing attraction, or time killer, between announcements of returns. This is the first year in which I have heard decided opinions in favor of having motion picture cameras in operation at political conventions. The subject has been so widely discussed that many exhibitors are asking if it is true that pictures were taken at Chicago and Baltimore. Anybody can furnish the answer. I heard one man ask, "How could pictures worthy of reproduction as moving pictures be taken of such events? It would simply be a reproduction of personages with no real action."

* * *

But, honestly, as a non-partisan, after reflection, don't you think the motion picture camera could have made good both in the Windy City and in Baltimore? To my mind some of the scenes would put the Paul Rainey reproductions on the blink. How many of the delegates, and how many of their friends, would not pay to see a re-enactment of what has been inflicted upon the two great cities? Honest to goodness? I am inclined to believe that when the next national conventions are held the motion picture cameras will be working full time with the newspaper reporters.

* * *

Let me interject a prophecy. If the cameras are on the job the delegates will be inclined to stick more closely to business. "Seeing is believing," many say. There are thousands of oratorical phenomenons who will go to the extreme to fill the columns of the press, but would rather vote for the other fellow than see themselves as others see them. The caricaturists do great work on such occasions, but how mild their efforts seem when one thinks of what the camera can really do?

* * *

What at first appears, or sounds, like a joke may some day be a severe reality. Of course, it is understood, that the cameras must be fully protected, especially against any physical demonstration by some conscience stricken delegate. On such occasions some delegates will forget themselves, and after everything is said and done a desire for that forgetfulness is so strong that the sight of a camera makes them desperate. Of course nothing of a serious character could be counted upon in the direction stated; but the fund of comedy would be inexhaustible. For instance: Let us look upon the delegate trying to get at the delegate who has denounced him as a robber. Nothing is more funny than to see him, with clenched fists swaying in the air, and froth dropping from his lips as it does from the rim of a glass held by a thirsty traveler who prefers the real stuff, and then see him watch that his colleagues have the same firm hold on him as those of the other fellow have secured upon their champion. And, then, let us look upon the combatants arraigning each other before the bar. It is an old story, but would make good in the "movies."

* * *

The summer signs are once more displayed at many picture houses that are unable to furnish the public with ice caned seats and an arctic atmosphere. Here and there we read, "Closed for the summer," "The heat beat us; will see you again," "Gone, but not for long," "Remember us, and we will entertain you," and all of that kind of good old stuff that seems to please both sides. Yes, the summer is here, and I believe I have been with all the boys in handing out the same kind of blarney to help keep alive interest in the good old "movies," as many call them these days. You know it requires less words and consumes less time to say "movies" than it does to speak of "photoplays." I understand it was the fertile mind of a "rah rah" boy who conceived the term "movies." Perhaps it was the same kind of a mind that contrived a new scheme that has been floated to make victims of many dear old souls that yearn to be owners of theaters upon a limited outlay and dream of the thousands that are spent by the public to see moving—no, motion pic—I mean photoplays.

* * *

Yes, I guess many of you have heard of the new scheme. Take the daily papers and read the many for sale "ads." I picked out a number of them in yesterday's papers. I will not quote the advertisements, for the reason that I have not been able to personally investigate all of them and do not wish to do an injustice to anybody who is acting in good faith. But I will say that many of the offerings are "plants," launched with all the ingenuity that attended the efforts of the sagacious in the days of our grandfathers and in the days of their grandsons.

* * *

There are sufficient publications devoted to the interests of the motion picture business with sufficient available space to attract the attention of all interested in the business, and there is no reason under the sun why anyone prompted by good faith should not take advantage of that means of publicity. It gives more color to the sincerity of an advertisement when the advertiser places it where it is most likely to be looked for, and attract the desired attention.

When professional people seek jobs they do not go over the "Help Wanted" columns. Imagine a manager seeking a character spending half an hour perusing the "Situations Wanted!" Which appears no more ridiculous than to imagine a manager of a picture house searching the agricultural column for the latest film productions.

* * *

I think there is an excellent field for the publications devoted to the welfare and future of the motion pictures if they will undertake to investigate some of the advertisements offering picture houses for sale and asking for people with money to become partners in operations. Many "wise" ones are in the field and should be exposed. In answer to this some one may say he is not his brother's keeper and that if his brother is fool enough to get bitten it is his own fault. When applied to the general welfare of the legitimate motion picture field this argument carries with it as much logic as a sieve will carry water. Everybody and everything that hurts the business should receive on the head the hardest possible blow in the shortest space of time.

* * *

This is the season of the year when many people who know nothing of the business make the prediction that the bottom has dropped out of the motion picture business. Most of these people seldom leave their particular localities. They do not travel into other parts of the country and see places opened at the seaside and other resorts at a ratio of 500, or more, per cent. When the time arrives for those who know to talk we will hear some things said. Many city managers have closed their places for the summer, but few—very few, have thrown up their leases. It is not a violation of confidence to say that some of the people who are aggressive in their predictions as to the future of the pictures sleep with one eye are choice sites. I overheard two well known managers, with tears in their eyes, trying to persuade a man not to risk his money in a place he had selected, and the next morning they were busy trying to get the landlord to give them the lease.

MOTION PICTURES TO TEST AUTO DRIVERS.

Professor Hugo Munsterberg, the famous member of the psychology department of Harvard College, Cambridge, Mass., is greatly interested in the Cinematograph, both as a means of entertainment—and as an aid to the science of which he is a shining light. The professor finds that moving pictures can determine whether a man is qualified to operate an automobile; Professor Munsterberg puts the following plan into operation. A man is at the wheel of an automobile in a darkened room, and the "auto" is so fixed that, although all the machinery may be used and is movable, the car will not move. Just in front of the machine, there is a screen upon which pictures are projected. A spotlight is thrown upon the embryo chauffeur, and a picture is suddenly flashed upon the screen, showing a child or a dog running into the street, just in front of the stationary automobile. Now comes the test. The chauffeur must handle his car as if it were really in motion, and about to reach the child or dog. Upon the speed and accuracy of the chauffeur's movements depend his ability to run a machine on the thoroughfares. These tests show that some men do just the right thing, and with speed and dispatch, while others take short, but most valuable seconds to decide what must be done. Still others fail absolutely, and go through the operations that would make the "auto" smash into the victim on the screen. This is a new use for motography.

NEW CLEVELAND HOUSE OPENS.

The beautiful Gordon Square Theater, Cleveland's latest photo playhouse, was formally opened to the public June 20th. It is located at the corner of Detroit and West 65th Streets, and has a seating capacity of 1,500. A new ventilating system has been installed and the theater is absolutely fireproof. Vaudeville and the latest photoplays will be given daily, and the opening performances found large and appreciative audiences.

Music for the Picture

BY CLARENCE E. SINN.

THE Plaza, one of Chicago's numerous vaudeville theaters which is showing pictures for the summer season, has raised its scale of prices from five to ten cents—"Kidlets Five," the announcement reads. I stopped in this theater Sunday afternoon to see the Thanhouser two-reel picture of "Under Two Flags"—a good picture. The audience gave it a "reception"—that is, they applauded the title before the picture began.

The pianist who is familiar with the score of "Daughter of the Regiment" (though the opera has nothing to do with this picture) will find a number of little military movements which can be made useful here. A military atmosphere should predominate the music throughout the second reel and a part of the first.

First Reel.

1. Semi-military (the allegro of "Raymond" overture for example) till horse and rider are seen. Change to—
2. Allegretto ("In a Shady Nook," Feist) till subtitle, "Off for the Races." Then increase the tempo till race-track scene.
3. Galop. Begin this soft and moderate tempo, increase and swell for race. Bell when horses come under the wire. Play till: "Bertie Makes an Enemy, Etc." then gradually work up to—
4. Agitato (through two scenes).
5. Neutral (waltz or allegretto) till race scene.
6. Galop (long). Work this piano and forte according to action till "Bertie Refuses Financial Assistance, Etc."
7. Waltz lento (long) till "A Week Later."
8. Semi-mysterious, one scene, then gradually modulate to soft agitato till "The Train Is Wrecked."
9. Hurry till title "In Africa."
10. "Marseillaise" till "Some Months Later."
11. Waltz lento till close.

Second Reel.

1. Moderate march tempo. Well marked and keep time with her steps. Continue till change of scene.
2. Military march for riders ("Light Cavalry" for example) through two scenes; change to—
3. (Arabs riding) Short Oriental ("Imam" or "Mystic Shrine"), one scene, then—
4. "Marseillaise" (battle scene) till "After the Battle"; continue, but subdued, till "Cigarette Befriends an Arab Sheik."
5. Agitato till "The Colonel Entertains, Etc."
6. Semi-military (similar to opening of first reel) till "Recognized by His Brother, Etc."
7. Neutral (Intermezzo or light waltz) till "Bertie Is Arrested, Etc." (when officer comes down to them).
8. Agitato till "He Is Sentenced to Die."
9. Semi-mysterious (2nd movement in "Raymond" overture or "Lady Moon" song in "Bohemian Girl." First part of Suppe's "Pique Dame" overture is good). Continue till "That Night, Etc."
10. Sentimental ("Miami," by Neil Moret) till "A Sandstorm Sweeps, Etc."
11. Agitato soft (wind effect) till "At Dawn."
12. Arab music, similar to No. 3, this reel, till guards take Bertie from his cell.
13. Plaintive (minor key) till they offer to bind his eyes.
14. Dead march till shot.
15. Plaintive till flag is brought to her.
16. "Marseillaise," softly, and plaintive till end of reel.

"Heroes of the Blue and Gray" (Champion).

1. "Comrades" (old song) till seated at table.
2. Lively music till change.
3. Allegretto neutral ("In the Shadows") till title "This One Under Grant."
4. "Yankee Doodle" till "This One Under Lee."
5. "Bonnie Blue Flag" and "Dixie" till battle.
6. Hurry, long (sound effects of gun and cannon shots, bugle, breaking and falling timbers, etc). Continue music till dead soldier is carried front of tent.
7. Plaintive till "Memorial Day."
8. Battle Hymn of the Republic," "Tramp, Tramp, Tramp" —play the entire number softly till they are gathered around grave.
9. Taps, at title, "On Gettysburg Field."
10. "The Vacant Chair" till "On Antietam."
11. "Carry Me Back to Old Virginia" till change of scene.
12. At title, "Let Bygones Be Bygones," play "The Knot of Blue and Gray" (old song) or sentimental music till end.

"Deerslayer's Retribution" (Pathe).

1. Indian music (there is a good number in Victor Herbert's "It Happened in Nordland"). Continue till arrow is shot.
2. Agitato till Indian is thrown.
3. "Western" intermezzo ("Starlight Sioux" or "Blue Feather" for example). Play till Indian village; then—
4. Indian music ("Sun Dance," Witmark) till fort scene.
5. March till they find dead soldier.
6. Plaintive till Indian village.
7. Indian music till change.
8. 6-8 movement from "Light Cavalry" overture till change (alternate these two numbers for changing scenes till three Indians crouch down in lower left corner).
9. Agitato—"Segue" till—
10. "Light Cavalry" (same as No. 8) till Indian tribe seen.
11. Indian music (alternate these two numbers as before to fit changing scenes till Indians at fort).
12. Intermezzo (similar to No. 3) till close.

"The Filibusters" (Kalem).

1. Any neutral—light waltz or intermezzo—till title, "Anita, the Spanish Girl."
2. Lively (march) till boat sails away.
3. Agitato, soft and crescendo till after raft scene.
4. Heavy mysterious till change of scene, then—
5. Agitato till "Anita's Suspicions Are Confirmed."
6. Mysterious (tremolo—long) till "Arms and Ammunition for the Insurrectos."
7. Agitato till "The Chase."
8. Hurry (long) till "Safely Returned."
9. Allegretto till close.

"In the Pupil of His Eye" (Vitagraph).

1. Neutral (some light music of the "Novelette" order) till "The Senator's Ward, Etc."
2. Waltz till "News of Senator W.'s Murder." Change to—
3. "Valse Lento" ("Charme d'Amour" will answer) till "The Investigation."
3. Semi-mysterious—long (2nd movement of "Raymond" overture for example) till "The Flashlight."
4. Mysterious (heavy) till "Success."
5. Similar to No. 3 till "The Third Degree."
6. Mysterious till "He Left Me Money."
7. Agitato till prison scene; finish with moderate-full chords.

"Lincoln's Gettysburg Address" (Vitagraph).

This remarkable picture will no doubt be interpreted in a number of ways according to the several viewpoints of the pianist. It seems to me that inasmuch as the character of Lincoln and his address are the central part of the picture it were better to ignore the change of scene immediately after the opening and play a patriotic air right through. When Cæsar's army is shown we are not really looking at it. Of course, this could hold through the entire picture, but the other numbers suggested are mostly patriotic or descriptive, and should not detract from the general atmosphere of the subject. However, I will leave that particular point to the pianist.

1. "America" ("My Country, 'Tis of Thee") till Liberty Bell is shown. Have big bell effect here.
2. Fife and drum tune for "The Spirit of '76" scene; then—
3. "America" again till "We Are Met on a Great Battlefield."

4. "Dixie" and segue to a hurry till "We Have Come to Dedicate, Etc."
5. "Yankee Doodle," change to hurry, p and f, till "It Is Altogether Fitting and Proper."
6. "Battle Cry of Freedom" till change of scene.
7. Hurry till rebel camp, then "Bonnie Blue Flag" till Federal camp.
8. "Yankee Doodle" (watch for bugle call), then—
9. Very long hurry (can add to effect in these battle scenes by introducing "Dixie" and "Bonnie Blue Flag" for Confederate forces; "Yankee Doodle" and "Marching Through Georgia" when Federal forces are seen. Use these to work up climaxes). Continue till "It Is for Us, the Living."
10. Something like the Apotheoses at the end of "Faust," or "Pilgrims' Chorus" from Thanhouser—long scene (at cue, "It Is Rather for Us To Be")—manacles are severed by flaming sword. Hold a chain up, strike it sharply with hammer, then drop chain to floor. "That We Highly Resolve."
11. "America," softly, till flag appears, then—
12. "Star Spangled Banner" till close.

I wish to acknowledge my indebtedness to Mr. King's Orpheum Theater orchestra for sound effects and a large part of the musical suggestions.

JOHN BUNNY IN MERRIE ENGLAND.

Mr. Bunny has fulfilled all predictions concerning his advent in England. He is a furore. Whenever he appears upon the street in London he has to "keep moving." If he stops for any length of time he is in danger of arrest for blockading the sidewalk. He is so well-known by sight, through his appearances in the Vitagraph pictures, that everywhere he goes he is recognized and hailed with glee by the general run of mankind. The same is true of him in New York. He cannot stop and talk to a friend on Broadway for more than a minute with any degree of privacy. Everybody wants to get a look at the man who has handed them so many good laughs.

The English press has taken him up and makes much of him. It can be safely said that since he left the legitimate for moving pictures the fame and popularity of John Bunny has increased a thousand fold. Millions know him now where only thousands knew him before. We are reproducing herewith a cartoon of Mr. Bunny as Mr. Pickwick, taken from the Bioscope, an English motion picture trade journal. We also publish a portrait of Mr. Lawrence Trimble, who accompanied Mr. Bunny to England. Mr. Trimble is directing the production of an elaborate series of pictures based upon the "Pickwick Papers" of Charles Dickens, with Bunny in the title role. The casting of this rotund comedian

Lawrence Trimble.

for Pickwick is regarded as an inspiration. For the character he is ideally fitted; by nature, by inclination, by experience and by education. "Pickwick Papers," sponsored by the Vitagraph Company, acted by Mr. Bunny and directed by Mr. Trimble, should easily be the greatest comedy feature ever produced. At this writing the pictures are nearly completed.

DEVELOPING WARNER'S FEATURES SYSTEM.

Few feature film concerns have made the strides in point of development and extension of service recorded by the Warner's features. On a recent western trip Mr. A. Warner, the proprietor, succeeded in establishing many branches in large commercial centers for the more expeditious distribution of his pictures. He has since concluded a deal by which the branches at Cleveland, Pittsburgh and Philadelphia will be operated exclusively by H. M. Warner. These branches will be advertised extensively in connection with the campaign of the Warner's features, but will have no further business connection with Mr. A. Warner.

Mr. Ben Abrams, well known to the moving picture trade, is in charge of the Philadelphia office, located in the Heed Building, Filbert Street. Mr. Stern is in charge of the office at Indianapolis.

Messrs. H. M. and S. L. Warner are in Omaha for the purpose of establishing a branch of Warner's features in that city, where they report prospects very bright.

REYNOLDS-HOFFMAN.

Mr. Luther J. Reynolds, of the staff of the Moving Picture World, and Miss Margaret Hoffman were married at the home of the bride on Wednesday evening, July 10. Immediately after the wedding ceremony, Mr. and Mrs. Reynolds left for Syracuse, Buffalo, Niagara Falls and the Great Lakes, which will constitute their honeymoon trip.

Picture Players at a Turkish Wedding.

Miss Gene Gauntier Writes an Interesting Account of a Visit to a Turkish Harem.

MISS GENE GAUNTIER, leading lady with Kalem Company, now located in London, writes thus of an interesting experience which she and Miss Alice Hollister had while in Egypt:

"The feature of our week in Cairo was a Turkish wedding. It was a double ceremony, two millionaire brothers being the grooms and one of the brides was a relative of the Khedive. We highly appreciated the favor extended us as we were the only English speaking people there. When I say we, you understand I mean Alice Hollister and myself, as the boys were barred. We were accompanied by the French maid of the Hollister children, who coached us in the necessary procedure, and all of it was very strange.

"As we approached the mansion the whole lawn was brilliantly illuminated by myriads of many colored lights. A band played Egyptian music and autos and carriages whirled from the door. We were helped out by two great, long, lean, lank, monkey-faced eunuchs. Ugh! How clammy their hands were! And there were dozens of them attending the visiting princesses and scores of ladies representing the nobility.

"The stone and marble palace, built in the form of a crescent, is but two stories in height. One-half is reserved for the men, while the place we entered was the harem. Right here I want to say that respected and wealthy Egyptians do not, as a rule, have more than one wife. The building of the home had required more than a year's labor and was thrown open for the first time to receive the bride.

"Inside a great hall confronted us, with gigantic marble staircases leading to the upper floor. Everywhere swarmed Egyptians, Turkish and Circassian women unveiled and, for the most part, many were exquisite beauties, richly gowned in the latest Parisian fashions. They spoke beautiful French and sparkled with jewels. But oh, the contrasts! Mingling with these beauties, laughing and conversing, were the blackest of negresses, the ugliest of concubines and the fattest and grossest of Turks. Many a nice old Southern mammy I saw, with her head done up in a gaudy handkerchief—the pet of some Egyptian. The latter were content to squat themselves on the floor in a circle, when they were not in the supper room, tearing the meat with their hands and gulping down champagne as if it were water. Contrasts, however, are what make the world interesting and I was happy in my surprise at the beauty and charm of the majority.

"The wedding presents displayed on the upper floor consisted largely of diamonds—tiaras, rings, necklaces. Not one present that I saw was worth less than a hundred pounds and many represented a fortune. One necklace for the princess had fifty diamonds, no one of which was under two carats. But the jewels in the cases were more than rivaled by the ones worn by the other princesses who were present. I learned afterwards that their wealth is gauged by the display of jewels, so this accounts for their brilliant adornment. One princess had on her forehead a pure white stone, delicately cut and as large as a walnut.

"We were shown over the entire harem, and I must say I was disappointed in finding it furnished in the most luxurious European fashion. There were no low divans, no Oriental costumes—except the motherhubbards of the concubines—nothing to suggest the harem of the past, other than the shuttered windows which enable the inmates to look out without being observed. There is a wall separating the harem from the men's portion. Around the shuttered windows crowds of lovely women hovered all evening, devouring the men with their eyes and giggling like so many school girls.

"There were smoking rooms and smoking stands everywhere and a score of women passed constantly through the throngs with baskets of cigarettes and matches.

Pen Sketches of Kalem Picture Makers at Santa Monica, Cal.

"One of the maids, a black negress who had courteous manners and spoke exquisite French, took charge of us and conducted us to the supper room. All this time we were waiting for the first bride to make up her mind to come downstairs. I have never seen such a buffet. It contained everything imaginable. Great long tables were laden with every delicacy, irrespective of season. There were dozens of bottles of champagne, beer, liquors and wines, and a lamb, cooked whole, held a garland of flowers in its mouth. The sight was dazzling.

"Then the monotonous Egyptian instruments announced the approach of the bride and we hastened to a room off the main hall where a raised dais holding two great golden chairs had been placed for her. A dozen or more dancing women, beating on skin instruments, preceded her. She came unveiled down the stairs and was a perfect type of Turkish beauty. Her hair was banged in the latest Parisian mode and her gown and veil were of priceless rosepoint. A crown of diamonds fastened her veil and ropes of gems adorned her neck. There was but one peculiar thing about her—one thing that was not Parisian. From the headdress descended on either side to the floor streamers of silver tinsel, like the ornaments of a Christmas tree. As the second bride wore the same thing, I decided it was an adjunct to a Turkish wedding toilette.

"The bridegroom kept her waiting nearly ten minutes. Then the music (?) sounded again, her veil was hastily adjusted and she arose to meet him. He was young—only 19—and visibly ill at ease. He felt awkwardly for her hand and kissed it. Then he clumsily lifted her veil and throwing it back, seated himself beside her and there they remained. Not once did he look at the bride he had never seen, but she was more curious than he. Without turning her head, her bright black eyes would shoot quick, sidelong glances at the groom. Thus they remained for perhaps five minutes while no one spoke and everyone stared. Then he arose, offered her his arm and they passed upstairs to their apartments, to leave presently for a cruise up the Nile in a Dayahbeah. This concluded the first ceremony.

"It was an hour or more before the second bride—more lovely than the first—came down. She was only fifteen, but looked much older. Her eyes were innocent of the kohl and her lips of the rouge which adorned the first bride and, in fact, every other Turkish lady I have seen. Her gown and veil were of magnificent gold lace and the second ceremony contained some novelties. When the bridegroom entered he stopped at a richly embroidered prayer rug at the foot of the steps, removed his pumps from exquisitely small feet, mumbled his prayers, knelt and touched his forehead to the floor a number of times, then advanced to his bride, unveiled her and kissed her impulsively. Need I say that we liked the second ceremony much the better?

"After that came more supper. The tables had been cleared and a second repast, even more splendid than the first, greeted our eyes. Here it was that we met an emancipated Turkish girl. She came in with several others, laughing vivaciously and full of mischief. How pretty she was and how beautifully gowned! She spoke English with such a fetching little accent that I thought her French, but in response to my inquiry she replied, 'Oh, no! I'm Turkish with American ideas. And I shall nevaire get married—no Mees! Ze men zey are very nice for me to amuse myself wees, but marry? Dear me, no.' Then she added hastily, 'Oh, but yes, I haf been loved often—many men haf adored me.' I neither doubt her nor blame the men, for she was fascinating."

NEWMAN WILL BE AT CHICAGO.

The Newman Manufacturing Company, of Cincinnati, Ohio, advises the Moving Picture World that it will have a big display of brass rail work, brass frame and easel equipment at the exhibitors' conventions in Toledo and Chicago. The Newman goods are meeting with general approval wherever installed. During the past week equipments have been contracted for Berryman, Lexington, Ky.; Hanley, Dayton, Ohio; Cosy, Covington, Ky.; Wagner, Newport, Ky.; Masonic Temple Auditorium, Little Rock, Ark.

DANTE'S "INFERNO" PULLS GOOD.

Mr. J. Edward Clark, 57 Leah Street, Utica, N. Y., has bought of the Superior Feature Film Company, 32 Union Square, New York City, the up-State rights for the five-reel Milano production of Dante's "Inferno." Mr. Clark has two sets of film in operation and reports business as being all that could be expected.

New Powers Star.

Florence Barker Joins the Producing Company of the Powers Picture Players as Leading Woman.

Miss Florence Barker, late leading lady of the Biograph Company, has joined the ranks of the Powers picture players and will appear in the leading feminine roles in the dramas and comedies to be released by that branch of the Universal Film Manufacturing Company.

Miss Barker is one of the best known of the leading women in the moving picture business, having appeared in films made on both sides of the Atlantic ocean. She was leading woman for the Pathe Freres Company in London and Paris for some time, appearing in the important roles in all the notable films produced by that concern. Returning to America she became a member of the Biograph stock company, taking the important feminine parts in nearly all of the successes of that company up to two weeks ago when she cast her fortunes with the Powers picture players. Among the many pictures in which she has appeared are "Jane Shore," "Little Emily," "Puppets of Fate" and "In Cromwell Days," in Europe. With the Biograph Company she has taken the leading roles in such notable pictures as "Priscilla's Picture," "Way of the World," "Oaths and the Man," "Orange Blossoms," "The Call," "Diamond Star," and a hundred others of equally well known reputation.

Miss Florence Barker.

Miss Barker has had a wide and valuable experience in stock companies, appearing in many of the principal cities in excellent companies in which she was featured. This experience has been valuable to her in her picture work, as she plays a wide range of characters in a manner true to life. With the Powers Company she will be directed by Mr. Frank Powell, under whom she worked in England, and they understand each other so perfectly that the result will be a revelation in pictures. She will also be associated with Edwin August, with whom she starred in the Biograph Company.

Manufacturers Advance Notes

"LOVE AND POLITICS" (Eclair).

A timely picture based upon political intrigue not unfamiliar to all who keep in touch with the trend of public events. Woven into the more strenuous story of a junto of scheming politicians who are trying to ensnare the governor is a love story in which the governor's daughter

Scene from "Love and Politics" (Eclair).

and a young politician are the principals. The young man has been turned down by the governor for presuming to advise him in respect to certain political deals of doubtful character, after which he gets into the game himself and learns the plans of the politicians, which he exposes in time to save the governor's reputation. Incidentally he wins the girl.

ECLAIR'S "ROBIN HOOD" COMING.

Eclair will shortly release a three-part picture based upon the story of "Robin Hood," the famous outlaw of Sherwood forest, of whom much is told in song and fable. As an example of motion picture photography this subject is a revelation. An extended review of this picture, liberally illustrated, will appear in an early issue of the World.

HALLBERG A. C. TO D. C. ECONOMIZER FOR CANADA.

As an evidence of the widespread demand for Hallberg A. C. to D. C. Economizers, Mr. J. H. Hallberg, "The Economizer Man," reports the sale of one of his 40-ampere sets to the Lyceum Theater, Winnipeg, Manitoba. The sale of Hallberg Standard A. C. Economizers continues surprisingly large, and shipments of these best known current savers and light producers are being made to all parts of the country.

STRONG KLEINE RELEASES THIS WEEK.

The Cines schedule for Tuesday, July 16th, is a splendid example of the high class dramatic ability of the Cines players. The title, "Disowned," rather indicates the nature of the play, and in the part of the daughter of the rich nobleman, who falls in love with her tutor contrary to the wishes of her parents, Miss Josephine Scotti, displays a fine sense of interpretation. Mr. Guido Serena portrays with splendid feeling and realism the character of the penniless but proud professor, who wins the love of his employer's daughter and who valiantly tries to properly take care of her after they are married. The scenes depicting their vicissitudes, hopelessness and final act of desperation are especially well carried out. The conclusion is quite different from what the audience is led to expect, but comes as a pleasant surprise.

Scene from "The Grandmother" (Kleine-Eclipse).

"The Grandmother," is the title of the Eclipse schedule for Wednesday, July 17th, and is a really fine dramatic offering with a gripping heart interest which is sure to appeal to all ages. The real interest centers about the good old lady's great-grandson, a very clever little tot, about four years of age, who succeeds in his innocently earnest and touching little way, with his great-grandmother's co-operation in reuniting his young and widowed mother and her parents from whom she has become estranged through her wilful marriage against their wishes.

Scheduled for Saturday, July 20th, is the Cines comedy-drama, "The Part the Servant Played," in which Mr. Alfred Bracci, as the wayward son, and Mr. Lorenzo Lupi, as the severe father who opposes strenuously his son's engagement to a young lady to whom he does not approve, portrays their characters in a realistic and convincing manner. The character of the old family servant, who plays such an important part in the comedy action, is excellently taken by one of the prominent players of the Cines Company. He assumes the privilege of long service with the family and plays the role of peacemaker between father and son so effectively that, where otherwise a domestic tragedy might easily occur, peace and unison are once more restored.

"IN THE NICK OF TIME," A SENSATIONAL WESTERN.

"In the Nick of Time," scheduled for release by the American Film Mfg. Co., on Wednesday, July 17, is the second Wednesday picture produced by W. D. Emerson, the American's new producer. It is distinctly Western in atmosphere and contains those features so much in demand by exchanges; the wild rides, the Indian attack and the treacherous Mexican, all woven into a splendid story that will grip the attention from the main title to

Scene from "In the Nick of Time" (American).

the end. The story centers about a young man in love with his brother's wife's sister. In making a heavy deposit of gold at the Wells-Fargo office, he is observed by a Mexican who later, in company with a party of drunken Indians, robs the express. There is an exciting moment when the young man cuts the harness, throws his sweetheart over the pony and rides through a hail of shot toward town. The picture has much to commend it and will be welcomed by exchanges desiring the distinctly Western picture.

"THE DERELICT'S RETURN" (Lubin).

This photo story will be much appreciated by mothers of wayward boys, who, at a certain age, get tired of the restraint of the apron-strings. There was much that was good in the composition of Harry Byers, but he became fascinated with the pool-table and could not resist the atmosphere of the saloons and the company of the thoughtless and dissipated set. Home was irk

Scene from "The Derelict's Return" (Lubin).

some and, although he had a liking for Beth, the Ministers' sister, she was too much of a home body to fully satisfy his wilful and reckless disposition. Now and then she would induce him to go to church, but he went more for the vanity of being seen with a pretty girl (and the Minister's sister at that), than giving any attention to the services, or the influence of religion. Then he could not endure the chafing and guying of his companions, who lost no opportunity to twit him about the church, and his "gal." At last he ran away and in the big city became a vagabond. Brought to the verge of starvation he one day wandered back to the village; there hunger prompted him to steal a loaf of bread. Being pursued he took refuge in the belfry of the church and spent the night. The next morning the tolling of the bell for the dead drove him down to the chancel, there to find the funeral service being held over the body of his mother. The anguish of the derelict was intense, but it worked his reformation and Beth succeeded in making him a worthy man. No sermon can be more impressive than this excellent picture which is much to the credit of the Lubin Company.

CHARLES ABRAMS BACK FROM THE WEST.

Mr. Charles Abrams, manager of the Great Northern Special Feature Film Company, has just returned to New York from an extended trip through the Middle West, where he has been arranging for the distribution of Great Northern features. He found business generally good, with a strong leaning toward the feature film and, consequently, was able to do some very satisfactory business for his company.

Regarding the present unsettled condition of independent business Mr. Adams observed that there was a great deal of dissatisfaction among both exchanges and exhibitors.

The general complaint was that neither Film Supply or Universal provided a sufficient program to supply the exhibitors' needs when taken alone, and that the present conditions made it impossible for exhibitors to get access to both. Complaints arising from these conditions were widespread.

Concerning the Great Northern Special Feature Company, Mr. Abrams said that it was about to release another sensational feature entitled, "Through Trials to Victory," a three-part subject of unusual interest, fine acting and beautiful photography. This subject was made by the Great Northern and is up to the high standard of that company's former releases.

OLD OLYMPIC GAME PICTURES REVIVED.

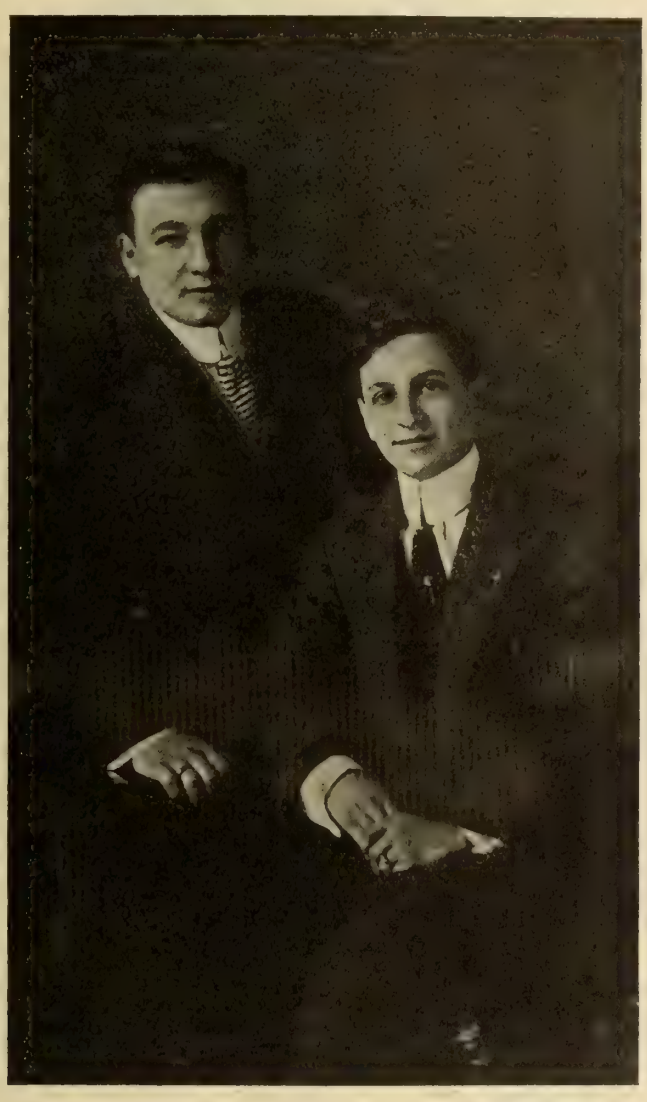
The Olympic Film Co., instead of misrepresenting, has come out truthfully with the statement that the film it is selling is not the present games but previous ones when the American teams won the majority of points. Luck is certainly with this concern, as it is fortunate to have in its reel the 800-meter event in which Mel Sheppard broke the record at the time the picture was taken as he did in the present games. Then, again, the winner of the javelin throw this year, Eric Lenning, is the same man who won the event in Greece. The high jump as well as the 100-meter race are shown and the winners bear on their chest the insignia of the U. S. athletes.

Thus far the American athletes have won all the events with the exception of the javelin throw.

The reel being sold by the Olympic Co. shows distinctly the American winners of the following events: 100-meter dash, 400-meter run, 800-meter run, running high jump, running broad jump, standing high and broad jumps, diving, discus throwing, pole vault, and also a splendid view of the stadium with the cheering thousands as well as the royal visitors.

GOLDEN GATE EXCHANGE WITH FILM SUPPLY COMPANY.

The Golden Gate Film Exchange, of San Francisco, Cal., will handle the program of the Film Supply Company. Contracts binding the parties interested were signed but recently by Mr. Lester L. Kahn and his associates, of the Golden Gate Exchange, by the terms of which the exchange agrees to lease thirty-six reels per week. This supply of good pictures should enable the exhibitors on the coast to provide their patrons with plenty of good entertainment.



L. L. Kahn. S. L. Lesser.

The San Francisco office at 166 Golden Gate Avenue, will be under the management of Mr. Sol Lesser and the Los Angeles branch will be managed by Mr. Lester Kahn. Both young men are well known to the picture exhibitors of the coast and have a host of friends in the trade. They are enthusiastic over their alliance with the Film Supply Company and are certain of success.

"GERONIMO'S LAST RAID," A COMING AMERICAN TWO-REEL SUBJECT.

Probably no warrior of the last hundred years, with the possible exception of Sitting Bull, was so much trouble to settlers and government authorities as Geronimo, the Indian chief, who died at a Southern prison a few years ago. His continual raids, escapes from prison and border warfare kept the entire Southwestern United States in a constant turmoil until his death.

In commemoration of this last of the great war chiefs, the American Film Mfg. Company will shortly release a picture entitled "Geronimo's Last Raid," a two-reel subject, distinctly Indian in nature and exhibiting to the public some peculiar sidelights on the disposition of the famous redman. The subject is now in course of preparation.

FLICKERS.

I was pleasantly surprised one day last week while on my way about town by bumping into A. G. Whyte, all smiles and the picture of health after his two months' trip abroad. During his stay on the continent, Mr. Whyte visited London, Berlin, Vienna and Paris, with intermediate stops at less important cities. That his stay did not entirely embrace business is evidenced by the fact that one night while "partaking" in the Café Ooh-La-La, or something like that (in French) Whyte ran into Mr. R. Prieur, of the Lux Film Co., and Mr. Carrick, of the Philadelphia Projection Co. You can imagine the amount of business attended to that evening by the trio, can't you?

* * *

Mr. Julius Stern, assistant treasurer of the Universal Film Manufacturing Co., has just returned from a business and pleasure trip extending as far west as Wisconsin. To use Mr. Stern's words, wherever he went, the trade inquired about the Universal Programme and, upon receipt of the information, were Universally delighted.

* * *

If, while passing in the neighborhood of the Exchange building on 45th St., you should hear any loud squawks, don't be alarmed. Bernstein, the little manager with the "Rep," just completed the task of photographing 60,000 ducks at Bar Harbor, Maine, in their various stages of life from the egg to the table. At the latter stage, he dropped the camera and went to it as would any other hungry man. As a result of his week's stay in this fowl yard, Bernie has learned to speak "Duck" quite fluently.

* * *

Harry Raver has learned to stop his car now at the crossings when the cop holds up his hand. They say there is a reason for everything.

* * *

Mr. William T. Horne, proprietor and manager of the Horne Theater, Los Angeles, Cal., visited the offices of the Moving Picture World during trip through New York. The Horne Theater is a 350-seat house using General Film service, and is doing a large business according to reports.

* * *

Bill Miliken, having been in retirement for a long while has tired of the simple life and will crawl out of his hole shortly to spring something new on the trade.

* * *

Mr. Robert Dreher, treasurer of the International Film Traders, 5 West 14th St., informed me that in the last week he has signed negotiations with three more of Europe's large film manufacturers, and will handle exclusively their feature subjects in America. With this new addition to their present European connections, the International Co. can release an entire feature programme. MAC.

NEWMAN FIXTURE COMPANY OPENS NEW YORK SHOW ROOM.

The Newman Manufacturing Company, with factory and main offices at 717-19-21 Sycamore Street, Cincinnati, Ohio, which manufactures a large and complete line of brass easels, brass frames, brass rails and brass theater fixtures of every description, have leased a large show room at Nos. 101-103 Fourth Ave., between Eleventh and Twelfth Streets, New York City. It will be in charge of Messrs. S. Newman and E. C. Newman. Brass fixtures and announcement signs and brass goods of every description are on display, and goods will be carried in stock in New York for immediate shipment.

Mr. Sam Newman, who is associated with his four sons in the business, established this concern in the year 1882, and originated brass theater fixtures, which can be seen in nearly every city or town throughout the country. A cordial invitation is extended to exhibitors and managers all over the country, either at their New York show rooms at 101 Fourth Ave., or at their main offices and factory in Cincinnati.

THE POTENCY OF POWERS 6A.

The following letter, quoted in part, speaks for itself:

"We received the two No. 6A machines from you last Saturday, and after a thorough test we must congratulate you on being the manufacturer of the best moving picture machine in the world. The machine is simply a wonder and looks as if it is built for hard work. The lamp house is a great improvement and especially the arc, which is very handy to operate.

"We have had several exhibitors visit our operating room and they all expressed great satisfaction and admiration, and we do not hesitate to say that within a few weeks you will have several orders from Washington through our influence. Very truly yours,

Miller Bros., Washington, D. C."

POWERS OLYMPIC SCOOP.

On July 24th the Powers Motion Picture Company will release a split reel, a series of animated portraits of the American winners at the recent Olympic games in Stockholm, Sweden. The release will be entitled "American Olympic Winners" and will show the athletes in track costume going through preliminary exercises. There will probably be a great demand for this Powers picture, as it is the first one to appear that pertains directly to the greatest athletic event of the universe.

HAVE RIGHT TO BUFFALO BILL PICTURES.

Attorney for Buffalo Bill and Pawnee Bill Film Co. Declares Col. Cody and Major Lillie Have Forfeited Right to Appeal

July 10, 1912.

Buffalo Bill & Pawnee Bill Film Co.,
145 West 45th Street,
New York City, N. Y.

Gentlemen:

In reply to your inquiry concerning the letter purported to be signed by Major Gordon W. Lillie, as manager for Buffalo Bill's Wild West and Pawnee Bill's Great Far East Company, published in the Moving Picture World, issued July 13th, 1912, I beg to advise you as follows:

1.—It is true that Col. Cody and Major Lillie caused a notice to be served that they appealed from the order of Justice Gerard, denying their motion for an injunction, but the time to prosecute the appeal has expired by lapse of time.

2.—The attorney for Col. Cody and Major Lillie has written us to the effect that they wish to serve an amended complaint. This is practically an admission by their attorney that their action now pending would fail.

3.—From an examination of the contracts and the facts in the case, I advise you that you have the sole and exclusive right to produce, manufacture, sell, license and exhibit the picture, "Life of Buffalo Bill," and you may make contracts with your customers accordingly.

4.—I consider that the statements contained in the published letter of Major Lillie are libellous as against your company, and pursuant to your instructions will proceed to prepare the necessary papers for the purpose of instituting suit on your behalf by reason thereof.

Very truly yours,
WALDO G. MORSE.

H. R. ASHBROOK.

The approach of the Ohio State Exhibitors Convention at Toledo, July 17, urges Mr. H. R. Ashbrook, whose likeness is given above, to tell exhibitors who attend the convention that a welcome will be accorded them at the offices of the Superior Film Supply Company.

Mr. Ashbrook was formerly the proprietor of the Superior Film Supply Company and the Feature Film Company, of Toledo, but recently sold his interests to the Mutual Film Corporation. He was retained as manager and has been adding many valuable accounts. One of which Mr. Ashbrook is particularly proud is Empress Theater.

OLYMPIC GAMES

AMERICANS ARE WINNING ALL THE EVENTS

Our reel shows you Mel Sheppard in his heart-breaking struggle in the 800 metre race.

Our reel also shows Eric Lemming winning the Javelin Throw. American Athletes thus far have won the High Jump, 100 Metre Race, 800 Metre Race and other events.

This is the Best Live Wire of the Year as we HAVE THE AMERICANS WINNING ALL THESE EVENTS

Price of 900 foot reel including 30 five-color posters

$95.00

OLYMPIC GAMES FILM CO. ROOM 809 **145 W. 45th St., N. Y.**

Correspondence

SAN FRANCISCO.

THE motion picture made its debut in the local advertising field when two leading San Francisco reality dealers equipped their salesmen with a home moving picture projection machine, which are now being used among the workmen in the oil fields of this State. The Co-operative Land & Trust Company and Stine & Kendrick have been using three machines each for several weeks, and the success attained by their use has encouraged the firms to the extent of placing orders for several more machines and a number of additional prints of the pictures of their lands, which the salesmen are using. The Ghirardelli Co., whose local cocoa factory is the largest in the United States, and A. Schilling & Co., have each had several thousand feet of film taken of the several departments of their plants which will shortly be used for advertising purposes.

Mr. Edward Mozart visited the "Exposition City" recently in the interests of his new Los Angeles enterprise, the Mozart Theater, which was formerly known as "Walker's Auditorium." The purpose of Mr. Mozart's visit to this city was to inspect the partially constructed $7,500 photoplayer which is being specially built for his house, and which has several added devices, including a human voice effect. The opening night has been set for August 3d.

Mr. Bert Levey has just returned from Los Angeles and announces that he will open the "Belasco Theater," in that city, with Independent pictures and vaudeville on October 1st. Mr. Levey's San Francisco booking office will supply the vaudeville attractions, while the film service will be looked after by the Los Angeles branch of the Miles Bros. Exchange. Mr. Levey states that his Omaha, Neb., house, the "Boyd," will open to Independent pictures and vaudeville on August 15th.

The "Premium," which has been operated under several names, by several managers, was opened on June 30, as the "Progress," b Mr. L. R. Greenfield. The interior illumination and decorative scheme have been entirely changed, the lobby has been remodeled, a new screen installed, and chairs re-arranged. It is Mr. Greenfield's intention to have his house deserve its name, for he is not satisfied with half-way measures as evidenced by the excellence of his other photoplay theater, the "Quality." That theater is noted among the many five-cent houses around the Bay for perfect projection. The credit for this should be given Mr. M. S. Fairbanks, who will go to the "Progress" as chief operator, but who will retain supervision of the projection at both theaters. Both of Mr. Greenfield's theaters use motor-driven motiograph machines. A service of five reels changed three times a week will be furnished by the General Film Company, the programs for Sunday, Monday and Tuesday to consist of "special" releases. Music for the pictures will be supplied by a five-piece orchestra. Manager Greenfield has secured the promise of G. M. Anderson to appear at the "Progress" shortly.

Mr. M. E. Cory, manager of the Pacific Home Moving Picture Machine Co., recently returned from Los Altos, where he installed a Home machine in the High School, which will be retained as a permanent feature at that institution. The superintendents and other officials of several Santa Cruze County public schools were spectators at the demonstration, and pronounced themselves in favor of immediately taking steps toward making the motion picture equipment a part of the regular furnishings of all the schools of their county.

The local office of Miles Bros. Exchange had three cameramen at East Los Vegas, photographing the Johnson-Flynn contest and topical views of the New Mexico city.

The eleventh theater of the Turner & Dahnken photoplay circuit will be open in about three weeks, and is located in the northwestern portion of the college town of Berkeley. It will appropriately be named the "Varsity." Four reels of Licensed pictures will be shown at an admission of 10 cents. Turner & Dahnken have also just closed a deal whereby plans will be drawn and a Class A concrete theater constructed for them in Alameda, which will seat 1,203 people, and which will be finished before the first of next year. The name will be the "New Alameda Theater," and the service will be five reels of Licensed subjects changed twice each week. These two houses will be under the direct management of Mr. C. L. Langly, making six of the Turner & Dahnken houses under his supervision.

"ANDY."

LOUISVILLE.

THE Falls Cities Amusement Company has taken possession of the Bijou Dream Theater, on Market Street, near Third. The deal was arranged several weeks ago, but took effect only recently.

M. Switow, of the Falls Cities Amusement Company, has announced that he will raze the Grand Theater shortly and erect a big new one.

Allen Kinney and President Simon, of the Princess Amusement Company, have left Louisville for a three weeks trip to the East.

Louisville exhibitors have received notice of a meeting of the Kentucky Motion Picture Exhibitors' League, to be held in Lexington in the near future. At that time, a permanent organization will be formed, it is hoped. A former meeting resulted in a temporary organization. President M. A. Neff, of the national body, will attend. J. H. Stamper, of Lexington, is now head of the Kentucky branch.

The Berryman Realty Company, of Lexington, Ky., will erect a motion picture house there at a cost of $50,000. Excavation has begun. The new theater will be located in the block bounded by Main, Limestone, and Short Streets.

Providence, Ky., has broken into the moving picture business with a tent theater, W. L. Purdy being the man behind the venture. The tent will accommodate several hundred persons. The necessary equipment has been ordered and the new theater will be thrown open some time in July.

"The Vision Beautiful," which was presented at the Gem Theater, Paducah, Ky., recently, attracted much attention there, being written by Miss Eloise Bradshaw, a Paducah girl. The story is adapted from Longfellow's "Legend Beautiful," and portrays the struggle of a young monk.

Exhibitors have lost their fight at Chattanooga, Tenn., for Sunday performances. The labor men of that city were with the theatrical people for a time, but recently backed down. The result was that Chattanooga will have no moving pictures on Sunday, for a time at least. The clergy of that city has fought Sunday theaters bitterly. Just why the representatives of the labor organizations withdrew their petition for Sunday theaters is not known.

The Louisville & Northern Railway & Light Company, of New Albany, Ind., has engaged the services of the Municipal & Commercial Film Company in making 500 feet of film, showing interesting views along its seven miles of track. The film concern was in Louisville making pictures under the auspices of the Louisville Convention and Publicity League and the Louisville Advertisers' Club. This is believed to be the first instance of a traction company advertising by means of moving pictures showing the beauties of its route.

Fred Dolle, of the Broadway Amusement Company, has returned to Louisville after a honeymoon in the East. Mr. Dolle has announced that the Ideal Theater, now going up at Twenty-third and Market Streets, will be ready for the public by August 1. The house will be one of the handsomest in Louisville, costing in the neighborhood of $50,000. The Ideal uses the Baxter airdome in pleasant weather, and moves across the street to the Highland Theater when it rains. It has the same facilities downtown, using the Portland airdome and the Globe Theater in the same fashion.

G. D. CRAIN, JR.

NEW ENGLAND.

MISS LOTTA CRABTREE, who in 1910 opened the Savoy Theater, Boston, Mass., as a moving picture house, recently appeared before Judge Hardy in the Superior Court, and asked that the corporation be dissolved. Miss Crabtree told the court that there were no liabilities nor assets. Judge Hardy granted her plea.

A thorough overhauling and renovation is being given to the City Theater, Brockton, Mass. A marquise, to cost $2,500, is now being added to the lobby. The American Seating Company is reseating the entire theater, and about one hundred additional seats have been put in. The house now seats about 1700 people.

Mr. William Gray, who has so successfully managed the Mystic Theater, Lewiston, Maine, has just secured a lease of the Union Musical Theater, Auburn, Maine. Manager Gray intends to give three performances daily, consisting of pictures and songs, no vaudeville being used. Mr. Gray has a 5-month lease on the Union Musical Theater, and, if the prospects are good, will take a long lease, at the end of that time.

The new Park Theater of Dexter, Maine, is nearly completed, and will be one of the finest theaters of its kind in the state.

Mr. Thomas H. Cullen has succeeded Manager Cook of the Dream Theater, Cliftondale, Vermont. Mr. Cullen has been in the moving picture business since its infancy.

Mr. D. J. Murphy has taken over Alven's Hall, Bayside, Mass., which he is operating as a moving picture house. Mr. Murphy opened on June 24, and reports that Licensed service and illustrated songs are doing very well for him.

The Boston Sunday American, the Hearst paper, has made a deal with the Theater Comique and Revere Theater, of Revere Beach, Mass., whereby the American prints coupons, which allow the holder to see the shows at these houses, at half the regular rate. The Theater Comique Coupon, and five cents, is good for one admission; while the Revere Theater coupon, and five cents, is good for two admissions. These coupons are only good for a certain day, usually a Muday.

D. J. Feovre of Manchester, N. H., and an old-time theatrical man, is now in charge of "The Box from Larkin's" and "A Trip to Niagara Falls." Mr. H. C. Pierson lectures on these two industrial reels.

The Wilcox Theater of Savin Rock, is a new theater that jumped into favor ever since its opening on May 25. Mr. Francis Wilcox is the sole owner, and the house is managed by F. S. Terrell, assisted by Mr. E. D. Hoyt.

The Superior Court at Springfield, Mass., granted a decree for the Nelson Theater Company, against George D. Nelson and another, and asserted that there had been no forfeiture of the lease of the Nelson Theater, leased by the Shubert Theater Company from G. D. Nelson and Emma G. Victor. The defendant is ordered to pay damages of $3,555; William Fox Amusement Company, $213, and George G. Dunn, $1,023, for rent paid in advance, who were not at that time in possession of the theater. This is the final decree in the case, which has been in court since 1909, growing out of the eviction of the plaintiff from the Nelson Theater, the various events of which have been chronicled in these columns. It is understood that George G. Dunn recently gave a lease to the William Fox people, who intend to open the Nelson on November 1, 1912, as a vaudeville and picture house.

The Globe Theater of Bridgeport, Conn., has closed, and will re-open in the Fall, after some alterations have been made.

The Bijou Theater, another Bridgeport theater, is now nearly completed, and will be open by Labor Day. The house is on the East Side, and is owned by Mr. Daw.

Mayor Lathrop of Springfield, is dead against the exhibition of moving pictures depicting the career of Jesse James, and refused a license to run the reels in that city.

Daniel J. Sprague is doing very well as manager of Lake Nipmuc Park Theater, Milford, Mass. Vaudeville and pictures are used.

The Park Theater, Boston, is still doing well with the pictures of the Rainey African Hunt. Many teachers and school children have been attending the matinee performances. Instructors have been urging the pupils to attend, stating that the reels are the greatest lesson in natural history that has ever been presented. Many from Harvard College are going to see the reels.

Mr. T. F. Kinny is thoroughly remodeling his Dreamland Theater at Bellows Falls. The addition of a balcony will increase the seating capacity to 750.

A new three-story building is now in the process of erection at Bellows Falls, Vt., and a theater, to be devoted to pictures and vaudeville, will occupy a portion of it.

Mr. Maurice F. Tobias of New York, is at present in charge of the Mutual Corporation of Boston, which company is handling the entire output of the Film Supply Company of America. The new house will be called the Standard, and will be managed by Mr. F. H. Kimball, who has had experience in the moving picture business.

The Mutual Corporation of Boston, handling the entire output of the Film Supply Company of America, is at present in charge of Mr. Maurice F. Tobias of New York. Mr. Tobias jumped to the Hub temporarily, as Mr. Eaton, who had charge of the Mutual is no longer connected with the Boston office. Mr. Tobias will remain in the Hub until a new manager arrives from New York. A number of New England exhibitors are looking into the Mutual's proposition.

Mr. T. F. Kiniry of Bellows Falls, Vt., was a visitor to Boston on the 28th of June, looking for a Marquise for his lobby.

HENRY.

IN THE MISSISSIPPI VALLEY.

AMATEUR night in Kansas City, Mo., picture shows is only for children over sixteen, according to the State Factory Inspector, who has ruled that all theaters must specify the age limit in their advertisements.

Picture slide advertising has been deemed "legitimate" by the Business Men's Association of Elkhart, Ind.

The Firemen's Amusement Association of Greenfield, Ind., has been incorporated with capital stock of $6,000 to operate places of amusement. The incorporators are E. Q. Jackson, C. S. Duncan and T. Nye.

The Lyceum Theater, Dayton, Ohio, is now using Licensed service.

L. J. Bulger, of Gibson City, Ill., has purchased the Idle Hour Theater at Greenfield, Ill., from H. C. Kinnikin.

In his annual report to the Board of Education at Quincy, Ill., Superintendent of Schools Bauman cites the good work that is being done in schools throughout the country by the use of the moving picture, and suggests its adoption in the schools of Quincy.

The Cupid Amusement Company of Chicago, Ill., has been incorporated with capital stock of $1,500 to do a general amusement business. The incorporators are Benjamin J. Samuels, C. Aaron and A. D. Anscher.

Harry Bloston, of Chicago, has leased the Wildey Theater at Edwardsville, Ind., from the Edwardsville Investment Company and will run pictures and vaudeville when road shows do not conflict.

The Sunday lid at Waterloo, Iowa, has been lifted after eight years of Sabbaths without shows.

The repeal of the ordinance in the city council was followed by a motion for a curfew ordinance, but after a warm discussion the movement was lost.

Rev. Dr. Charles L. Kloss, pastor of the First Congregational Church, Webester Groves, Mo., has rented the Lockwood Airdome for Sunday night services. Moving pictures will be used in connection with the services. Doctor Kloss believes many persons who do not care to swelter in a hot church will attend the meetings in the open.

The Bogk ordinance in the Milwaukee, Wis., council, which would restrict the handling of moving picture films to isolated fireproof buildings, has been allowed to slumber, in the guise of indefinite postponement. It was found that it would apply to all dealers in photographic films as well as to film exchange.

Charles A. Schaeffer, proprietor of the Lyric, at Sycamore, Ill., is building an airdrome with a seating capacity of 1,000.

An affidavit was filed in the circuit court at Portland, Ind., against George W. Freemeyer, proprietor of the Crystal Theater, because he opened his theater on Sunday evening. This re-opens the anti-Sunday war there as similar proceedings had begun twice before, but were dropped when a a jury in the city court disagreed upon a verdict.

An orchestra from the grade schools of Farmington, Ill., recently paid visits to the moving picture shows at Fairview and London Mills, where they furnished music for the performances. This indicates the photoplay has a part in the social life of the small town.

The Bryn Mawr Theater Company of Chicago has been incorporated with capital stock of $10,000 to do a general theatrical and amusement business. The incorporators are A. Bettcher, E. H. J. Liston and M. M. Halkett.

The Majestic at Bushnell, Ill., is to run moving pictures.

The Elks' Theater at Taylorville, Ill., has decided to devote one night each week to feature pictures.

Sunday picture shows won in Elgin, Ill., when the matter was submitted to a referendum vote. The citizens approved the seven-day show by a vote of 2,816 to 1,317.

The Amuse-U, the new Henle photoplay house at Clinton, Iowa, is to have one of the largest mirror screens made, two pianos and a Victor autophone, an indirect lighting system and comfortable seats for 1,005 persons.

The Knights of Pythias Opera House at Pittsfield, Ill., which is operated by the versatile Burr Swan, has been sold to Brant & Wells, of Pleasant Hill, Ill. The management of the house was not decided at the time of the transfer.

A new picture show in Cedar Rapids, Iowa, by Minneapolis capital, is rumored.

Leon Ames, who has been playing the pictures at the Vaudeville Grand, at Galena, Ill., left that place to accept a similar position in Burlington, Iowa.

The Princess has opened at Lewistown, Ill.

Mrs. Eiler Jones, of the Star Photoplay, at Lincoln, Ill., has quickened the Licensed service and is giving the patrons later releases.

The Palace Theater, Cedar Rapids, Iowa, although a new house, is showing business acumen by an initial list of feature releases.

Property owners on South Cherry Street, Galesburg, Ill., have been approached by the promoters of a new moving picture show, it is reported.

The Crystal Amusement Company of Peoria, Ill., has been incorporated with capital stock of $5,000, to do a general amusement and theatrical business. The incorporators are William Schaeffer, Lillian Naegele and Walter H. Kirk.

H. T. Loper, of Springfield, Ill., has purchased an open-air theater at 103 Third Street and Broadway, New York City, according to reports received here. Mr. Loper is proprietor of the Lyric, one of the most successful moving picture shows in the middle West. It is said he intends to acquire a chain of moving picture shows between Springfield and New York.

F. H. MADISON.

PHILADELPHIA.

IT has been decided to hold the next national convention of the Motion Picture Exhibitors' League of America in Philadelphia, the local men working very hard at the Pittsburgh meeting to land the convention for this city. Although there were several other cities after it, the Philadelphians, headed by Walter Stuempfig, succeeded in bringing the convention here in 1913. The local exhibitors were represented at the convention by Dr. Walter Stuempfig and George H. Roth, who were both elected to high offices as president and second vice-president.

Director Porter's attention has been called to the fact that a number of moving picture houses have been open on Sunday recently, and has started an investigation. J. Louis Breitinger, counsel for the Exhibitors' League of Pennsylvania, has urged him to close up all such places, because they are violating the law and taking business away from other theaters which observe the law and remain closed on Sunday.

W. E. Reynolds, the progressive exhibitor of Ambler, Pa., was in the city recently looking up feature films. He expects to run at least five features a week.

Since the purchase of the Quaker City Feature Film Company, George Bennethum has been very busy getting back and forth between this city and Reading, and other cities where he has theaters. It is expected that in the course of a few weeks this exchange will be removed to larger quarters.

The Verdi Theater, now under the management of M. J. Sugar, is undergoing a large amount of repairs, such as installing more fans, etc., etc. The policy of the house will be changed.

There is a rumor about that the Arcade Theater, located at No. 5226 Market Street, which was sold out by the sheriff, will be reopened. Who the promoters are has not been learned.

Mastbaum Brothers & Fleisher have sold the property No. 333 Market Street, which has a depth of 100 feet and a frontage of 25 feet, which widens out to 65 feet at one point to about 300 at another, giving about 15,000 feet of floor space altogether. The purchaser, whose name is withheld, will, it is announced, spend a considerable sum in altering the property for amusement purposes.

The Calehuff Supply report the following sales: Motiograph, complete, Million Dollar Pier, Atlantic City, N. J.; Nixons Appola, Atlantic City, N. J.; Dougherty's Theater, Ocean City, N. J.; No. 5 Powers complete, W. C. Hunt, Wildwood, N. J.; Harry Fern, Wildwood, N. J.; No. 6 A Powers, Lyric Amusement Company, Lock Haven, Pa.; F. P. Post, St. Clair, Pa.

Gus Elm is now located at Wildwood, N. J., taking care of the mechanical end for Bill Hunt's

Geo. B. Graff and family, of the Star Feature Film Company, has taken a cottage at Ocean City for the season. Mr. Graff commutes back and forth each day to his place of business.

Exhibitors in the city of Wilmington, Del., have received notice from the Police Department that the crowding of aisles of their theaters must be stopped, or warrants of arrest will be issued in all places where such conditions are found.

A large number of alterations to the Fairyland Theater are being made at the present time, which, upon completion, will add greatly to the beauty of the place. The alterations will cost about $1,200. Jacob Weinreich is the proprietor.

One of the most recent amusement companys to be incorporated in this State is the Educational Church Amusement Company of Philadelphia, with a capital of $100,000.

Only two out of six of the Councilmen of Pleasantville, N. J., being in favor of forcing Frank Hubin to close his picture theater on Sundays, the organization of pastors and the congregations of the churches have taken upon themselves the work of prosecuting the proprietor, and appointed committees from each church to collect the necessary evidence.

The Washington office of the Star Feature Film Company has been opened in Washington, D. C.

The Lubin Manufacturing Company has organized a baseball team for the season, under the management of Billy Hallman, late of the Philadelphia National League team. Billy has some of the best boys in the semi-professional ranks under his eye and expects a great season. The Lubin club has engaged closed grounds for the season, and will play all its games at home with the best clubs that can be booked.

George Hain, the moving picture man of Lebanon, while in Williamsport recently on a business trip, had the misfortune to slip and fall on a "Roller coaster" platform, badly fracturing his right arm above the wrist, and severely spraining his right ankle.

Gaffney & Company is estimating on plans for two moving picture theaters to be built in Mt. Airy and West Philadelphia. The first is to be located at Germantown Avenue and Durham Street, for J. J. Keenan, and the other at Thirty-sixth Street and Haverford Avenue, for W. T. Bogar.

William Kamp, of the Calehuff Supply Company, is about to start on his vacation, which will take him to all the seashore resorts.

Several changes have been made in the Quaker Feature Film Exchange recently. One of the most eventful of these changes is the consolidation of the Eastern Feature Film Exchange, of Mauch Chunk, Pa., with the Quaker concern, and also the resigning of Michael Lessey from the Quaker City Exchange.

Ocean City, N. J., has now one of the finest amusement piers along the Atlantic Coast. It has among its amusement places a moving picture theater in the rear, which has a seating capacity of 3,000. The Calehuff Supply Company of Philadelphia, placed the picture machines and other fixtures in that line in the theater.

"Warner's Features" is the name of the new feature film exchange which has been opened recently at 814 Heed Building, Philadelphia. Ben Abrams, who up to a short time ago was connected with the Great Northern Company, is the manager.

C. H. CONGDON.

ST. LOUIS.

THE Shenandoah, a new picture house at Shenendoah and Grand Avenues, opened recently to banner crowds. This new house, put up by the Grand Avenue Amusement Co., which also controls eight other houses in St. Louis, is the perfection in motion picture theaters, costing $75,000 to build, and seating 2,000 people. First-run Independent subjects are shown in conjunction with five acts of vaudeville. Mr. James Tillman is managing the new house. The Grand Avenue Amusement Co. controls the Juniata, Shenandoah, Grand Arsenal, Arco, Maffitt, St. Charles, Broadway and The Station, and is under the management of Mr. Wm. Flynn.

F. J. FEGAN.

Among the Exhibitors.

Springfield, Ohio.—A new moving picture theater will be erected here and will cost $50,000.

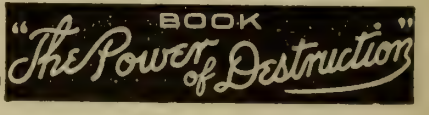
Blackwell, Okla.—The Lyric Theater here, owned by Charles Fox, has recently been sold to Messrs. Gobin and Usher, proprietors of a number of photoplay houses. The Lyric reports good business.

Des Moines, Ia.—A Labor Temple will be erected here at a cost of $100,000.

Carson City, Mich.—A new opera house will be erected in this city, seating capacity, 400.

New York.—Rouse & Goldstone have filed plans for the erection of a new theater here, on the South side of Manhattan Street, at a cost of $15,000.

Red Oak, Ia.—A new theater building will be erected here.



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One Dollar for Both (Typewritten)

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HOW TO PUT ON THE CRUSADERS, OR JERUSALEM DELIVERED

For World's Best Film Co., Feature Film (Copyright 1911)

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DON'T LIKE THE NESTOR "UPLIFT."

Editor Moving Picture World:

Knowing that your paper has ever taken a firm stand for the uplift of the moving picture business in all its branches, I would like to call your attention to the latest "uplift" idea of the Nestor Company.

To-day I received a postal card from the above named company stating that on June 28 they would start releasing a series of films adapted from the Frank V. Tousey's publication entitled, "Wild West Weekly." It is bad enough for the films to be compared at times with the yellow "dime novels," but to be actually adapted from them is about my idea of the limit. But the worst is not yet. The circular goes on to state that the starting title of this series will carry an announcement that the film is taken from the "Wild West Weekly" stories, and that the stories will be found on sale in the box-office. I am also informed by the same postal card that I may obtain copies of these stories for 3 cents, from my exchange.

If I am ever unlucky enough to receive one of these "uplifting" subjects from my exchange I shall most certainly cut off the leader that states the "books" are on sale at the box-office. I shall also inform the exchange that they will be minus a customer if they insist on sending me such "rot." I am rather partial to some of the Nestor productions, and some of their pictures have been exceedingly good. In fact, this company of late has been striking a very fair average, but if this is what they are going to produce, Nestor will have to take a back seat as far as I am concerned. The average exhibitor has trouble enough on his hands if he wants to run a program that will be free from adverse criticism. Films of this kind are merely putting weapons in the hands of our adversaries, so that they may put us out of business.

Norwich, Conn., June 28.

L. A. YOUNG,
Vice-Pres. Auditorium Amusement Co.

"THE SILENT CASTLE" (Gaumont).

Probably the prettiest hand-colored film the Gaumont Company will turn out is the one released on July 23, Tuesday, entitled "The Silent Castle," a story that delves into the fairyland of mediævalism and portrays the soft sentiments and fancied glories of the age when knighthood was in flower. The charm of fairy tale is woven into the picture by the spell of a sorcerer who reeks his wrath on the beautiful Brunehilde during her wedding feast by striking all the guests and attendants dumb and motionless.

The dream restores happiness to the household of a young society man whose relations with his wife were growing more and more distant. The film is probably the deepest hand-colored of any of the recent Gaumont releases, with the possible exception of "Love's Floral Tribute," which is being placed upon the market on the 25th of July, Thursday.

FREE MOTION PICTURES.

The City Council of Jacksonville, Fla., has appropriated funds for the purchase of a complete motion picture outfit and will give free pictures in connection with the band concerts in one of the principal parks. Arrangements have been made to secure the films through the local picture houses.

Motion Picture Studio
FOR LEASE

Borough of Bronx, New York City.

The best located studio site within a radius of 50 miles of New York; all ready for producing company to go to work; office buildings, factory, dark rooms, properties and scenery. Extra large daylight stage; every conceivable kind of location for pictures on property or within 15 minutes' travel radius therefrom. Two motion picture cameras for sale. For particulars or inspection address,

Carl L. Gregory, New Rochelle, N. Y.

REASONS WHY

YOU SHOULD PURCHASE

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IF YOU WANT

A REAL FEATURE

1—State right buyers fully protected by our $1,000 bond.

2—State right buyers now owning territory reporting record breaking business.

3—A production of merit acted by real Cowboys, Indians and Soldiers headed by ***Buffalo Bill.***

4—Excellent photography.

5—A name that has enjoyed over forty years of popularity in the amusement world.

6—A full line of advertising material to help you get the business.

7—It appeals to all classes of people.

8—Not a topical feature but will be good for years to come.

9—We have hundreds of letters from exhibitors asking for bookings which we can turn over with each purchase.

Good Territory Still Open

SEND FOR NAME OF STATE-RIGHT BUYERS EITHER FOR BOOKING OR TO ENQUIRE INTO THE MERITS OF THE PICTURE.

BUFFALO BILL & PAWNEE BILL FILM CO.,

145 WEST 45th STREET, NEW YORK CITY

Calendar of Licensed Releases.

CURRENT RELEASES.

MONDAY, JULY 15th, 1912.

BIOGRAPH—The Speed Demon (Comedy).....
BIOGRAPH—His Own Fault (Comedy).....
KALEM—The Lair of the Wolf (Drama).....1000
LUBIN—Honor Thy Father (Drama).....1000
PATHE—Pathe's Weekly No. 29 (Topical).....
SELIG—The Pennant Puzzle (Comedy).....1000
VITAGRAPH—The Money Kings (3 reels Dr.).....3000
VITAGRAPH—Conscience (Drama).....1000

TUESDAY, JULY 16th, 1912.

EDISON—Nerves and the Man (Drama).....1000
ESSANAY—The Smuggler's Daughter (Drama).....1000
C. G. P. C.—The Mosquito (Edu.).....
C. G. P. C.—Whiffles Mourns His Twin (Comedy).....
CINES—Disowned (Drama).....1050
SELIG—The Girl and the Cowboy (Drama).....1000
VITAGRAPH—A Persistent Lover (Comedy)..... 400
VITAGRAPH—A Lively Affair (Comedy)..... 650

WEDNESDAY, JULY 17th, 1912.

EDISON—Revenge is Sweet (Drama)..... 600
EDISON—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
ECLIPSE—The Grandmother (Drama).....1060
KALEM—The Suffragette Sheriff (Comedy).....1000
LUBIN—The Senorita's Remorse (Drama).....1000
PATHE—A Question of Size (Comedy).....
VITAGRAPH—The Redemption of Red Rube (Drama)...1000

THURSDAY, JULY 18th, 1912.

BIOGRAPH—Heaven Avenges (Drama).....
ESSANAY—Cupid's Quartette (Comedy).....1000
LUBIN—Together (Drama).....1000
MELIES—The Lesson (Drama).....
MELIES—A Cowboy's Proposal (Comedy).....
PATHE—The Brave Little Indian (Drama).....
SELIG—The Polo Substitute (Sporting).....1000

FRIDAY, JULY 19th, 1912.

EDISON—The Necklace of Crushed Rose Leaves (Drama).1000
ESSANAY—Hearts of Men (Drama).....1000
KALEM—A Prisoner of the Harem (Drama).....
KALEM—Egyptian Sports (Sporting).....
LUBIN—Buster's Dream (Comedy).....
LUBIN—The Uninvited Guest (Comedy).....
SELIG—A Day Off (Comedy).....1000
C. G. P. C.—The End of Robespierre (Hist. Dr.).....
VITAGRAPH—The Black Sheep (Drama).....

SATURDAY, JULY 20th, 1912.

EDISON—The Little Artist from the Market (Drama)....1000
ESSANAY—A Wife of the Hills (Drama).....1000
CINES—The Part the Servant Played (Com.-Dr.).....1000
LUBIN—A Western Courtship (Drama).....1000
PATHE—The Half-Breed Foster Sister (Drama).....
VITAGRAPH—Rock of Ages (Drama).....1000

ADVANCE RELEASES.

MONDAY, JULY 22nd, 1912.

BIOGRAPH—The Sands of Dee (Drama).....
KALEM—The Thief (Drama).....1000
LUBIN—The Ranger's Reward (Drama).....1000
PATHE—Pathe's Weekly No. 30, 1912 (Topical).....
SELIG—On the Trail of the Germs (Educational).....1000
VITAGRAPH—Wanted—a Sister (Comedy-Drama)....1000

TUESDAY, JULY 23rd, 1912.

EDISON—The Sketch with the Thumb Print (Drama)..1000
ESSANAY—The Understudy (Comedy-Drama).....1000
C. G. P. C.—Jane Seymour and Henri VIII of England (Drama).....
CINES—A Daughter's Diplomacy (Comedy-Drama)... 896
SELIG—The Double Cross (Drama).....1000
VITAGRAPH—Lambert Chace, Detective (Drama)....1000

WEDNESDAY, JULY 24th, 1912.

EDISON—The Grouch (Comedy-Drama)..... 985
ECLIPSE—The French Army in Action (Military).... 505
ECLIPSE—Billy's Nightmare (Comedy)..... 485
KALEM—Fantasca, the Gypsy (Drama).....1000
LUBIN—A Visit to Lively Town (Comedy).....
LUBIN—The Talker (Comedy).....
PATHE—The Redman's Friendship (Drama).....
VITAGRAPH—Martha's Rebellion (Comedy).....1000

THURSDAY, JULY 25th, 1912.

BIOGRAPH—Willie Becomes an Artist (Comedy).....
BIOGRAPH—The Would-Be Shriner (Comedy).....
ESSANAY—Mr. Tibbs' Cinderella (Comedy).....1000
LUBIN—The Shepherd's Flute (Drama).....1000
MELIES—A String of Beads (Drama).....1000
PATHE—(Title Not Reported).....
SELIG—The Miller of Burgundy (Drama).....1000

FRIDAY, JULY 26th, 1912.

EDISON—The Escape from Bondage (Drama).....1000
ESSANAY—Twins (Comedy).....1000
KALEM—A Political Kidnapping (Drama).....1000
LUBIN—His Vacation (Comedy).....1000
SELIG—A Wartime Romance (Drama).....
SELIG—In Maoriland (Educational).....
C. G. P. C.—A Bold Game (Drama).....
C. G. P. C.—Over Morocco in a Hydroplane (Scenic)..
VITAGRAPH—The Barrier That Was Burned (Dr.)..1000

SATURDAY, JULY 27th, 1912.

EDISON—The Relief of Lucknow (Hist.-Drama).....1000
ESSANAY—A Moonshiner's Heart (Drama).....1000
CINES—Too Many Sweethearts (Comedy)..... 965
LUBIN—The Divine Solution (Drama).....1000
PATHE—For the Sake of the Papoose (Drama).....
VITAGRAPH—The Light of St. Bernard (Drama)....1000

PATRONS OF THE EASTERN FILM EXCHANGE

TAKE NOTICE

THE QUAKER CITY FEATURE FILM EXCHANGE, of 804 Cherry Street, Philadelphia, and *THE EASTERN FEATURE FILM EXCHANGE*, of Mauch Chunk, Pa., have consolidated, and will hereafter be known as

THE QUACKER CITY FEATURE FILM EXCHANGE

Kindly address all communications to 804 Cherry St., Philadelphia, Pa.

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JULY 14th, 1912.

REX—The Mother Heart (Drama) .....
ECLAIR—Artful Contran (Comedy) .....
ECLAIR—Across the Caucasus (Scenic) .....

MONDAY, JULY 15th, 1912.

IMP—Hearts in Conflict (Drama).....
NESTOR—The Trifler (Drama).....
CHAMPION—Foraging On the Enemy (Drama).....

TUESDAY, JULY 16th, 1912.

ECLAIR—The Dreamers (Drama) .....
BISON—The Sheriff's Mysterious Aide (Drama).....
GEM—Two Men (Drama).....

WEDNESDAY, JULY 17th, 1912.

NESTOR—Fur and Feathers (Comedy).....
POWERS—The Ransom (Comedy).....

THURSDAY, JULY 18th, 1912.

ECLAIR—That Loving Man (Comedy) .....
IMP—Winning the Latonia Derby (Drama) 1000
REX—The Hidden Light (Drama).....

FRIDAY, JULY 19th, 1912.

AMBROSIO—(No Release This Date) .....
NESTOR—Young Wild West Trapping a Tricky Rustler (Drama) .....
POWERS—Her Life's Story (Drama).....
VICTORA—The Players (Comedy-Drama).....

SATURDAY, JULY 20th, 1912.

BISON—The Little Rancher (Drama).....
IMP—Building a Church in a Day (Vocational) 400
IMP—The Foreign Invasion (Comedy) 600
MILANO—The Triumph of Love (2 reels—Drama)....

ADVANCE RELEASES.

SUNDAY, JULY 21st, 1912.

REX—When Love Rules (Drama) .....
ECLAIR—Rizzio (Drama) .....

MONDAY, JULY 22nd, 1912.

IMP—A Traitor's Fate (Drama) 1000
NESTOR—The Ranchman's Remedy (Drama) .....
CHAMPION—The Call of the West (Drama) .....

TUESDAY, JULY 23rd, 1912.

ECLAIR—The Governor's Daughter (Drama) .....
BISON—The Little Rancher (Drama) .....
GEM—Bread Cast Upon the Waters (Drama) .....

WEDNESDAY, JULY 24th, 1912.

NESTOR—The Little Moonshiner (Drama) .....
POWERS—Baby Sherlock (Comedy) .....
POWERS—In the Sowing (Drama) .....

THURSDAY, JULY 25th, 1912.

ECLAIR—The Double Cross (Drama) .....
IMP—Heart of a Gipsy (Drama) .....
REX—The Hand of Mystery (Drama) .....

FRIDAY, JULY 26th, 1912.

NESTOR—Young Wild West's Prairie Pursuit (Drama)
POWERS—His Madonna (Drama) .....
VICTOR—Not Like Other Girls (Two Reels, Drama)

SATURDAY, JULY 27th, 1912.

BISON—Dare Devil Dick Wins a Wife (Drama).....
IMP—Love's Diary (Drama) .....
IMP—Case of Dynamite (Comedy) .....
MILANO—Blind Man's Sacrifice (Two Reels, Drama)

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JULY 14th, 1912.

MAJESTIC—Father's Bust (Comedy) .....
MAJESTIC—The Widower's Widow (Comedy) .....
THANHOUSER—The Finger of Scorn (Drama) .....

MONDAY, JULY 15th, 1912.

AMERICAN—The Fatal Mirror (Drama) 1000
COMET—Reggie Breaks the College Rules (Comedy).1000

TUESDAY, JULY 16th, 1912.

GAUMONT—Love's Surest Proof (Drama) .....
MAJESTIC—In Her Brother's Defense (Drama).....
THANHOUSER—Vengeance Is Mine (Drama) .....

WEDNESDAY, JULY 17th, 1912.

AMERICAN—In the Nick of Time (Drama) .....
GAUMONT—Gaumont Weekly (Topical) .....
RELIANCE—At Cripple Creek (Drama) .....
SOLAX—Slippery Jim (Drama) .....

THURSDAY, JULY 18th, 1912.

AMERICAN—The Tell Tale Shells (Drama).....
GAUMONT—The Lion's Revenge (Drama).....

FRIDAY, JULY 19th, 1912.

LUX—Stones That Rebound (Drama) 970
SOLAX—The Four Flush Actor (Comedy) .....
THANHOUSER—The Ranchman and the Hungry Bird (Comedy-Drama) .....

SATURDAY, JULY 20th, 1912.

GREAT NORTHERN—Almost a Tragedy (Com.-Dr.)
GREAT NORTHERN—Uncle Reuben Goes to Town (Comedy) .....
COMET—Her Indian Guardian (Drama).....
RELIANCE—Love Me, Love My Dog (Comedy-Dr.)..

ADVANCE RELEASES.

SUNDAY, JULY 21st, 1912.

MAJESTIC—The Alibi Club (Comedy).....
THANHOUSER—Only a Miller's Daughter (Drama)..

MONDAY, JULY 22nd, 1912.

AMERICAN—Indian Jealousy (Drama) .....
AMERICAN—San Diego (Scenic).....
COMET—Reformed by Strategy (Comedy).....

TUESDAY, JULY 23rd, 1912.

GAUMONT—The Silent Castle (Drama).....
MAJESTIC—The New Clerk (Drama).....
THANHOUSER—The Portrait of Lady Anne (Drama)

WEDNESDAY, JULY 24th, 1912.

AMERICAN—How He Made Good (Drama).....1000
GAUMONT—Gaumont's Weekly (Topical).....
RELIANCE—The True Love (Drama).....
SOLAX—Broken Oaths (Drama).....

THURSDAY, JULY 25th, 1912.

AMERICAN—The Canyon Dweller (Drama).....
GAUMONT—Love's Floral Tribute (Drama).....

FRIDAY, JULY 26th, 1912.

LUX—Mr. X and the Unfortunate Heiress (Drama).. 967
SOLAG—The Requital (Drama).....
THANHOUSER—The Merchant of Venice (Parts 1 and 2—Drama).....

SATURDAY, JULY 27th, 1912.

GREAT NORTHERN—(Title Not Reported).....
COMET—The Tomboy Ranch Girl (Drama).....
RELIANCE—The Soldier Baby (Drama).....

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"Take Me Back to the Garden of Love"—Pub. by Ted Snyder Co.

Levi Company, Inc. (Current Events).

The Allen Outlaws.
Mississippi Floods.

A. L. Simpson, Inc.

"Honey You can Turn the World Around for Me"—Pub. by Musicians' Music Pub. Co., New York.
"Give Me a Shove, I'm Falling In Love"—Pub. by J. Fred Helf Pub. Co., New York.
"Seems To Me the World is Singing Marguerite"—Pub. by Edmond Lyons, Peacedale, R. I.
"The Owl in the Old Oak Tree"—Pub. by F. B. Haviland Pub. Co., New York.
"You're the Queen in the Kingdom of My Heart"—Pub. by Musicians Music Pub. Co., New York.
"It's a Girl Like You that Keeps a Fellow Guessing"—Pub. by Walter Jacobs, Boston, Mass.
"Drowsi-land"—Pub. by Chas. I. Davis, Cleveland, Ohio.
"Sweet Margenette (How I Love You)"—Pub. by Cadillac Music Co., New York.

Scott & Van Altena.

"Silver Water"—Pub. by Jos. W. Stern & Co.
"Au Revoir, Sweet Marie"—Pub. by Jos. W. Stern Co.
"That Subway Glide"—Pub. by Jos. W. Stern Pub. Co.
"Lincoln's College Flag"—Pub. by J. Fred Helf Pub. Co.
"When Old Folks were Young Folks"—Pub. by Joe Morris Music Co.
"I'm Lonesome for Someone"—Pub. by Longbrake & Edwards.
"The Boogie Man Rag"—Chas. K. Harris.
"Sweethearts of Bygone Days"—Joe Morris Music Co.
"Oh! You Circus Day"—Will Rossiter.
"The Lass that I Loved in Killarney"—Wm. Cutty Music Co.

A. J. Clapham Feature Lectures.

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"Mississippi Flood."
"Purgatory & Paradise."
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"101" Bison Headliners

Exhibitors, Beware

In trade papers of June 29th and July 6th The Universal Programme contained Bison releases not having been made by the famous "101" Bison Stock Co. The Bison release of July 6th, "Restoration," also Bison release of July 9th, "Reconciled," were not made by the New York Motion Picture Co.

The New York Picture Co. made no releases during the week beginning July 2d and July 8th, but will resume releasing beginning with the week July 15th. Tuesday and Friday are the regular release days for the

Genuine "101" Bison Headliners

in 1-, 2- and 3-reel subjects.

COMING! COMING!

Custer's Last Fight

the greatest motion picture ever made by any manufacturer in the world.

Tuesday, July 16th.

"101" Bison Headliner
Snowball and His Pal.

A SINGLE REEL FEATURE

Here is a picture we say others would call a "masterpiece"; so it is; we leave it for your judgment.

Wednesday, July 17th.

Ambrosio
The Airman
The Legend of the Chrysanthemums

Sure a corking good split reel.

Friday, July 19th.

"101" Bison Headliner
His Nemesis

Here is another single reel "101" Bison Headliner that'll make your audience sit up and gasp.

Saturday, July 20th.

"ITALA"
The Magical Hat and An Eventful Day

An Itala split reel full of laughs in both subjects.

New York Motion Picture Co.

A. Kessel, Jr., Pres't — C. O. Baumann, Sec'y and Treas.

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Exhibitors of America

It is time to look into this question of Feature Films.

We have looked into it carefully and will give you the benefit of our knowledge.

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ATURES

NEW YORK

Exhibitors fill this coupon out and mail to New York office.

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LICENSED Film Stories

BIOGRAPH.

THE SANDS OF DEE (July 22).—Mary's mother calls to her to bring the cattle home, and as she goes across the sands where the River Dee empties into the sea, she meets her sweetheart, Bobby. Together they drive the cattle home. A happier pair than this lad and lassie was never seen, until one day there came to the sands an artist, and, of course, his wonderful skill shown in incorporating her picture in the scene he was painting, amazed her. On the other hand, the artist became quite interested in the girl and she mistook this for love. When Bobby comes to propose she tells him and her parents she is engaged to the artist, but when the girl fails to bring the artist to meet them the stern old father unjustly accuses her and drives her from home. Later, he has cause to repent his hasty action, for "The creeping tide came up along the sand and never home came she."

THE WOULD-BE SHRINER (July 25).—Hank Hopkins is a "rube" of the most extreme type, and on the morning of the great Shrine Parade in Los Angeles, he is met by a couple of friends, practical jokers, who make him believe that they can effect his participating in the grand pageant. He telephones his wife to be on the grandstand to see him march by. Mrs. Hopkins receives a great disappointment, but it is slight to what Hank receives when he attempts to get into line.

WILLIE BECOMES AN ARTIST (July 25).—To get money out of dad for his little frolics, Willie pretends he is taking art lessons, when he is really painting the town instead of the canvas. The time comes when he must show results, so he borrows a painting and pretends it is his work. Dad, however, insists upon his painting a landscape, and, of course, he must make the bluff. Through a most novel medium the bluff makes good.

MELIES.

THE WILL OF DESTINY (Aug. 1).—Two jealous sisters, Alice and Mary, try to outwit each other in a love affair in which John is the centre of their attraction. Mary, seeing Alice is John's choice, unselfishly gives up to her younger sister and, concealing her grief as best she can, she leaves the room. Shortly afterwards John is called away from the city and while absent his fiancée elopes with a millionaire. John, losing his eyesight through an accident, and Mary learning of his mishap, meets him at the station on his return and poses as her sister, so that he may not hear of the elopement of his sweetheart. John, recovering his eyesight after a skillful operation, discovers the deception, and although broken-hearted over the falseness of his former fiancée, he is glad that he learned the true worth of her elder sister before it was too late. He asks Mary to forgive the past and make him worthy of her love.

EDISON.

THE SKETCH WITH THE THUMB PRINT (July 23).—Mr. Harry Furniss, the famous English cartoonist, and his daughter are visiting New York in search of various American types. While passing a Fifth Avenue jewelry store the daughter calls his attention to a rough-looking man who stands gazing at the diamonds displayed in the window. As the artist finishes the sketch his daughter accidentally drops a sketch of herself; the rough-looking man picks it up and in handing it to the girl, leaves his dirty thumb print upon it. Later the artist leaves the sketch book on a park bench.

The reporter, wandering in the park and discouraged at lack of news, reads a heading in a newspaper of a great diamond robbery and wishes he were lucky enough to locate the criminal. He finds the sketch book, sees the name and address of the owner on the inside and returns it to him. He asks for a sketch in return and selects the one of the daughter upon which is the dirty thumb print. In glancing over a newspaper which he has been reading, the artist recognizes the name of the jeweler who was robbed as the one in front of whose store he sketched the rough character. He tells the reporter of the incident and shows him a sketch of the man and also shows him the man's thumb print. The reporter's news gathering propensity immediately begins to assert itself and he proceeds to the Rogue's Gallery to find out who the original of the sketch is.

Later, in looking over the scene of the crime, he finds a thumb print on a bit of broken glass in the jeweler's smashed window. He learns of the haunts frequented by the man he suspects and by some clever detective work secures another print of his thumb. The three prints prove conclusive evidence and the criminal is arrested. The reporter gives his paper a "scoop" which reinstates him in the favor of the city editor and the closing scene shows him in high favor with the artist's pretty daughter.

THE GROUCH (July 24).—Being of a morose nature, John Taylor only sees the dark side of things and consequently his associates in the shop have nicknamed him "The Grouch." His brother-in-law, Thomas Bright, about the ony one who really takes an interest in him, sets about to let the sunshine into his dark ways of thinking. This is not an easy task, but Tom is determined to change the man's nature if possible, at least for his sister's sake, who leads a miserable life on account of her husband's grouchiness.

To cure him, Thomas invokes the aid of the boys in the shop, who finally agree to make him a member of their club where harmony and good-fellowship reigns supreme. They succeed in a measure in showing him the sunny side of life, but not until he returns home that night and finds his child ill, is a change in his nature brought about. His one redeeming feature is his great love for his only child whose highly sensitive nature has been so shocked by the Grouch's constant fault-finding that she becomes quite ill.

Thomas knowing this, now decides as a last resort to play on his heart strings by inducing the child to write the following note: "Dear papa: Please be good to mama and I will try very hard to get well. I don't want to die for I love you both as big as the moon. Dolly." This note has the desired effect; he breaks down completely and prays to be delivered from his grouchy nature.

THE ESCAPE FROM BONDAGE (July 26).—This is the first of a series of stories concerning a girl called Mary, and it shows her first adventure at the age of a few weeks, when she is brought in a basket and secretly left in the store of one Billy Peart. The note which accompanies her, promises Billy that if he provides for her and finally sees her married to some village boy, a thousand dollars will be sent to him in addition to the five hundred which is left with the child. Of course the note is unsigned and of course Mary's parentage is therefore in doubt.

After this prologue the story takes up this action; Mary is eighteen years of age and Billy has made up his mind that it is about time to fulfill the suggestion of the note and marry her to some village chap. He finds a young country lad, Tuck Wintergreen, who shows a decided preference for the girl and invites him to go ahead and win her, promising his own influence as backing for his suit. But Mary has become a dreamer and is in no mind to marry. She has made a friend of an old fisherman and sails with him in his boat, listening to tales of the great world.

On one eventful day a magnificent yacht anchors in the harbor and Mary hears of the life of people who own such boats. The old fisherman, gives her a twenty-dollar pocket piece of his, telling her to keep it until the time comes when she goes forth to see the great world, and that it will help her on her way. When she returns to the ice cream parlor kept by Billy Peart, she finds the yacht people to be served with ice cream and while admiring their smart yachting suits and good breeding, she thinks of the twenty-dollar gold piece. Billy Peart sees her fondling it and takes it from her, the result is a quarrel which drives the yacht folk away from the store and sends Mary, hot for revenge, to the sitting room upstairs. There she remembers seeing Billy lock something in a drawer and in her frenzy she tugs at the drawer until the front, which has not been firmly glued, comes off and she finds herself in possession of a roll of money and a note. The note which she reads, makes her realize that she does not belong to Billy Peart, and that she has a right to flee from the life of the little country store. She defies Billy and runs to the wharf, where she begs the old fisherman to take her to the mainland. When Billy follows her, her staunch friend holds him on the pier while Mary sails away with the boat to freedom and the future, which will be told in some other stories.

THE RELIEF OF LUCKNOW (July 27).—In a succession of splendidly enacted scenes, we are led, step by step from the beginning of the dissatisfaction of the Indian troops at Lucknow. Finally the outbreak occurs and we are shown the night of May 12th, 1857, and just what occurred on that memorable evening at Lucknow.

At the beginning of the mutiny we are shown the burning of the officers' houses, the news of the outbreak received by Sir Henry Lawrence and also the manner of Sir Henry Lawrence's death, his burial at night, midst shot and shell and, like Sir Thomas Moore,

> No useless coffin enclosed his breast.
> Nor sheet nor shroud rebound him,
> But he lay like a warrior taking his rest
> With his military cloak around him.

Hospital scenes are shown giving one an idea of the work that befell the women during the siege.

General Havelock is also introduced and he is shown starting for the relief of Lucknow from Cawnpore. This all eventually leads up to that never-to-be-forgotten moment at Lucknow when hopes had deserted them and each moment they thought would be the last. Then comes the shrill notes of the bagpipes. And in the closing events we are shown the fight in the streets of Lucknow when General Havelock forced his way through those narrow lanes to the relief of those heroic men and women.

CINES.

A DAUGHTER'S DIPLOMACY (July 23).—The whole trouble starts at the picnic given by the Martins in honor of the birthday of their daughter Marion. Everybody is having a splendid time until Mrs. Martin discovers her husband paying too much attention to a fascinating Countess. All her attempts to smile and conquer the "Green Eyed Monster" are thenceforth unsuccessful. On the return journey by motor, the husband becomes more assiduous than ever in his attentions, and consequently when they arrive home the wife can no longer control her anger and an open quarrel breaks out in the erstwhile happy household.

After the evening meal, Marion over-hears a conversation between her parents in which they finally agree to separate. Retiring to her room, she thinks the matter over, and decides upon a plan of reconciliation. She again returns to the parlor and makes herself as disagreeable as possible. Now Marion is the very idol of her parents' existence. When they see her in such a mood, they become alarmed and try in every way to please her and thus her plan proves successful, for they forget their own difficulty.

She then leaves them in a reconciliatory attitude and brings the countess to see the result of her effort. "Isn't that a pretty picture" she exclaims, pointing through the door-way, and then adds, "now countess, you may go."

TOO MANY SWEETHEARTS (July 27).—George is a very impressionable young fellow; he is rather fickle in his attentions to the opposite sex, and is always in difficulties. As the guest of two sisters at a house party, he starts by falling violently in love with Bertha, although she does not return his devotion, while the other sister, Gertie, is far more vulnerable, and even imagines herself in love with him.

The complication is accentuated by the appearance of another suitor who shows preference for Daisy, and when George proposes, he finds that he has been too long in making up his mind, and is repulsed.

Our hero then turns to the other sister, finding her just as attractive, and after a series of flirtations, manages to find an opportunity to cast his heart at her feet, but once more finds that a more persistent lover has "beat him to it."

There is nothing left for the poor fellow to do now but to wear a pleasant smile and to take the job as best man at both weddings.

ECLIPSE.

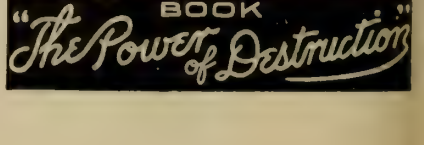
BILLY'S NIGHTMARE (July 24).—After extinguishing the light of the candle with his battered old hat, Billy crawls into bed and is soon "sawing wood" at a great rate. He immediately starts out on a series of adventures. Nearly everyone he meets offers an opportunity for some prank and he does not neglect man, woman, child or beast. He plays tricks on cab horses, storekeepers, nursemaids, quarreling women and even has the nerve to trifle with the dignity of a policeman, who pursues him.

There is no telling where he might have landed, or what he might have done next, but suddenly his great alarm clock goes off, and he awakes to find his hat has caught fire from the candle, and the house is nearly in flames.

THE FRENCH ARMY IN ACTION (July 24).—A thrilling and impressive military subject, showing several regiments of the French army in splendid action. We see a large body of troops "on the defensive" "defending the bridge," "bringing forward the artillery," and in many other exciting maneuvers.

ESSANAY.

THE UNDERSTUDY (July 23).—Pauline Raymond, leading lady of a theatrical company, which is to open on Broadway with a new show, receives her part and goes to a small country place to study. Here she meets the daughter of the landlady and the two become fast friends. The little country girl is deeply interested in Pauline's part, and studies it every chance she gets. Seeing her enthusiasm, Pauline makes her sort of an understudy and Mary helps the actress greatly with her prompting. Two weeks pass and Pauline prepares to leave for the opening night. Quite by accident she forgets her part and leaves it behind at the cottage. Mary finds it and, although knowing it by heart, goes out into the woods to study the familiar lines. Meanwhile, Pauline's auto meets with a serious accident on the road and she is carried back to the cottage badly injured. Bradley, the theater manager, gets the wire, jumps into an auto and arrives at the little town on the afternoon of the opening night of the show. Pauline's injury prevents her returning to the stage for weeks and Bradley is in despair. Failure of the show and ruin stare him in the face and he tramps away into the woods to fight it out with himself. Suddenly he hears a voice speaking aloud the lines of Miss Raymond's part and discovers Mary, who tells him she knows every line of it. Instantly Bradley whisks her into his auto, and, after a wild dash, they arrive in the city in time to fit Mary out with a wardrobe and send



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her on the stage to play the star role. Mary makes a great hit and receives an ovation at the final curtain that insures her success and that of the play. Bradley instantly makes her leading lady of the road company.

MR. TIBBS' CINDERELLA (July 25).—Mr. Tibbs is a salesman with the Walk E-Z Shoe Company, and is an enthusiastic admirer of pretty feet. Everywhere he goes he is on the lookout for them, and is thoroughly disgusted when many charming women reveal feet of enormous proportions. One morning, a shoe-drummer leaves a plaster mold of a female foot, beautifully small and charming. It is handed over to Tibbs, who goes into ecstasies, fits a pair of shoes to the model, then puts a large sign in the window offering to give the shoes to any lady able to wear them. During his absence a veiled Venus enters, tries on the shoes and they are found to fit her perfectly. She leaves her own shoes and goes out wearing the new ones. Tibbs returns and, with one of her shoes in his hand, starts out in pursuit of his affinity. For a whole month he searches vainly, hiding under sidewalks and watching the passing feet for a glimpse of his Cinderella, but with no success. At last one day, he catches sight of her through the window of a barber-shop, wipes the lather from his half-shaved face and rushes out. The chase leads to the railroad station, where Cinderella boards the train. Tibbs, after a hard dash, boards the train as it is pulling out, secures a berth and goes to bed. Next morning he is searching for his lost collar-button, when those fairy feet emerge from the opposite berth before his very eyes. Down on his knees Tibbs pours out his love, only to have Cinderellas face appear next and discover she is a toothless and frightfully ugly spinster. With a whoop of rage, Tibbs dashes from the coach, and, while Cinderella vainly tries to prevent it, dives from the train. A moment later he crawls up the embankment a human wreck and limps off for the city, a sadder but wiser man.

TWINS (July 26).—Gay Mr. Mullane has a pretty wife and baby girl, but is tired with the hum-drum domesticity of his home, and longs to spread his wings and flutter in the alluring circles of his Bohemian friends. Wife sees this and on receiving a wire from her twin sister saying she is coming to Frisco, she hits on a scheme to teach hubby a much needed lesson. Gaining his permission to go to 'Frisco to meet Lolita, she leaves, only to stop and send back a note supposedly coming from Lolita, saying she will arrive that evening. Mrs. Mullane now returns home decked out as the real Lolita, and captures the hearts of Mullane and his gay friends, who start an outrageous flirtation. Mullane is the worst of all, and, never suspecting it to be his real wife, pours forth his love on bended knee and finally gets her to agree to elope that same night. Meanwhile, the friends swamp Mrs. Mullane with flowers and attentions, much to the disgust of Mullane, who finally drives them from the house. Again they return with more floral treasures and Mullane is green with jealousy at their attentions, when suddenly his baby girl enters the room with her nurse, recognizes her mother, and rushes to her with outstretched arms. Mrs. Mullane manages to keep up the deception by ignoring the child, but suddenly the real Lolita arrives, greets her sister and Mullane and his friends are dumbfounded when they realize they have been making love to his own wife. Mullane begs for mercy on his knees, but Mrs. Mullane and her sister sweep from the room, leaving him to his sad reflections, while his friends give him the laugh and hasten out for much needed refreshments.

A MOONSHINER'S HEART (July 27).—Old Seth Stevens and his pretty daughter Vedah, live in their rough hill-shack. Stevens conducts an illicit "still" in an abandoned shanty, and the "moonshine" whiskey is concealed in loads of hay and sold in the nearby town. One of the moonshiners is Tom Jackson, who loves Vedah. Stevens encourages Tom's attentions, but Vedah declares that she does not love the young moonshiner and his heart is broken in consequence. Meanwhile, word of the "still" trickles out to civilization and the county sheriff dispatches Ross Chalmers, a young deputy, into the hills in the guise of a wandering artist, to run down the moonshiners and destroy the "still." One morning as Chalmers is tramping the hills he meets Vedah and speaks with her. The girl is attracted by his culture and good looks, and, in succeeding meetings their friendship ripens into love. Driving to town one morning with a load of whiskey, Tom discovers Chalmers and Vedah in each others' arms. Later word is brought to the moonshiners that Chalmers is a revenue officer, and Tom instantly takes to the hills with his rifle, locates Chalmers and Vedah and is about to savagely shoot the deputy down when Vedah desperately promises to marry him if he will conduct Chalmers to safety. For a moment Tom hesitates, then lowers his rifle and leads them off down the trail. Coming to the parson's cottage, Tom surprises them all by calling him out and ordering him to marry Vedah and Chalmers. Realizing what the young moonshiner is sacrificing, Vedah thanks him with tears of gratitude in her brown eyes and Chalmers wrings his hand warmly. Then while Tom strides away to the hills, stifling the love that cries out within him, Vedah and Chalmers are united in marriage.

KALEM.

A PRISONER OF THE HAREM (July 19).—Alice Durand, after weeks of discouragement, reads the following advertisement in the New York Herald:

"Governess wanted. Young American woman, well educated and speaking French and German, may obtain lucrative position with prominent Egyptian. Fare and expenses will be advanced. Write, enclosing photograph, to Mahmoud Pasha, Spinx Club, Cairo, Egypt."

Answering the advertisement, Alice seven weeks later, secures the position and leaves her New York boarding-house for Egypt. The Pasha meets her at the station in Cairo and she is taken to the harem, where she is introduced to the Pasha's favorite and his children. Within a few days the Pasha shows his hand and Alice finds she is a prisoner in the harem. Writing a note, indicating her peril, she drops it through the shutters. A young American connected with the Consulate, picks up the message and enters the harem only to be overpowered by the eunuchs. Just as the Pasha is about to have him thrown into the lion's den, help arrives from the United States Consulate and the young Americans are released.

EGYPTIAN SPORTS (July 19).—This is an entertaining picture portraying scenes on the race track at Cairo, Egypt.

THE THIEF (July 22).—Lillie Harding, employed by a cloak house, is invited by the bookkeeper, her sweetheart, to attend a dance. Realizing the poor quality of her clothes she sighs for a pretty new coat. The young girl is unable to resist vanity's temptation and she borrows a handsome lace coat from the showrooms. When her mother learns what she has done she censures Lillie and tells her the coat should not be worn, but the girl makes light of it and promises to return the coat the next morning. At the dance the bookkeeper accidentally sees the tag on the coat. He accuses Lillie of having stolen it and breaks their engagement.

The next morning, fearing detection, Lillie asks her mother to bring the coat to the store. Shortly after Lillie arrives at her work the coat is called for and Lillie tells the forelady it has been misplaced. Lillie is suspected of stealing the coat and officers with a search warrant are sent to her home to recover it.

In the meantime Lillie's mother has started for the store to return the garment, but is delayed first by missing the ferry and again by a train at a street crossing. She eventually reaches the store and gives the coat to Jack, the bookkeeper, who places it back of one of the drawers when no one is looking. A little later on he inquires if they have found the coat, and when told that it has been stolen, he joins in the search and brings out the trouble-making garment. Lillie, realizing the wrong she has done, is heart-broken, but Jack, believing she has been sufficiently punished, decides to forgive her.

FANTASCA, THE GYPSY (July 24).—John Neville visits the gipsy camp to secure entertainers for his lawn party the following day. Fantasca, the young and pretty gipsy queen, while performing for the entertainment, falls in love with Neville. When the lawn party is over the returning gipsies try to lead away Neville's little girl, but one of the servants frustrates their plans.

While making a short cut through the woods the next day, Neville meets Fantasca, who informs him of her love and is repulsed. Later the gipsies move to a new camp, but before leaving, a plot is arranged to kidnap Neville's child and the plan is successful. Although Fantasca's love is unrequited, she realizes the pain the loss of the child will cause Neville and she determines to return the child to its parents. That night she leaves the camp with the child while all the rest are asleep. Her departure is detected and a gipsy fires after her. Although dangerously wounded, she succeeds in reaching Neville's home and expires after delivering the child to the distracted parents.

A POLITICAL KIDNAPPING (July 26).—In a little city of the West the best citizens decide the community needs reforming and place in nomination for mayor, Arthur Taylor, a young business man of sterling character. John Harrison, the editor of the local paper, and his daughter, Mary, promise to help the reform candidate. Joe Simms, the candidate of the opposition party, calls on the editor and asks for his assistance, but is informed that the Press intends to expose him and endorse Taylor's nomination. Simms then springs a surprise on the editor by showing him that he has bought up the mortgages on his paper and home and threatens to ruin him if he is opposed. The shock of this information brings on an attack of heart failure and the editor is found dead in his office. Mary determines more than ever to secure the election of the reform candidate and decides to run the paper. Simms calls on her and tries to dissuade the girl from her purpose, but Mary tells him that the edition of the following afternoon will completely expose him. Through a confederate in the employ of the Press, Simms lures the small staff to the railroad yards, where they are locked in a box car. The printer's devil, however, escapes and secures the release of the men, bringing them to the office in time to complete the work which Mary has been endeavoring to handle alone. The next day Simms awakens to the fact that he is a ruined man and the election of the reform candidate is assured.

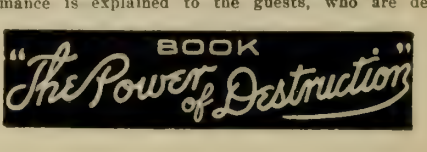
LUBIN.

THE RANGER'S REWARD (July 22).—Ranger Romaine, who is located in an isolated district on the Mexican border, receives instructions from his superior to get Surrento, the outlaw. One day, during his search, he hears a woman scream and makes his way to her. There he finds his man attacking a Mexican girl. There is a struggle in which Romaine is thrown and stunned while the outlaw escapes. The ranger leaves Bonita, the Mexican girl, to continue his search, promising to return. Bonita's brother, returning from a border town, sees Surrento in a tree over the trail. He runs and informs his sister, who, fearing foul play, determines to save her lover by taking a short cut to the scene described by the brother. She arrives in time to again save the ranger's life by shooting a knife out of Surrento's hand as he hangs over the trail on the limb of a tree. A struggle ensues. Surrento is captured by the ranger and the ranger is captured by Bonita, who makes him her life partner.

THE TALKER (July 24).—Sarah Tripamor is a veritable talking machine; every day she murders people by talking them to death. Ambulances are continually being called to take charge of collapsed victims. She stops the mail man and talks until he drops. A blind man throws up his hands and regrets that he is not also deaf. Determining to get in her diabolical work, she tackles a German band until they drive her away with their horns. Next she meets a policeman who has a thief in charge; the poor cop swoons and the thief escapes. Visiting a picture show she makes her way behind the screen and talks to the shadowgraphs. Another policeman is attacked and Sarah talks the buttons off his uniform. Finally her jaw gets dislocated, she is taken to a hospital where one of the surgeons gives the jaw a punch and replaces it. Her husband punches it out again and she is rendered permanently dumb. Sarah is not easy to beat. Finding that she cannot talk any more, she goes to a deaf and dumb asylum and learns the sign language. Now she keeps up her incessant clatter with her fingers.

A VISIT TO LIVELY TOWN (July 24).—While Si Barbour and Seth Jones are at work on the farm Si, who has been chopping wood, suddenly becomes thirsty and goes to the pump to have a drink. On his way back he passes the mail box and thinks that he will look in to see if there is any mail for himself or the family. He finds a large booklet which he looks over and is quite surprised at the things he finds pictured in the book. He at once goes over to where Seth is at work, and tells him of the wonders that are hidden in the book, and shows him the pictures. These pictures, which are views of Lively Town, so enthuse the two that they decide on a visit to the place. They leave the farm in charge of the hired man, and get on their best clothes and start. We next see them arriving at the station where things are in such a bustle, and confusion, that they are quite bewildered. They stroll around the town taking in the sights and amusements, until they are standing looking at a rough and tumble scrap. A policeman appears on the scene at which time the participants run away and the officer seizes the two rubes and gives them a severe shaking. This wakes them up for a minute and they move with the alacrity of the people of Lively Town. But the exertion is so great and different from what they have been accustomed to that they are quite dizzy. They decide that they have had enough for one day and return home.

THE SHEPHERD'S FLUTE (July 25).—Allan Steele is the youngest boy of a family of sturdy mountaineers. On account of his youth he is assigned the position of Shepherd and his joyful pastime is playing on the flute. One day, Ruth Winton, daughter of an aristocratic family, wanders near the pasture grounds and hears the music of Allan's flute. She becomes enthralled and makes daily trips to the hills. Finally she gets acquainted. The boy holds her spellbound with his art. The vacation being over, Ruth and her mother return to the city, and the dream of love is over. Some years pass and the young lady looks upon the incident as a dream that has passed. In the meantime Allan, who cannot forget, goes to the big city to find his sweetheart. He wanders around bewildered and is almost at the point of starvation when he thinks of the flute and plays on the street for money. He is soon discovered by an impressario, who recognizes the boy's art and takes him in charge, resolving to place him before the world. The debut takes place at a fashionable function where nobility are gathered. In the meantime, Ruth has by her mother been betrothed to the Earl of Norocks, and it is to be made public that night. The Earl is there and has led Ruth to the conservatory to talk of the engagement. During the tete-a-tete Ruth's ear catches the sound of one of the weird refrains that had charmed her in her romance. She rushes to the salon and there finds the handsome shepherd boy, the idol of the assembly. Regardless of conventionality she throws herself into his arms. The romance is explained to the guests, who are de-



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lighted. The Earl shows himself to be a good loser and all are happy.

HIS VACATION (July 26).—Bobby Burns, one morning while working in the office, receives a photograph from a friend of his, who is in Atlantic City. The photograph is a picture of his friend and two young ladies in bathing suits. On the back of the photograph a note is written telling Bobby of the swell time they are having at the shore. Bobby loses no time in cooking up a scheme to get away for a few days. He has a friend send him a fake telegram to the effect that his mother met with an accident, spraining her ankle while at Atlantic City. Bobby's employer, a sympathetic old gentleman, gives Bobby some money and hurries him off to his mother's side. While Bobby is enjoying himself with the party in Atlantic City, his employer finds the photograph and, after reading the note, decides to go to Atlantic City to find Bobby and fire him. The next morning finds Bobby's boss in Atlantic City. Bobby and his friends are about to leave to go sailing when the girls' chaperon, afraid of sea-sickness, remains on shore. While the party is out sailing a flirtation has taken place between Bobby's boss and the chaperon. He is so taken up with the chaperon that he forgets all about looking for Bob. The party has returned from their yachting trip and are on their way to the hotel in an automobile, when Bob is discovered by his boss, who runs after the automobile. Bob sees the boss and thinks the gig is up. They hunt up the chaperon and make her act as mother with the sprained ankle. Handkerchiefs are tied around the ankle of the chaperon. When Bob introduces the boss to his supposed mother, they are all surprised to see that the boss and the chaperon are friends and have met before. The boss is so pleased to meet the chaperon again that he forgets all about firing Bob. The picture closes with the boss and the chaperon leaving the party for a stroll.

THE DIVINE SOLUTION (July 27).—Jaunita was a happy, carefree, little Mexican maid, until she met and married Pedro Carillo. Ever since childhood she secretly loved Manuel Garcia, but a revolution in the land of his birth called him away to take up arms for the cause he thought was right. Little Juanita was left behind. Believing Manuel did not love her, she permitted Pedro to come into her life. He persuaded her to marry him, Jaunita, not knowing until too late, that he had an unconquerable desire for liquor. The climax came when he tore the wedding ring from her finger and sold it for a few paltry drinks of whiskey. She hurried to stop him, but was too late. Hesitating before the door of the saloon, she was accosted by her former sweetheart, Manuel. To him she told her story. Rushing into the saloon, he dragged Pedro out; then followed them, feared harm might come to Jaunita. He reached their home just in time to save her from Pedro's cruelty, but received a severe wound in the scuffle. Believing he had killed him, Pedro rushed into the woods and remained in hiding. Learning that he had only wounded Manuel, he returned to his hovel and to his still faithful wife. After satisfying his hunger he demanded liquor. She had none to give. Then she told him, how the good priest, Padre de la Pena, had provided for her and nursed Manuel back to health. This caused Pedro to think of the golden challace in the church as it would give him gold enough to supply him with liquor for months. He decided to steal it, but the hand of God was raised against him and he died just as he took the cup in his sacrilegious grasp. Weeks of lonesomeness passed, Jaunita was sad, but when the sweetheart of her childhood days came to offer her his love and protection, she took his outstretched hand and smiled.

VITAGRAPH.

WANTED—A SISTER (July 22).—In the college play, Tom and his room-mate, "Bunch," take prominent and successful parts, Tom as the hero and "Bunch" as the heroine, in which he is an excellent female impersonator. The day after the performance, "Bunch" makes an engagement to take a real chorus girl to dinner. Unexpectedly his mother comes to college to visit him and he makes Tom take the girl. He reluctantly consents, as he is engaged to Evelyn Marshall. While Tom and the chorus girl are dining in the restaurant, Evelyn comes in with a part of friends. She is astonished, and exceedingly vexed when Tom's companion pats him under the chin. Evelyn makes her presence known to Tom and breaks their engagement. He tells her that the young lady is his sister and he would like to have her call at her room the next day and see her.

Tom hurries to his room, and tells "Bunch" the mess he has got him in, and that he will have to help him out of it by impersonating his sister, using the same costume as he used in the play the night before. "Bunch" agrees and succeeds in carrying out his part of the contract until Tom places him in the folding couch to give him a chance to talk to Evelyn alone. While Evelyn and Tom are sitting on the couch, "Bunch" succeeds in releasing himself from his imprisonment, and rushes from the house, where he is arrested by a policeman for masquerading in woman's attire. He induces the policeman to go to his room and get Tom's identification, which Tom tantalizingly refuses to give, until he sees the joke has gone far enough. The policeman smilingly withdraws. Tom and "Bunch" explain matters to Evelyn and she consents to forgive Tom, and re-accepts her engagement ring.

LAMBERT CHACE—DETECTIVE (July 23).—Entering by way of the window, the thief glances around the room, and seeing Mr. and Mrs. Harrison asleep, he helps himself to the jewels he finds in the drawer of the dresser, and retires the same way he entered. Mr. Harrison, when he discovers the theft, sends for Lambert Chace, the noted detective. He examines the room and finds a thumb print on the dresser cover. He cuts the thumb print from the cloth for future reference. He then examines the ground beneath the porch and tells Mr. Harrison that the intruder wore a pair of new shoes and limped.

Chace, disguising himself as a poor laboring man, goes to a saloon frequented by toughs. A young fellow, with a pair of new shoes on, which cause him to limp, comes in. Chace follows him and finds out where he lodges. He gains admittance to the suspected man's bedroom with the aid of the landlady. He finds that his man has gone through the window, down the fire escape.

He follows him and sees him jump on a fast moving freight train. The detective swings himself onto the train, finds his man on top of one of the cars, where they have a terrific struggle. Chase succeeds in placing the irons on the thief and taking him to the station house. He takes an impression of his thumb and compares it with the print upon the dresser cover. These, with the jewels, which they find in the thief's room, make the evidence complete.

MARTHA'S REBELLION (July 24).—James Morton has always lived with his sister, Martha, their mother dying when he was young. Martha is seven years his senior, and has spoiled him, waiting on him hand and foot, until he has become at the age of fifty, a perfectly unbearable old tyrant, utterly selfish. Dr. Goodwill, a friend of the family's, remonstrates with her for humoring him; she declares he was left in her charge by her mother, and she cannot be unkind to him.

Their uncle dies and leaves Martha a small annuity. The moment her brother hears of it, he wishes to lay out the money as he thinks fit. This is the last straw. Goodwill interferes and Morton orders him from the house. Goodwill finally persuades Martha that it is her duty to teach Morton a lesson, so she leaves him, saying that as he is dissatisfied with the way she runs his house, he had better try it himself.

She has no sooner gone than his servants give him warning and leave, and he tries to run the house alone, getting into all sorts of complications. The house is a sight and he is good and sick of his experience. He realizes what a fool he has been and begs his sister to come back to him, promising amendment in the future.

THE BARRIER THAT WAS BURNED (July 26).—Jennie Slocum, with her father, is a new arrival in Ore City. On account of her beauty and natural graces, she is the most popular girl in those parts. Bill Lawrence, the toughest fellow in camp, wins and marries her. "Dandy Dick," a good fellow, has always admired Jennie, and, after she marries, Bill and grows tired of the lonelines of cabin life Dick writes her a letter, offering to take her back East. She spurns him and his offer.

Later, she has a quarrel with her husband when he finds Dick's letter, and accuses her of being in league with him. He leaves her in a passion, and goes to the saloon to dissipate his anger in drink. Jennie packs her belongings in a small valise and determines to make her way back East alone. While making her way across the mountains, a terrible blizzard comes on, and she falls exhausted into the sleep brought on by extreme cold.

Bill goes back to his home and finds it deserted. He returns to the saloon, where he sees "Dandy Dick," and, learning that she has not gone with him, he starts out alone to search for her. The other men in the saloon hastily prepare to follow him, led by "Dandy Dick." In the face of the fast falling snow and intense cold they are on the point of giving up, when they see a light, which they follow. They find Bill lying prostrate across the silent form of his wife, with Dick's charred letter in his hand. He had lighted it to get a better view of his wife's face, and the searching party saw it. The searchers administer restoratives to Jennie and Bill. As they stand in each other's embrace, the storm abates and Bill grasps Dick's hand, telling his wife that the barrier is burned, and he will, in the future, live as a man should to be deserving of her love.

THE LIGHT OF ST. BERNARD (July 27).—Marie, a self-dependent girl, compromises herself by associating with Petro Maquin. She asks him to keep his promise to marry her. He ignores her and leaves the village to join a band of wreckers. The gossips circulate scandal about her, bringing reproach upon her name. The town's folks shun her and even revile her. Pere Martin rebukes their unchristian-like conduct and takes Marie under his care. Raoul, the old lighthouse keeper, who is growing feeble, and now left alone by the death of his wife, needs assistance. Pere Martin obtains the position for Marie, thinking it will remove her from the sneers of the village. She does her duty well, and the old man trusts her and depends upon her. Raoul is taken ill and Marie sends for Pere Martin. Raoul dies and Marie keeps the death watch for him.

Petro Maquin, with a gang of wreckers, having heard of a well-laden ship that is likely to pass the coast that night, enters and demands that Marie put out the lights. She refuses. Petro chokes her and binds her hands behind her back, leaving her half-dead on the floor. Petro and his gang put out the lights, and go to watch for the wreck. Marie recovers. With great exertion she drags herself to a chair, on which is a lighted candle, and, turning her back to the flame, burns the cords from her hands, breaks into the upper lighthouse and relights the lamps. She is discovered in a faint by Pere Martin. Her heroic deed is known and she is rewarded and praised in public for her heroism and faithfulness.

SELIG.

A DAY OFF (July 19).—Con Ology and Hi Flyer, two henpecked husbands, hit upon a plan whereby they can escape from their domineering spouses for a day in order to enjoy the company of two chorus girl affinities. Consequently they arrange to meet the girls at a secluded bathing beach on the following day. Ology and his better half are the guests of the Flyers at the time the plan is placed in operation. Early the next morning Flyer receives a telegram, supposedly from his friend Carlson, inviting both he and his friend Ology to join Carlson for a day's fishing.

The plan works like a charm and the deceitful hubbies takes their leave loaded down with fishing rods, lunches, etc. They dispose of these without trouble and then make all haste to the appointed trysting place where the girls are waiting. They decide to start the day's festivities with a boat ride, and, being able to secure but one boat, the entire four pile into a rowboat and start out.

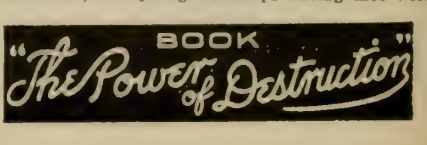
Meanwhile the trusting wives have learned of their husbands' deception and have started in hot pursuit. The men become aware of the fact that they are being followed, and, in their efforts to dodge their better halves without revealing the cause of their embarrassment to the girls, they undergo many extremely ludicrous and exciting adventures. The wives, however, finally manage to get the upper hand and the truant husbands are severely punished for their day's indiscretions.

ON THE TRAIL OF THE GERMS (July 22).—The great and good work being done by the various tuberculosis institutes and societies of the United States has long been a subject of discussion among educational bodies, charitable institutions and people in all walks of life. In "The Trail of the Germs," great care has been taken to arrange this subject in a technically correct, absorbingly interesting dramatic form, and it presents to the public some interesting sidelights upon the prevention and cure of the Great White Plague.

A fruit seller is prevailed upon to visit the Tuberculosis Dispensary. He is examined and found to be tubercular. His home in the congested district of Chicago is visited by one of the tuberculosis nurses, accompanied by a young lady friend who incidently, is a customer of the fruit seller. The home is seen to be dark, stuffy, and poorly ventilated. The man's son is taken to the clinic, and he, too, is found to be tubercular. The young lady acquaintance of the nurse playfully submits to a test by the physician in charge, and it shows that she, too, has a tuberculous infection. Here the "Trail of the Germs" is taken up and they are literally "run to earth." The story is carried along through a series of interesting experiments and tests, and is brought to a close with the unfortunates convalescing under the treatment of fresh air, good food, rest and sunshine.

THE DOUBLE CROSS (July 23).—Bernard Judd, a young prospector, strikes gold among the Colorado foothills. He stakes out his mine and draws a map of it. This he sends to his sweetheart, Sara Severner, who lives in New York City. At the same time he writes her that he will join her inside of a week. His partner, Luer, whose lust for gold has made him treacherous, learns of Judd's plans, and decides to double-cross him. He intercepts Judd's letter and rushes to New York, where he persuades Sara to accompany him back to Colorado, by telling her that Judd is dangerously ill. They pass Judd on the way West. Judd, arriving in New York, and hearing of his partner's dastardly trick, returns at once to Colorado. Luer, knowing that Sara has the mine map on her person, waits until they arrive at Judd's camp before he tells of his intentions in bringing her there. She manages to break away from him and take refuge in the gorge nearby. Judd arrives upon the scene just in time to save his mine and settle matters with Luer.

THE MILLER OF BURGUNDY (July 25).—In the picturesque little Province of Burgundy, in Eastern France, there lived an old miller named Meunier. With him the joy of his heart and administrator to his simple needs, lived his daughter, Louise. Meunier enjoyed the respect of the simple, easy going peasantry thereabouts, and, from the profits of his grist mill, was enabled to live in comparative comfort and contentment. This happy condition was interrupted when one Mr. Bontemps, a rich Parisian financier, decided that he needed Meunier's mill. To his offers the miller, however, turned a deaf ear, and, when Bontemps' son was sent to either purchase Meuniers' mill or start one in opposition, the old miller's future looked dark and foreboding. Of how the opposition mill was started, and young Bontemps having met with



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a serious accident, was nursed and cared for by Louise and her father; of how the elder Bontemps himself, met with accident and how this incident awakened him to a realization of his greed, combine to make one of the sweetest stories of the year.

A WAR TIME ROMANCE (July 26).—Among the many beautiful and exciting romances that saw birth, blossomed and grew, during the dark and foreboding days of our great Civil War period, was that of Arthur Deming, the young Confederate officer, and his Southern sweetheart, Alice Munroe. One exceedingly dramatic incident, that was long afterward remembered by both Arthur and Alice, furnishes the plot of our present story. Jack Munroe, Alice's brother and Arthur's friend, had joined the Northern army and, as the Munroe home chanced to lie on neutral territory, between the opposing forces, it was not surprising that the fortunes of battle should, one day, bring both Jack and Arthur, with their respective troops, face to face on the Munroe grounds.

During the ensuing conflict Jack was wounded and in a critical moment was thrust into a large closet by his frightened sister, Alice. Later Arthur was forced to take refuge in the same closet. This embarrassing situation became worse when Arthur's troops located Jack and took him prisoner. Arthur, in command of the situation, naturally found himself torn between two fires. On the one hand was his love for Alice, on the other—his sworn duty to his flag. Necessity, the mother of invention, did not desert him in this climax, and so, by an ingenuous plan, he managed to allow Jack to escape, at the same time preserving his own dignity and remaining true to his trust.

IN MAORILAND (July 26).—An exceedingly interesting educational travel subject picturing the beauties of New Zealand's "Yellowstone."

PATHE.

PATHE'S WEEKLY, NO. 29, 1912 (July 15).—Sydney, Australia. The Governor-General of Australia, Lord Denman, and his wife, Lady Denman, open the Royal Agricultural Show.

Dansville, Ill. The Central of Georgia crack train, the Dixie Flyer, jumps the track while running at high speed, killing the engineer and injuring a score of persons.

Florence, Italy. The 69th Infantry unveils a monument to the Italian soldiers killed in the Italo-Turkish War.

Poughkeepsie, N. Y. The Classic 8-Oar 'Varsity Race of four miles on the Hudson, is won for the fifth time by Cornell, in 19 minutes, 21 2/5 seconds.

Berlin, Germany. The Kaiser witnesses the Annual Summer Review of his troops.

Southington, Conn. A tablet bearing the features of Rochambeau, the French general, operating under Washington in the Revolutionary War, is unveiled on French Hill.

Baltimore, Md. Governor Woodrow Wilson of New Jersey, is nominated for the presidency on the Democratic ticket.

Cambridge, Md. The 20-foot hydro-plane, Tech, Jr., wins the ten-mile race for motor boats in class A, covering the course in 13 minutes.

New York, N. Y. The Giants trim the Boston Braves to the tune of 9 to 6 in a thirteen-inning game at the Polo Grounds.

Boston, Mass. The Ancient and Honorable Artillery of Boston, leave for England, where they will be entertained by King George V.

QUESTION OF SIZE (July 17).—A clever skit in which a little bit of a woman and a tall man fall in love with each other, and do everything they can to match each other in size—in which they ultimately succeed. It's a pity the secret discovered by these lovers cannot be given to the world at large, for the small men will fall in love with the tall, lanky women and vice versa.

A BRAVE LITTLE INDIAN (July 18).—This charming Indian story has for its hero a little Indian lad, who loves a pale-faced man and wife, and saves them from an attack by the Indians of his tribe. The Indians, though having the reputation of being very treacherous, still can be very, very true, as this story proves, to those of whom they are fond and by whom they have been treated kindly. They remind one of faithful animals in thier gratitude to those who have befriended them.

C. G. P. C.

THE END OF ROBESPIERRE (July 19).—This film is not exceedingly well acted, but has the additional charm of being taken from the actual history of the man whose personality dominated the Committee of Safety in the early days of the French Revolution. It's tragic but enthralling, and full of the atmosphere of those more than troublous times of the French Revolution, when blood was shed like water and men seemed turned to beasts.

THE HALF-BREED FOSTER SISTER (July 20).—This is a very pretty story of a half-breed Mexican girl, adopted by a Castilian family after she has performed a deed of considerable heroism in rescuing the daughter of the Castilian family. Later, the son of the Governor falls in love with her, not knowing her humble origin, and intends to marry her, but he has her identity disclosed to him, and, though willing to continue the arrangement, she loves him too much to allow him to sacrifice his life for her, and enters a convent.

THE MOSQUITO (July 16).—A film which shows the life of the mosquito from the time it emerges from the egg until it grows to a husky size and commences to do damage. It shows the mosquito as a wriggler, a nymph and as a mosquito, and shows how easily mosuitoes may be exterminated by pouring oil on stagnant water. Many will probably feel that they know all they want to know about this annoying little insect, but after seeing this film they will realize that there are lots of things they don't know about it—and things which are very, very good for them to know.

Among the Exhibitors

Kilbourn, Wis.—A new motion picture theater has been opened up here known as the Atlas.

Burlington, Ill.—W. W. Reiss and O. E. Babb of Burlington, opened up a moving picture theater here in the Opera House.

Champaign, Ill.—A new moving picture theater has just been opened up here on Main Street.

Vassar, Mich.—A new theater will be erected here.

Boise, Ida.—Western Film Co. has been incorporated here.

Forest City, Ia.—J. M. Simmons will open a motion picture theater here.

Riceville, Ia.—Brown & Son will open a moving picture show here.

Sanborn, Ia.—Walter Brown will open a picture show here.

Indianapolis, Ind.—The Municipal and Commercial Film Manufacturing Company, Indianapolis; to manufacture films for motion picture shows; capital stock, $20,000; directors, V. E. Bolyard, C. W. Randall, A. F. Sutton and G. P. Balch.

Milwaukee, Wis.—Architect Webb is preparing plans for the erection of a moving picture theater to be erected here on the North Side.

Rochester, N. Y.—Unique Picture Theater, Joseph Avenue. Capital $5,200. E. M. Wolif.

San Pedro, Cal.—A. Lawrence Valk has completed plans for a $20,000 two-story brick moving picture theater building to be built on the corner of 6th and Palos Verdes Sts., for Luke Kelly.

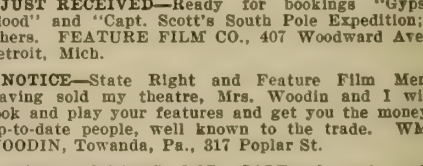
Philadelphia, Pa.—Plans are being prepared for the erection of a new moving picture theater to be erected at 37 North 52nd Street.

St. Louis, Mo.—A permit to erect a $70,000 theater at 3627 to 3633 Delmar Avenue was issued to the German Realty Company.

Fresno, Cal.—Plans are being prepared for the erection of a new Japanese theater to be erected at the corner of Kern and F Streets.

Hedrick, Ia.—Mr. J. E. Benton is erecting a new moving picture theater here.

Boyertown, Pa.—Plans are being prepared for a new moving picture theater to be at the corner of Philadelphia Avenue and Chestnut Street.



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WANTED—Experienced cameramen in all parts of America to cover current events. Wire immediately ARGUS WEEKLY, Los Angeles, California.

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Power's 6, new, never used, complete without compensare, $150.00. H. G. FISHER, Spitly Hotel, Lincoln, Illinois.

FOR SALE—Moving Picture Camera with latest improvement, tripod, three tanks, and three racks. Reason for selling, leaving country. Address Stumar, 123 East 13th Street, New York City.

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FOR LEASE—Equipment and theater, airdome combination, capacity 850. Address BOX 322, Albuquerque, New Mexico.

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WANTED—Several Moving Picture Theatres. Bronx preferred. Private party has $10,000 to invest. Will purchase outright or consider partnerships with good manager or operator. Answers must state location and price. J. W., Care of Moving Picture World, New York City.

WANTED QUICK—Moving Picture Theatre. Will buy or lease. New York, Pennsylvania or New Jersey preferred. Population 2,000 to 50,000. Can revive dead one if location is right. WM. WOODIN, Towanda, Pa.

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FOR SALE—2 new moving picture 10c theatres in this city, 6,000 population, central location; 675 opera chairs, rent $185 per month; across paved street from each other. Other business reason for selling. Take $6,500 to handle. Don't write unless you have the money or most of it. SIMMONS & BRONAUGH, owners, Hugo, Okla.

FOR SALE—Modern moving picture theatre, city in Pennsylvania over 60,000; best location; long lease; large capacity. Part cash, balance weekly. Don't waste time if you haven't $10,000 available. Address PICTURES, care Moving Picture World, New York City.

MISCELLANEOUS.

OPERATORS, MANAGERS—Would you consider an investment of $750 to start a legitimate non-competitive business of your own in your own town in conjunction with present occupation that, with proper attention, will guarantee 50 per cent. profit from the start and handsome income? This is not a canvassing, mail-order or bond-selling scheme. Investment transacted through your local banking institution. For particulars, address H. M. SCOTT, 1402 Broadway, New York City.

JUST RECEIVED—Ready for bookings "Gypsy Blood" and "Capt. Scott's South Pole Expedition;" others. FEATURE FILM CO., 407 Woodward Ave., Detroit, Mich.

NOTICE—State Right and Feature Film Men: Having sold my theatre, Mrs. Woodin and I will book and play your features and get you the money. Up-to-date people, well known to the trade. WM. WOODIN, Towanda, Pa., 317 Poplar St.

FILM BARGAINS FOR SALE—50 reels cold copies, $25.00 per reel; 100 reels, slightly used, $5 and $10. H. I. ELIASOPH, 510 Linwood St., Brooklyn, N. Y.

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PARTNER WANTED—Man under thirty-five to join two young men who are now manufacturing, jobbing and retailing theatrical accessories and supplies. Should have experience as theatre manager and machine operator and be well posted on moving picture topics. Must be able to invest $2,000 and take active interest as salesman. Address MARATHON, care Moving Picture World, New York City.

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Independent Film Stories

AMERICAN.

THE GIRL BACK HOME (July 1).—Ralph Williams, a young miner, is the most popular man in the camp. It was not his fault that Bernice fell desperately in love with him, and when Madge showed her affections too openly, he had not the heart to repulse her. It all ended in a shooting affray, and a letter found on his body indicated that a girl back home had played the leading role in the tragedy that cost his life.

UNDER FALSE PRETENSES (July 4).—Pauline Burgess, engaged from her childhood to Bob Waddell, meets a handsome stranger. He tells her of his wealth and she elopes with him—to squalor and misery. Her letters home are cheerful until Bob finds a tear-drop and goes in search of her. His adventures when he finds her, a hot-tempered Spanish girl, and a wonderful duel scene, are features of one of the best Western stories ever told.

THE FALL OF BLACKHAWK (July 10).—An illustrated and descriptive story of this release was published in our issue under date of July 6 on page thirty-one, under the heading of "The Fall of Blackhawk," as reviewed by our Mr. James S. McQuade. This subject is a beautiful, historically accurate, pictorial review of the Blackhawk War, faithfully depicting those stirring events which led to the wanton slaughter of countless white settlers. The war involved the destinies of four of America's greatest statesmen—Abraham Lincoln, Jefferson Davis, Zachary Taylor and General Winfield Scott. It ended in the downfall of a great Indian chief and conceded indisputable right to all lands East of the Mississippi, as provided for in the treaty of July 15, 1830.

THE VANISHING RACE (July 11).—The last of the Hoppe Tribe, the father, son, mother and daughter, trailed their weary way through the sunny fields. They camped close to a small settlement and Dick Wren, handsome, sneering and indifferent, gazed with eager eye upon the pretty form of the Indian girl. Madge Blaine smiled cynically as she noted the trend of Dick's emotions and waited.

Despite her relatives, the Indian maid eloped with Dick. In a month he again turned toward Madge, who received him with open arms, leaving his Indian love to wander back to her people. Her brother heard of it, and Indian fashion, quietly took his gun and went in search of Dick. He found him through the heart, but before he had moved ten paces his own lifeless body hurtled to the ground. Then the last of the Hoppe tribe, seeing his nearest of kin slain, drew his knife and threw himself into the fight. He also joined his son in the land where the White Spoiler does not go, leaving two lonesome women to pack their clothes and wander further through the sunny fields.

THE FATAL MIRROR (July 15).—Pretty Jessie Brown, living alone with her brother in the depths of the mountains, knew but few comforts and no luxuries. So when brother Bob brought a mirror from town, her joy knew no bounds. Nor was her grief the less when it was accidently broken.

In the afternoon Bob posted a sign: "Cattlemen found crossing this fence will be shot on sight." He found a similar sign directed against himself by the cattlemen. Old Jim Langfall, cattleman, met him there and in the altercation that followed, shot him. His body was found by Jessie. In a passion she drew the revolver from her brother's body, followed Jim, and killed him. And in the underbrush close by watched an outlaw, hard pressed by a posse. Later that posse came to Jessie's forlorn home. They seized her and accused her of murder. Just then two shots rang out in the trees close by. The posse turned and there stood the badly wanted outlaw. He smiled and nodded when accused of Jim's murder and left between two hardy woodsmen intent upon seeing justice done.

POINT LOMA (July 15).—Some especially fine views of Point Loma, one of California's garden spots.

LUX.

STONES THAT REBOUND (July 19).—A worthless vagabond is discharged from the employ of a benevolent scientist who spends all his days seeking to find the secret of many diseases of the eye. Previous to this incident, he has discovered an eye salve which wins much renown. The vagabond leaves his wife and child to shift for themselves, and sets off to enjoy himself. Some time later he returns to the professor's laboratory at the dead of night and poisons the eye salve. He is surprised by the professor; they struggle and their shadows on the blind attract the attention of the professor's courageous daughter, who takes a revolver, enters the laboratory and shoots the intruder. He is not, however, seriously hurt, and the professor places him in bed and tends him himself. The next day chance decrees that the little daughter of the worthless vagabond attends the hospital to have her eyes attended to by the professor. The professor instructs that her eyes shall be treated with eye salve. Fortunately, he discovers that the salve has been poisoned just in time to prevent its being applied to the child's eyes. Through the wonderful powers of the ointment, the child's sight is returned, and her father is taught a lesson which he is not likely to forget, and he has reason to be thankful for his narrow escape of being struck by the very stone that he himself aimed.

THANHOUSER.

THE FINGER OF SCORN (July 14).—The girl could not even remember her mother, who had died when she, her only daughter, was still a child. The girl's only near relative was her step-father, the deacon, who prided himself on "doing his duty" by the girl. He was a highly religious man. When the girl's young fancy was attracted by the attentions of a vulgar drummer, he indignantly made her a prisoner in her room, and without explaining that it was the character of the man he objected to, he simply told the girl she would have to be punished. Feeling that she had been treated like a child, the girl became indignant and ran away. At the railway station, she met, by accident, the fascinating drummer, who, his sales completed, was leaving town on the night train. Learning the girl had no definite destination, he offered to act as her friend and guide. The trusting country girl gratefully accepted his assistance.

A year later, a shabby outcast, whose wasted features bore slight resemblance to those of the country girl who had left the deacon's home, returned there, humbly entreating shelter and forgiveness. Being "a religious man," the deacon promptly turned her into the streets, pointed her out as a thing of loathing to her fellow townsmen and joined the other esteemed citizens in welcoming to the village its new minister.

The new minister was an extremely poor young man, with a delicate wife and a little daughter dependent upon him. Shortly after their arrival in the village, the little girl rushed from the cottage to the rescue of the outcast, whom she found was being driven through the village by a crowd of cruel children, who were hurling after her stones and abusive names. The child took the poor hunted creature into her father's home, and the minister was willing to give her shelter. This, however, the highly scandalized community would not tolerate his doing, and the outcast, rather than bring misery into the one home in which she had found kindness, voluntarily went away. She passed the old mill, and, crossing the bridge near the mill dam, she wearily climbed the hill and took refuge in a deserted cabin. That night, the mill-dam burst, and it was from her vantage point on the hill that the outcast saw the oncoming torrent which meant destruction to the tiny village which lay in the valley below her. She it was who brought the first words of danger to the people who had derided her. It was her weak arms that carried to safety many children, among them her tiny champion, the minister's little girl. She paid for this last act of heroism with her life, but she smiled in death as she never could have smiled again in life.

VENGEANCE IS MINE (July 16).—A bank president, who has been indulging in high finance, suddenly receives word that the examiners are preparing to visit his institution. Realizing that an inspection at this time means ruin to himself, the banker by altering the books makes it appear that the shortage in the funds is due to crooked work on the part of the paying teller. The unfortunate teller is arrested and sent to prison for a period of years.

The teller has a wife and child, and, after he is arrested, poverty and suffering come upon them. The child grows weaker and finally dies. The wife, blaming the bank president, whom she intuitively suspects of crooked work, vows to be revenged, but a priest, who has called to comfort her, appeals to her religious faith, reminding her that vengeance is the Lords. After the baby's death, the wife becomes a trained nurse and, through a strange chance, is assigned to a private case, of a man who is near death in a hotel. To her amazement she recognized in her patient the banker who had changed her life from joy to sorrow. Left alone with the invalid, she watched him closely and rejoiced to note that his case was approaching a crisis and, unless carefully tended, he was certain to die. The medicine that should be administered to him was close at hand, but she refused to give it, gloating over her enemy as he lay helpless before her.

But she was saved from a crime she would have been certain to have regretted all her life. At the critical moment the emblem of her faith was recalled to her mind, and she remembered the word of her good pastor. "Vengeance Is Mine, Saith the Lord." With a prayer for forgiveness she again became the devoted nurse and gave all her energy to saving the life of the man she hated.

The crisis was passed successfully, and the doctor greatly rejoiced. He told his patient that he greatly owed his life to his nurse and the banker feebly called her over so he could thank her. Then for the first time came recognition. He realized that the woman he had wronged had saved his miserable life. And full of remorse he made what amends he could.

The banker's confession resulted in the teller's pardon. The wife took the precious paper to the prison, received her husband with joy and thankfulness, and, hand in hand, they left the gloomy penitentiary to take up a new and happier life.

THE RANCHMAN AND THE HUNGRY BIRD (July 19).—He was just a ragged little urchin. Skulking through Central Park one day, he noticed a big man busily engaged in feeding bread to birds who flocked about him. On the bench beside him the big man had a big piece of bread and the boy decided that he needed it more than the birds did. He was afraid to ask for charity, having received many rebuffs in his young life, so he just slipped up, quietly clutched the bread, and began to eat it ravenously.

The big man turned and saw him. The boy started to run, but was captured before he could get away, and stood trembling, fearing that some horrible punishment was to be inflicted upon him. Much to his surprise, the big man showed sympathy and insisted on hearing his pitiful story, and then took him off to his hotel, where the boy had the first bath and the first real meal that had come his way in a long time.

The big man was a kindly ranch owner from the West, who was simply in New York for a few days on business. Filled with pity for the child he decided to give him a home, and the youngster gladly went with him to the far West.

The ranch owner had many friends, but like all good men he had some enemies. One was a half-breed servant who had been detected selling liquor to Indians and had been promptly kicked off the place. Wrathfully he determined to be revenged, and the disappointed Indian agreed to help him in his plot. They selected a night when all the cowboys had gone to a dance some distance away, and the ranch owner and his little protege were alone on the place. Then they attacked the house confident that they could overcome any opposition before help could arrive.

They failed to count upon the child, however. While the rancher was keeping them off with his gun, the boy made a daring escape from the house, leaped on his pony, and rode off through the night. He reached the dance hall in safety, summoned assistance, and the galloping cowboys got back in time to capture the Indians and the half-breed before any serious damage was done.

And all the glory of the capture went to the small and formerly dirty boy who had been picked up among the other hungry birds in the far eastern city.

ONLY A MILLER'S DAUGHTER (July 21).—The Miller's daughter was a rustic beauty, but she was nobody's fool. She had a sweetheart, a steady-going young farmer, who loved her devotedly, and the girl was thoroughly satisfied that he would make an excellent husband. So when the city chap came along the girl did not break her fiancé's heart by running away with him. The city chap was one of those offensive individuals usually classed as "lady killers." He approved of the girl, and saw no reason why she should not fall a victim to his manly charms. His friend and traveling companion expressed some doubt as to this, and the city chap wagered real money that within one week he could induce the girl to run away with him.

It happened, however, that the girl and her rustic suitor overheard the details of the wager. The countryman was eager to go out and argue harshly with the young man, but the girl restrained him. The "city chap" was delighted to find that in his case, apparently, the course of true love did run smooth. The girl listened to his protestations of love, agreed to elope with him, and was on hand when he arrived with the coach. He chuckled to himself as he handed her inside, for his chum was waiting down the road, to satisfy himself that the "city lothario" had won his wager.

The miller's daughter was not in the coach, however. She had slipped out the other door, but a warm welcome awaited the "city chap." Rustic suitor was there and he pawed and slapped the city lothario until he wished he had never seen the miller's daughter or the mill. Down the road the city chap's chum was met. A strong right arm reached out of the carriage and dragged him inside. Then the coach continued its journey, which ended beside the mill stream. The rustic suitor alighted, dragging the others with him, and as they were all "het up," he cooled them off with a nice bath in the "purling water."

She was only a miller's daughter, but she certainly taught two fresh young men that "still waters run deep," and damp.

THE PORTRAIT OF LADY ANNE (July 23).—A full synopsis of this subject will be found on page 74 of our issue of July 6. In that number it was announced as being released on July 7, but the release date has been changed to July 23, as

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the Thanhouser two-reel subject "Under Two Flags" was released on July 7.

THE MERCHANT OF VENICE (Part One) (July 26).—Antonio, a nobleman and a merchant of Venice, is asked by his kinsman, Bassanio, for a large sum of money. Bassanio wishes to travel afar, in order to woo Portia, a woman of great fortune, as well as one of wit and beauty. Bassanio has not the necessary funds to make the trip, and therefore comes to Antonio for aid.

Antonio, although a man of wealth, finds that he has no gold, his fortune being represented in the cargoes aboard his various ships at sea. He knows that in a few weeks, his ships will return and he will have ample funds, but in the meanwhile, he offers to borrow for his kinsman's present need of a notorious money-lender of Venice, Shylock, the Jew.

Shylock has long hated Antonio, because of his proud spirit, and when he consents to lend the money, it is only on condition that Antonio should sign a bond, whereby, should he fail to return the money, inside of three months, the Jew shall receive, in lieu of interest, a pound of his, Antonio's flesh, to be cut off by Shylock. Antonio laughingly agrees to this bond. He knows the Jew desires his death, but feels so sure that in much less than three months' time his ships will have returned, and he can easily pay the borrowed money.

With the money obtained by his kinsman on this strange bond, Bassanio travels to the home of the fair Portia. There, after passing a test imposed upon her suitors by her father, Bassanio is finally accepted, and feels that he owes all his good fortune in winning the lady of his desire to his noble kinsman, Antonio.

PART TWO—Bassanio is happily married to his lady love, Portia, when he receives a message of distress from his noble kinsman, Antonio, the merchant of Venice. Antonio writes that his many ships, containing all his wealth, have been lost at sea, and that he is not able to pay to Shylock, the money-lender, the money he borrowed for Bassanio. Because he is unable to pay, Shylock will be able to extract from Antonio, a pound of his flesh.

When Portia heard of the plight in which her husband's kinsman found himself, she despatched Bassanio with many times the omount of gold Antonio owed him, in order that a noble life might be saved.

Shylock, however, refused to take the money, insisting that he be allowed to cut from near Antonio's heart the pound of flesh that had been pledged him. Thus he could kill his enemy.

Had not Portia, disguised as a Doctor of the Law, succeeded in being present at the court, Antonio's life would surely have been forfeited. Portia, however, made it plain to all that in justice to Shylock, Antonio must allow him his pound of flesh. But she also warned Shylock that if, in taking the flesh, he took one drop of blood, he would be committing a crime, as no blood was nominated in the bond.

Shylock, outwitted, failed to get his terrible revenge, and Bassanio, when he went to thank the learned lawyer who had saved his friend, found, to his great joy, that "she" was none other than Portia, his own clever and beautiful wife.

ECLAIR.

THE DREAMERS (July 16).—Mrs. Fuller has an ambitious daughter named Dorothy, and a literary but impecunious young tennant, named Edward. In exchange for much belated rent, Edward is engaged to prepare Dorothy for entrance to college, and Edward though very busy writing a prize-story, finds time not only to instruct, but fall in love with his pupil.

A relative's sudden appeal for financial aid causes Dorothy to give up her scholarly aspirations. This occasions much sorrow to Ed., but incites him to increase his efforts for winning the prize. Things, however, go worse; Edward's food supplies give out; a relentless collector takes away his typewriting machine: and, worse yet, Edward receives news of his father's death, together with a small sum of money left by the deceased in payment of a debt to an old friend of his heirs. In spite of all difficulties and temptations occasioned by the money in his custody, Edward completes his story. Lacking the price of postage, he pawns his overcoat, and after mailing the manuscript and purchasing some food, Edward returns home shivering in the cold, but none the less hopeful.

Dorothy unearths a coat that has belonged to an uncle, and through the transom throws the coat in Edward's room. The discovery of the coat, its refusal and final acceptance results in the betrothal of the giver and the recipient.

Edward is in his room. One of the committee to pass on the story enters, telling him that he has won the prize and hands him the certificate and package of bills. Edward, elated, bethinks him that he had better take his coat out of pawn. He does so, and then takes the old coat back to Dorothy—and also the good news. As he hands her the coat, an envelope falls from its pocket. He reads the superscription and notes that it is the name of his father's friend, who proves to be an uncle of Dorothy. So instead of having to give the money into strange hands, and as Dorothy does not want it, he comes in for a little sum of money.

THAT LOVING MAN (July 18).—Bob Anderson is the sole remaining heir to his Uncle Henry's great fortune. But Uncle Henry has old-fashioned ideas, that young men should do things of greater fruit than lounging in clubs and leading cotillions. So Uncle Henry puts it up to Bob to go to work or be cut off from any inheritance. Bob is highly incensed over such a proposal that he, a society leader, should become a factory worker, which is the work that his uncle proposes. Bob tells his fiancée of his uncle's degrading suggestion and expects her sympathy, only to find her of the same mind as the uncle. She begs him to accept and go to work. Bob refuses and she breaks their engagement.

Bob plans to get even by making love to other girls, hoping to provoke her jealousy to a point where she will take him back. This plan fails. His finances run out and he plans to die. Bob writes a circular form of letter to each and all of his creditors and erstwhile sweethearts, in which he blames them by inference of being the cause of his contemplated self-destruction. Letters are sent out for delivery. Bob looks for weapons of destruction and discovers an unopened bottle of wine. He decides to have one last "tipple," drinks it and is soon a victim of the "sleep of the grape."

The notes arrive at their addresses and each addressee determines to rush to Bob's apartment to try and prevent his terrible contemplated end. Creditors and sweethearts arrive, find Bob spread out on the floor with many murderous-looking weapons scattered about. They think him dead and their expressions of grief commence. Their wailings awaken Bob. He arises, face all agrin over the joke of it all. But they do not take it as a joke, rather they leave in high dudgeon.

In the end Bob decides life is too sweet to end, he accepts his uncle's original ultimatum and goes to work. Uncle Henry saves him from his creditors and his girl takes him back.

RIZZIO (July 21).—Mary Stuart, Queen of Scotland, while strolling in the country, meets a young minstrel, hardly clad and starving to death. The young man is meanly repulsed by Darnley, the queen's husband, but Mary Stuart protects him. She orders that he be taken to the castle kitchen and sees that he is well treated.

Liking music, the queen becomes interested in the young singer and takes him as her jester. Little by little, Rizzio becomes the queen's favorite. He is very arrogant with the Scotch noblemen. They are jealous of the favor granted him, and which wounded their pride. They swear revenge.

Darnley tries to break the pride of the favorite, but Rizzio, feeling that his mistress is for him, prevents him. The noblemen have decided on a plan to revenge themselves on Rizzio. They take Darnley from a place of pleasure, and, half drunk, they take him to the queen's chamber. Mary Stuart is listening to her favorite music. The queen is very near the singer. Darnley breaks into the room, has Rizzio taken out in spite of the queen's protestations, and he is killed on the spot, almost before the eyes of the queen.

RELIANCE.

THE TRUE LOVE (July 24).—Angry because he fails to keep an appointment with her on time, Dorothy breaks her engagement with John, giving him back his ring. He goes to his club and takes a few drinks with his friends, leaving the club at a very late hour. On the way home he protects a shabby girl from a tough who is treating her brutally. The tough and John fight, and John succeeds in knocking him down. Then he takes the girl, Mary, to his apartment, where he places her in charge of his housekeeper. Next morning the housekeeper recalls the girl to his mind and he is quite at a loss to know what to do with her. He tells her she had better go home, but she begs him not to send her away as the tough would kill her. He sends Mary to his country home with his housekeeper. He returns to town again, but is very lonely and goes up into the country. Mary is already deeply in love with her benefactor, and John is beginning to return her love when Dorothy, regretting the broken engagement, visits him with her mother. His old love for her awakens and when she insists that he go back to town with them, he consents. Mary sees Dorothy kiss him and is heart-broken. John tells Mary that he is going away with Dorothy. At first she is hurt and grieved, and then she becomes angry. She writes a letter to the tough telling him that if he comes after her she will return with him to the city. A few days later the tough appears. He taunts her and she is half sorry that she sent for him. Dorothy and John ride by in their motor car and again Mary becomes furious. She tells the tough that John wears a lot of valuable jewelry and bids him to go after it. He loses no time and attacks John as he is walking up the path. Dorothy, seeing the tough, runs away. Mary watches the two men struggle. She is glad that the tough is getting the better of John until he suddenly pulls a revolver. Then she remembers John's kindness to her and her own love for him, and, rushing toward the men, she interferes. Dorothy returns with help, but John, realizing the real worth of the other girl and her great love for him, takes her into his arms and presents her to Dorothy as his future wife.

THE SOLDIER BABY (July 27).—During the war between the North and South, Dorothy's father leaves his home to defend the cause of the Confederacy. The little girl, while picking flowers along the road, is met by a certain General every day. They become great friends. Each day as he rides by he waits for her. One day he does not see her, as the child is very sick. She calls for her father. The mother despatches a colored boy with a note, telling the father of the childs illness and that she desires to see him. Upon receipt of the note he calls upon the General and asks permission to go home. This is refused him. But that night Jean steals away to the cottage. His absence is discovered and a guard is despatched after him. He is captured and placed under arrest by the General. The next morning when the General rides by Dorothy's home he stops in to see the child and finds her very ill, still calling for her father. The mother weeping bitterly, explains the situation to the General who realizes that it must have been Dorothy's father whom he had placed in the guard house. He immediately sends a boy with an order for the prisoner's release. Upon being freed the father rushes home and the General gives him leave of absence until the child recovers.

REPUBLIC.

A HOUSE TOP ROMANCE (July 29).—Willie Brown's inclination to flirt with every pretty face leads him into no end of trouble when flirting with pretty Rose Lanor. He engages an apartment in the same house and in that way tries to become acquainted. His arduous wooing of the young woman finally leads him to the roof of the building in pursuit of the young lady who has gone to investigate the loss of some wearing apparel. In his anxiety to reach the young lady, Willie is compelled to dodge about the wet linens until his appearance is anything but prepossessing.

In this condition the young woman finally sees him and accuses him of being the thief. Willie, by this time, regrets that he ever attempted to make the acquaintance of the girl, but owing to the accusation against him he decides to continue the acquaintance made under these unlooked conditions until his innocence has been proven.

After many comical mishaps he finally proves to the young woman that he is innocent, and also quite an estimable young man with a habit of liking pretty faces, of which the young lady finally cures him by marriage.

EVOLUTION OF A DUCK EGG (July 29).—This picture was taken at the famous Gray's Cove Farm, Sag Harbor, L. I., known as the largest duck farm in the world. From a distant view the place looks as though the ground was pure white for acres and acres; a closer view shows over a hundred thousand pure white ducks floating on the river edge of the property.

In detail is given the entire existence of the duck, from the gathering of the eggs in the nests to the serving of the roasted duck at the dinner table. It shows the difficulties encountered during the hatching of thousands of eggs, the cleanliness maintained from the time they leave their shells and are placed in the warm brooder until the time they are about twelve weeks old and are prepared for the market. Feeding, killing, plucking, packing and shipping are shown in their order.

An exceptionally interesting view is given of the gradual birth of the duckling from the time the egg is placed in the incubator until the little bird forces its way out of the shell, and staggers about until it becomes dry and is able to join its little brothers and sisters. The final scene shows a family at dinner enjoying the delicious slices of roast fresh duck.

REX.

THE HIDDEN LIGHT (July 18).—Somehow Phil Smalley couldn't put that snap into his writings that differentiates copy that is read from that that is not read. His efforts were sincere, and he worked more diligently than most of the other reporters on his paper, but somehow his stuff didn't get over. The editor was just beginning to get tired of him. But the editor's daughter was just beginning to become interested in him.

She let him see her interest, and the two became good friends. She would go over his copy, suggesting, correcting, revising. The next step in his success was when he sold his first short story. The girl brought him the letter with the check of acceptance, and it is hard to say whether he was more proud than she was happy.

And then—real success. Fame and fortune, the adulation and admiration of the world. And also the inevitable. He forgot the simple little girl who had brought about his prosperity and success, forgot her and her value. He accepted his new friends' flattery and never once thought of her who had really won his success.

The girl hoped on, dreaming that some day he would return. And then suddenly, his stuff lost the punch again. Even his friends could not be made to read it. The magazines returned his manuscripts with a curt note that they were not up to the standard he had set. And suddenly he realized! He realized that his success was hers, and that without the germ of genius, concealed somewhere in her mind, he would be the same utter failure that he had been until her interest in him

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had been born. He went back to her. To-day that fellow is considered a literary genius.

WHEN LOVE RULES (July 21).—She was a model; he was an artist, and the other, he was a clergyman. It wasn't a very encouraging triangle, but it was a mighty interesting one. She didn't know much about the simple life, but way down deep was peace and purity. The artist thought she had the best face he had ever transferred to canvass. The clergyman thought she had the face of a saint.

It was when she met the clergyman that she realized life was more than lobster suppers and champaign bubbles. She felt so hopelessly unimportant, so small a human atom to interest so giant a character. And he—he thought there wasn't enough room in her full life for a man as uninteresting as himself.

She looked at the life around her, the sin and sloth and murk and mockery, and dreamed of the life that he represented. He knew it was the church against the world—and he thought that the world would win. So he dared not speak to her.

She waited, and he delayed. Both thought they were unworthy of the other, both thought their love was in vain. Yet once he mustered the courage. He went to see her. He found her with the artist, who was endeavoring to present her with a necklace. He came and offered her a better gold, and surprised and overjoyed, she accepted, and together they went where the air is pure with peace and sanctity.

BISON.

THE SHERIFF'S MYSTERIOUS AIDE (July 16).—With his beautiful wife, Dick lived quietly in the wilds of one of the border states. One day, his wife coming in, showed him a paragraph stating that Mexican bandits had held up the express and made not only a big haul, but had robbed an old pensioner and a poor woman who had received a sum on account of her husband's death.

Dick instantly decided on his course. Procuring an effective disguise, he set out and single-handed he recovered the stolen treasure and returned it to its owners, that is that part of it whose owners he could locate, the remaining portion, a goodly sum, he of course appropriated to his own use and purpose.

Now in the meantime, the sheriff of that locality had offered a large reward for the capture of the bandit chief—incidentally he offered a reward for the capture of Dare Devil. He did this because the sheriff whose sweetheart Dick had purloined, sent on a poster to him asking him to search his vicinity for the noted outlaw. Dick decided to get the reward for the bandit, and in the slickest style succeeded in handling his man. The sheriff congratulated him, not penetrating his disguise, of course, and so tickled was he that gave him a special commission to hunt up Dare Devil himself.

Dick had a sense of humor and, finding himself alone in the office, he removed his goatee and mustache and pasted them on the countenance of his counterfeit, the poster. He pinned then also his badge and commission, and when the sheriff returned he was amazed to look upon the face of his new deputy hanging on the wall. A close inspection revealed the trick and then his deputy's identity was made manifest. The sheriff's consternation and surprise may be better imagined than stated. He simply ejaculated. "Well, I'll be d——."

Meantime Dick thought he'd best make tracks and the last that was seen of him was himself and wife both astride the faithful black Bess, as they sailed for new pastures just over the border.

VICTOR.

THE PLAYERS (July 9).—Flo Lakewood, the celebrated actress, receives a letter from her managers, telling that her part for the coming season is that of a simple country maiden. After reading the part she visits her aunt and uncle who live on a farm, dons her simple country dress, and proceeds to imbibe the pure country air. Owen Spencer is engaged, unknown to her, for the same company—his part is that of a village drunkard, who is afterwards reformed by a simple country maiden. He proceeds on a fishing trip and before a country tavern sees an example of a typical village drunkard and proceeds to study the antics of a drunken man.

This village is near the farm on which Flo is rusticating. Flo, one day, is strolling along the village stream, and being a hot day—she takes off her shoes and stockings and enjoys the cold water upon her feet. Owen is fishing nearby. He suddenly gets a bite, and proceeds to pull with all his might, when he hears a scream, and finds that his bite is Flo's toe. After extracting the hook, he leads her home. Then commences a romance, she pretending the simple maid and he the young man on his vacation. Their acquaintance ripens into love, but before he declares himself, he is caught by Flo one day while he is with the village drunkard studying and imitating him so as to make good in this part for next season.

Flo's romance is shattered and when Owen calls, refuses to see or listen to him. Owen departs for the city, broken-hearted, as rehearsal has been called for the new play. He rehearses his part with the stage manager. Flo goes through her part to the scene where she is supposed to grab the whiskey flask from her lover's hand. His part calls for a struggle in which he is supposed to strike her, but he does not strike, for the rehearsal is dismissed for the day.

NESTOR.

THE TRIFLER (July 15).—Although engaged to Hartley, Muriel does not hesitate to amuse herself with other men. John Hardy, a fisherman, but a man out of the ordinary, easily falls before her charms. She succeeds in making him love her deeply. One day while walking with her fiancee, she sees Hardy approaching and persuades Hartley to hide. She carries her coquetry a little too far with Hardy, who takes her in his arms and tells her of his love. She breaks away from him furiously. Hartley appears. Hardy realizes that he has been a plaything, and sorrowfully departs. Hartley and Muriel go for a sail. Hardy watches them out on the bay. Suddenly he sees that the boat had turned over. At first he is inclined to let them help themselves; but when Hartley starts for shore leaving Muriel to her fate, Hardy forgets the wrong she has done him, and swimming out brings her back with him. After untiring efforts she is revived. Later, while she is recuperating, Hartley comes to her and begs to be forgiven his cowardly act. She indignantly sends him away. Still later she goes to Hardy, humbly thanks him, and asks for his friendship. He refuses it.

FUR AND FEATHERS (July 17).—The ranchman's niece, Estella, arrives from the East and is met by her uncle. Lee, a neighbor, is asked by the ranchman to assist him with her baggage, much to the envy of the other boys, who are anxious to meet her. They hurry to the ranch as fast as their horses will carry them. Arriving before the buckboard, however, they are waiting for her to appear, but Cousin Bill stampedes them. Later they follow Lee and Estella, and force Lee to give them introduction. When her birthday comes, Jack and Will, the most persistent of her admirers, take great pains in selecting suitable presents. Jack gets a lovely white dove, puts it in a big cage, with the following note attached: "My Dear Miss Stanley: I take pleasure in presenting this living symbol of your true nature. Jack." Will gets a box of handsome gloves and attaches a note which reads: "My Dear Miss Stanley: I hope that these will fit, be the proper length, and that I may have the pleasure of seeing your wear them often. Will."

Unfortunately Lee is told of these presents, so watching his chance, he slips into the boys' room, substitutes a large cat for the dove and a box of stockings for the gloves. The boys unsuspectingly deliver their presents to Estella, only to be kicked out by her uncle to the delight of Lee, who has just been accepted by the Eastern girl.

YOUNG WILD WEST TRAPPING A TRICKY RUSTLER (July 19).—Ike Bowers, the foreman of a small cattle ranch, is also a cattle rustler, and he and three companions share in the profits of the stolen cattle. Ike even steals cattle from the ranch where he is employed. Wild West and his party stop at this ranch and hear about the ranchman's losses. He soon comes to the conclusion that the foreman is the guilty party. The ranchman's daughter and Arietta, Young Wild West's sweetheart, go for a ride. Over the range they look down in a canyon and are surprised to see the foreman and two men driving four of her father's herd of cattle along. They follow them and see them enter the hiding place. Unfortunately the girls' horses make a noise; the cattle rustlers hear them, give chase, capture the girls and bring them back to the canyon. There they tie them to a tree. At an opportune moment the ranchman's daughter becomes free and runs for help. On the road she runs into Young Wild West and his pal, who are out looking for the cattle thieves. Sending his pal back to the ranch for help, Wild West takes the girl on his horse as she shows the hiding place of the rustlers. They go back again to the road in time to meet the cowboys coming. Wild West leads them to the rustlers' rendezvous. A long and exciting chase follows. Finally the bad men are rounded up and handed over to the sheriff. Arietta jubilantly returns to the ranch with her hero, Young Wild West.

CHAMPION.

FORAGING ON THE ENEMY (July 15).—Corporal Sorenson of the Federal Army, is ordered out with a squad of soldiers on a foraging expedition, and is instructed by his colonel to sweep the surrounding country clean. The first house visited by his troop is the home of a rich widow. Provisions at first seem scarce, being hidden away by the servants, but the raiders begin a thorough search which soon reveals fowl of all kinds.

Elated over their success they move on and visit another home. This time, instead of signs of plenty, they are met by a hungry woman and her two fatherless children, who plead with Sorenson to leave them the little they have for food. But the colonel's orders are ringing in Sorenson's ears, and he orders his troops to commence the search. A small shack in the yard conceals two home-cured hams, which Sorenson is about to appropriate despite the woman's frantic appeal, when a vision of the corporal's Northern home unfolds before him, showing his wife and child in want of food. With this picture in mind, Sorenson replaces the food where first found.

Private Kline, who has always envied Sorenson's corporal stripes, has witnessed this little domestic drama, and upon their return to camp, informs the colonel of what has transpired, whereupon Sorenson is roundly censured and placed under arrest. Being a man of family himself, the colonel decides to personally investigate the circumstances, and finds at the widow's home that conditions are even worse than pictured by Sorenson. On his return to camp Sorenson is released and commissioned to restore to the widow, not only the provisions taken from her, but a goodly supply from the army stores. This pleasant mission is only too gratifying to Sorenson, who brings happiness to the widow.

MAJESTIC.

IN HER BROTHER'S DEFENSE (July 16).—A struggling young lawyer is married to a beautiful girl. Their happiness is complete except for the fact that she has never told him of her wayward brother, who has disgraced her family, and is serving a term in the state's prison.

She loves her brother in spite of his waywardness and as she sits before the fireplace, dreaming of her childhood, she sees again the sad events leading to her brother's downfall, and her visit to the prison when she told him of her dear mother's death. As she awakens her brother enters the room. He has been discharged from prison and is leading an honest and upright life. She insists upon introducing him to her husband, bue he refuses to allow her to share his disgrace by acknowledging him to be her brother, and departs.

The young lawyer is given a very important case and is overjoyed because it will mean the making of his fame and fortune. The young wife is horror-struck when she learns that the man her husband is to prosecute is her own brother, who, because of his prison record, is accused of a crime that was committed at the very hour he was talking to her in her own home.

At the last minute she rushes to the court-house and sacrifices her own good name and her husband's happiness to save the brother she knows to be innocent. The real criminal is apprehended and complete happiness is born of her noble act.

THE ALIBI CLUB (July 21).—The boys at the yacht club have arranged a three days' fishing trip, but Bill's wife refuses to let him go. The boys persuade him that, by a series of telegrams delivered to his wife at intervals, he can go on the cruise, and his wife will think he is hard at work on a business trip.

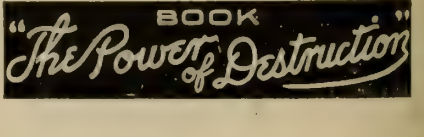
A yacht club waiter is pressed into service as messenger boy, and the first telegram succeeds so well that Bill starts on the cruise. The second telegram tells Bill's wife that he is working hard in Philadelphia, when he is in reality, having the time of his life, sleeping and fishing.

Unfortunately Bill gets into an argument with Fatty Grubb about who shall go to town for supplies. Bill pushes Fatty into the "drink" and all hands work so hard pulling Fatty out of the water that Bill is elected by a unanimous vote to get the supplies.

It happens that Bill's wife is also doing some marketing and their meeting is rather sad for Bill. He comes very near to squaring himself by finding the notice of a railroad wreck between Philadelphia and Baltimore in the evening paper, if the fool waiter had not delivered a telegram from Bill, saying that he is working like a dog in Baltimore just as his little wife is swallowing the railroad wreck story.

THE NEW CLERK (July 23).—Robert Hunt, who has to support an invalid mother, comes with a letter of recommendation, and is engaged by J. M. Gray, who sets him to work in his outer office. Also is employed there, Guy Steele, who is office manager, and May Manton, a pretty stenographer. Robert and May are impressed with each other, to Steele's displeasure. It is shown that Robert spends his evenings in reading to his invalid mother, while Steele drinks and gambles.

Money is being missed in the mail and Gray calls on A. M. Collins, one of his customers, who is in the habit of sending it loose. They lay a trap to catch the thief by identifying a ten-dollar bill and mailing it to Gray. One night Steele gets into difficulties with his taxi bill, when he is entertaining May. Robert happens along and lends him ten dollars. The next day Steele objects to Robert presenting May with a flower and throws it upon the floor. There is an altercation which May stops, but Robert demands that Steele pay him what he owes. Steele gives him the ten-dollar bill which he has just extracted from the envelope, which business has been observed by May, though she is not aware of its purport. Gray opens his mail, finds the bill gone and calls in Collins with a policeman. Robert is accused and searched. The bill is found. He tells where he received it, but this is denied by Steele, who calls Robert the thief. Robert knocks him down. The



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officer interferes. May tells what she has seen and Steele is searched. The bill, from the other letter, is found on him and the two opened letters in his coat pocket. He is arrested and taken away. Robert is promoted to his job. May picks up the flower which Steele had thrown upon the floor, and looking toward Robert at his desk, she presses it to her lips, and the picture closes with a suggestion of a coming romance between the two.

GAUMONT.

TENACIOUS HUBBY (July 11).—Mr. and Mrs. Gadding lead one quarrelsome life. She insists on displaying her beauty and charms to all fellow pedestrians of Paris, while he begs in vain that she remain at home and perform the duties which he expected of her when they were married. She remonstrates further at the thought of cleaning house and cooking, and so breaks jail every day. Hubby sees there is only one thing to do, and that is to keep close tab, so he follows her all around. This proves the proper solution for she finds her husband's company quite irksome and even embarrassing. In the end she is only too willing to return to dutiful wifehood.

THAT TROUBLESOME BIRD (July 11).—The old maid of this particular lodging house has several pet canaries which to her are worth their weight in gold. But the cruel landlord has ordained that no birds be housed in his precincts. The old maid pleads in vain, until Calino, an eccentric fellow boarder, decides to defy the orders and help the helpless female bird admirer protect her feathered treasures. The landlord learns of this and starts for the quarters of Calino. But the wily Calino has outwitted him and has a redoubtable guard watching the wee little canaries. In the outer room a huge Simian baboon lays in wait for the irate intruder, and showers him with crockery at his approach. In the inner room, two great big hissing and roaring lions spring at him the minute he opens the door. These huge jungle beasts pursue him out of his own house, where he finally makes his escape. Needless to state, the landlord rescinded the proclamation that caused the old maid such sorrow and himself such terror.

LOVE'S SUREST PROOF (July 16).—A noted lawyer enters his office one morning and, as usual, reads through his mail. Three letters hold his attention—one from the Amalgamated Union of Domestic Servants, which delivers the ultimatum to the effect that unless he contributes generously to their funds, his servants will be called out on strike at 10:30 A. M. on the following day. The second letter, from his brother-in-law, advises that the latter's daughter, Amelia, arrives in his town to-morrow to commence a private course of studies, and at his request has arranged to take the noonday meal at their (the lawyer's) house. The third letter, from an old friend, imparts the information that Mark Willoughby, a local young jurist, will drop in at their home on the morrow and take the noon-day meal with them. The writer of the letter further advises that the lawyer's daughter by on hand at that time. The meaning of these three letters is thoroughly understood by the lawyer, who hurries home to tell the news to his daughter Susie.

On the following day 10:30 marks the departure of the servants of the house. They have left on strike. At the same time, Cousin Amelia arrives on the scene. Susie takes her into the kitchen and explains that she will have to pardon her for culinary duties, that the servants had gone on strike and this necessitated her busying herself in the kitchen. Amelia accepts the explanation, but learns from Susie's father that a suitor is expected. She hastens to her room to fix herself up, believing that she might profit by the embarrassing situation in which Susie has been placed by the strike of the servants.

In the meantime young Willoughby arrives, and, after finding no one in the house inasmuch as Amelia had not yet finished dressing, invades the kitchen. He is captivated by the charming beauty of the cook and quite forgets her rank and station. Conversation with her only proves to intensify his admiration and before he knows it he has proposed. The cook does not promise to accept him. In the meantime Amelia has arrived. She makes known her presence in the adjoining room and young Willoughby, in the height of embarrassment, proceeds to call on her. The contrast is too marked and he cannot help but feel that he would far prefer the charming little cook to the homely Amelia. At this point Susie's father enters the room and explains the situation much to the delight of Mark Willoughby, who commends himself the more for his choice and carries out his plans.

A MID-CHANNEL ROMANCE (July 9).—Susie Hampton is a vivacious little creature of twenty years, but unfortunately has been brought up in an environment altogether unsuited to her nature. Her father is a slow, phlegmatic Englishman; her mother, equally as deliberate and prosaic. They have selected as her fiancé a young man as lifeless and uninteresting as themselves. They start on a trip to Naples. After meeting with no success in trying to encourage either of the trio for a promenade on the decks of the vessel, she finally determines to set off for herself, and in doing so, a turn comes to her placid life. A young Frenchman, who cannot speak English, is attracted by her. He attempts to flirt, but except for the most mild encouragement, receives no satisfaction. He manages to meet Susie's father and asks him for reference to a fellow-passenger on board, capable of instructing him in English. The father, believing this an opportunity for his future son-in-law, acquaints him with the latter, who happens to be an Episcopalian clergyman. The teacher and his pupil become great friends. In this way the young passenger meets Susie. The lessons in English become irksome, while the walks with Susie take up all the student's time. Upon arriving at Naples the romance is continued. Susie and her lover take a stroll in the park opposite the hotel. They venture to kiss, only to be caught in the act by the clergical fiancé. The Frenchman, in order to make reparation, offers to fight a duel, but the Episcopalian prefers to abide by the English code of settling quarrels and informs his cast off student that the only proper reparation he can make is to marry Susie. The suggestion appeals to the lovers and they are married in due course.

POWERS

THE RANSOM (July 17).—Eddie and Gerty are playing and Eddie feels a tender passion for Gerty. Emboldened by her advances, he teases for a kiss. Gerty is something of a coquette and imitates the actions of some adult she has seen. She declines to yield with much dignity and Eddie is astonished, for he had stolen numerous kisses without a protest on the part of his little playmate. Eddie is also very much in earnest in his desire, and when Gerty gives him her ultimatum in no uncertain tones, he casts about for some means to obtain the caress. Stealing her dolly he fastens it to a fishing line, and holding the precious doll at a distance, just out of her reach, he announces the terms of the ransom, which is a kiss. Gerty resolves not to capitulate, and Eddie is firm. After a series of pretty scenes Gertie surrenders and yields, announcing that she does so only to regain possession of her dolly, but Eddie is satisfied and waxes pompous as he congratulates himself on his resourceful mind.

HER LIFE'S STORY (July 19).—Cynthia Allen, thirty, and not attractive in face or figure, loves Albert Durand. He is a few years younger and has rather unsettled notions, which are made apparent when Lucy, the younger sister of Cynthia, returns from school in all the freshness and beauty of her eighteen years. Lucy is not aware of the plighted troth of the couple and is attracted to Albert, who loves her at first sight. Cynthia sees and is resigned. Albert and Lucy are married and Cynthia, her life saddened, remains in the old home alone. Soon after the marriage, she meets with an accident which renders her a hopeless cripple. She has thoughts of being cured and lives frugally, saving her money for a surgical operation. She reads of a noted specialist who can cure her and is happy. About that time Albert, who has lived beyond his means, becomes involved in dishonesty and comes to Cynthia—his first love—and pours out his troubles. She gives him her savings. He is saved from disgrace and Lucy never knew of the affair. Lucy and her husband subsequently die of a contagious disease and Cynthia is left alone.

SOLAX.

BROKEN OATHS (July 24).—Vinnie, Colonel Beggs' daughter, complains to her father that Lieutenant Sterling is paying her unwelcome attentions. The Colonel assures his daughter that she has no cause for fear. He immediately forgets the

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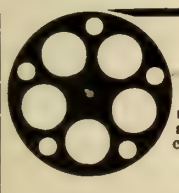

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incident, as important military developments occupy his time. But soon Vinnie has a more serious complaint, and the Colonel is forced to act. While on a short canter through the woods, Vinnie was again insulted by the forced attentions of Sterling. Fortunately, Sergeant Karr was near by and he saved Vinnie from a disagreeable situation. The Colonel orders Sterling's arrest and later this untrustworthy officer is dismissed from service.

Captain Sterling is now out for revenge. Not being satisfied with having broken his oath to Uncle Sam, "not to commit any act that is unbecoming og a gentleman and a soldier," he plans to immerse himself further in crime. In line with his plans for revenge, he engages a number of drunken Mexicans to aid him in kidnapping Vinnie and also to help him teach Sergeant Karr a lesson for interfering with the actions of a "superior officer." The degenerate soldier is temporarily successful in his plans, but Karr is fearless and, with indomitable courage, protects the girl he has begun to love.

THE REQUITAL (July 26).—Jim Dawson's wife is ill. The doctor has prescribed wholesome food, rest and a long residence in Colorado. Jim hasn't the money. He is too proud to ask his friends, and those whom he had approached with a suggestion had only offered him sympathy. For a long time, Jim thought of the money he handled for his firm. He thought of the important work he did and the little he was paid for doing it.

In desperation he forges a check on the firm. In order to clear his conscience he inserts between the pages of his ledger the following note, "I have committed forgery—but not for my own sake—I shall pay back every cent—so help me God." One of the clerks in the office who had long wanted Jim's position, finds the note, and immediately informs the firm. Jim is intercepted at the bank and his plans for Colorado and the health of his wife go to smash.

Jim is arrested and, in spite of his strong pleading, is sentenced by a relentless judge to a ten-year term in prison. After five years in prison, in the course of which Jim's wife dies, Jim tries to escape. He almost succeeds, but he turns back to save a drowning child. A number of dramatic complications arise in which it is learned that the child Jim had saved is the son of the judge who had cruelly sentenced him; the judge had now risen in politics to the position of Governor of the State. The Governor offers Jim a pardon, but he refuses to receive a favor from the man who had ruined his career.

THE REQUITAL (July —).—Back in his cell, Jim sinks on his cot in deep contemplation. As he does so, the door of his cell is once more swung open, and the little boy whom he saved timidly enters. He advances a few paces and stands facing him, but Jim is too occupied with his thoughts to notice the child. He comes closer and lays his hand tenderly on his shoulder. Jim starts. The child looks up to him and solemnly thanks him for saving his life. Then, after a long while, Jim shoots out his arms and draws the child close to him. The delighted child covers his face with kisses. He next clambers off his lap, retreats a pace or two, and draws the governor's pardon from his sash and delivers the document to Jim, who takes it. At this point the governor enters, and extends his hand to Jim. He grips it with strong sincerity.

IMP.

THE TRAITOR'S FATE (July 22).—Mildred has two lovers, Herbert and Will. Herbert is the favored lover, but Will is determined he shall never marry her. The day before the wedding, Will sends her a note asking her to see him for the last time as he is leaving the country forever. Mildred's tender heart urges her to yield to his request and she meets him. After wishing her all happiness in her new life, he persuades her to allow him to drive her home.

Mildred faints, and Will seeing a cabin in the woods, carries her to it and endeavors to revive her. She recovers from the swoon and begs Will to take her home. He refuses. He tries to embrace her. She pushes him away, and falling to the floor, her hand accidentally touches a hatchet. She grasps the weapon and warns the desperate man to keep off. She escapes from the cabin with Will in pursuit. He overtakes her and seizes the deadly weapon when Herbert arrives. Will escapes in the woods, but is finally captured and the unworthy friend meets the fate he so richly deserved.

THE HEART OF A GYPSY (July 25).—Jan, a reckless young gypsy poacher, defies the game laws and is arrested for shooting and trapping on private ground. He is about to be given a long sentence when the little daughter of the squire prevails upon her father to release the trespasser. The gypsy boy's sweetheart is very grateful and vows to be of aid to the little girl some day. Later the child goes on a long sea voyage and is shipwrecked upon a deserted coast. She is saved from the sea by the gypsy girl, who nurses her back to health. The gypsys protest against the presence of a hated outsider within their encampment and would drive the sick child into the wilderness, but the gypsy girl takes her under her protection and the two set out for the long walk through the forests to the father's home. They arrive there after many hardships and the gypsy girl is offered a home, which she is about to accept, but the memory of her gypsy sweetheart is too strong and, after a sad farewell, she once more faces the wilderness and journeys to the tents of her people.

A CASE OF DYNAMITE (July 27).—Jonathan Jay, while waiting on a customer in his little country store, catches Cy, the village bad boy, stealing apples. He punishes with a whipping and Cy plans revenge. The opportunity comes when Jonathan gets a telegram calling him to the city. While he is buying his ticket, Cy paints the word "Dynamite" on his grip, and as the train pulls in, Jonathan hurriedly picks up the case and dashes for the car, without noticing the word on it.

Upon his arrival in the city, he goes to a jewelry store, where the clerk, seeing the word on the grip, offers him practically everything in the store to get him out quickly. Jonathan takes all he can and starts for the bank. The clerk rushes for a policeman and they give chase to the unsuspecting countryman, who goes into the bank to draw out some money. Here, he meets with the same experience, as the cashier also fears an explosion. Jonathan is now well loaded down with money and jewelry, but is soon tracked by the clerk, cashier and policeman. After many amusing experiences he is captured and taken to jail, where everything is satisfactorily explained and he is released and starts happily for his country home.

LOVE'S DIARY (July 27).—Kate Morgan is in love with her employer, Clarence Irwin, a Wall Street broker, but he is unaware of this. Every day upon her return home she makes an entry in her diary saying how much she cares for him. An adventurer, Charles Nally, and his sweetheart, Marion, enter Irvin's office one day, apparently on business, but in reality to have Marion lure him with her beauty. The plot is successful, for he devotes his entire time to her and neglects his business. His shares in copper are almost swept away through his attentions to the fair charmer. Kate, of course, sees all this and is a very miserable little girl.

Finally, having spent a fortune on the scheming woman, the crash comes, and she deserts him. Kate comes to the rescue and saves his reputation by covering his margins. This, of course, Irwin does not know until his broker comes with the good news that his copper shares are on the rise. When he does discover that Kate has rebuilt his fortune and saved his honor, he clasps her to his heart and at the same time she shows him her book of treasured thoughts—love's diary.

FEATURE PHOTOPLAY CO.

THE PENALTY (July 15).—Sir Wilfred, an ardent politician, is about to attend a debate. His young wife is in the room with her husband. Harry Carstairs, a friend, is shortly announced. Sir Wilfred is called to the telephone which stands in front of a mirror. While speaking, he is thunderstruck to see his wife slip a note surreptitiously into Harry's hand. Infuriated with jealousy, Sir Wilfred determines to find out the contents of the note. Still watching the looking glass, he notices Harry placing it carefully in his side pocket. He then persuades the latter to accompany him in his auto. Later we see Sir Wilfred steal the note. He reads it prior to the debate. His worst fears are confirmed; it is an assignation for nine o'clock. Cooly he delivers his speech. There are others to speak before he will again be called upon. Unnoticed he slips out. The hall porter being sound asleep, he returns, joins in the debate, and no one notices his absence. Once more he slips out, looks around carefully, the hall porter still sleeps, and this time Sir Wilfred puts on his hat and overcoat and leaves the building.

At nine o'clock he creeps quietly into his house, goes unseen to his study, and looking through a half-open door he can see plainly into his wife's boudoir. The scene that meets his gaze is enough to frenzy any husband. His wife is in her lover's arms. With slow deliberation, Sir Wilfred takes a revolver from a drawer in the bureau. They must pay the penalty. He fires once. Again a shot rings out, and the tragedy is complete. Now to prevent any suspicion falling on himself, entering the room he arranges the bodies, placing the revolver by Harry's hand.

Without having been missed he returns to the debate, in which he takes a strenuous part, until the telephone, in the early hours of the morning, summons him. His servants have made the discovery.

The coroner's verdict is the usual one of double suicide. No suspicion falls on Sir Wilfred, but his mind is tortured, and when at a later period he is asked to deliver an address on "Whether matrimony is beneficial to the State?" he feels he cannot cope with such a speech. He, however, prepares the subject for a colleague to deliver. While this is taking place his nerves are so worked up that he can bear the strain no longer, and, dashing on the platform, he delivers an impassioned address against matrimony which has been such a curse to him. The effort is too great. With a wild cry of "Matrimony is not beneficial to the government," he is seized with heart failure and sinks to the ground.

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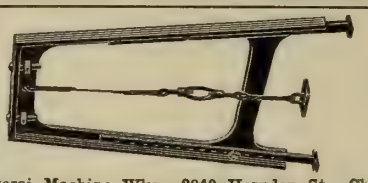
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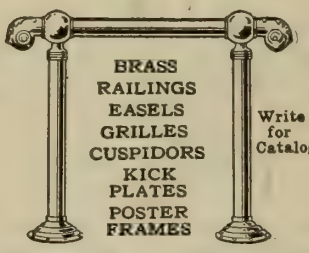

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July 10—The Fall of Blackhawk (2 reels) (Hist.).....2000
July 11—The Vanishing Race (Dr.).....1000
July 15—The Fatal Mirror (Dr.).....1000
July 15—Point Loma (Scenic).....
July 17—In the Nick of Time (Dr.).....
July 18—The Telltale Shells (Dr.).....
July 22—Indian Jealousy (Dr.).....
July 22—San Diego (Scenic).....
July 24—How He Made Good (Dr.).....
July 25—The Canyon Dweller (Dr.).....

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

June 29—The Colonel's Peril (Dr.).....
July 2—The Sheriff of Stony Butte (Dr.).....
July 6—The Restoration (Dr.).....
July 9—Reconciled (Dr.) .....
July 13—Just in Time (Dr.).....
July 16—The Sheriff's Mysterious Aide (Dr.)..
July 20—The Little Rancher (Dr.).....
July 27—Dare Devil Dick Wins a Wife (Dr.)..

CHAMPION.

June 12—A Western Child's Heroism (Dr.).... 950
July 1—Pat's Breeches (Com.).....
July 1—Little Old New York (Hist.).....
July 8—The Gypsy Bride (Dr.).....
July 15—Foraging on the Enemy (Dr.).....

COMET.

July 1—Jenks and His Motor Boat (Com.).... 500
July 1—New York Catholic Protectory (Edu.) 500
July 6—A Heroine of Pioneer Days (Dr.) 975
July 8—The Poughkeepsie Intercollegiate Regatta (Sporting).....1000
July 13—Lights and Shadows of Old Kentucky (Dr.).....1000
July 15—Reggie Breaks the College Rules (Com.).....1000
July 20—Her Indian Guardian (Dr.).....
July 22—Reformed by Strategy (Com.).....
July 27—The Tomboy Ranch Girl (Dr.).....
July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)

ECLAIR.

July 4—Hearts and Memories (Dr.).....
July 7—For Love (Dr.).....
July 7—Arabian Theatres (Edu.).....
July 9—A Double Misunderstanding (Com.-Dr.)
July 11—The Cedarville Scandal (Com.).....
July 14—Artful Contran (Com.).....
July 14—Across the Caucasus (Scenic).....
July 16—The Dreamers (Dr.).....
July 18—That Loving Man (Com.).....
July 21—Rizzio (Dr.) .....
July 23—The Governor's Daughter (Dr.).....
July 25—The Double Cross (Dr.).....
July 28—The Lady Barrister (Com.).....
July 28—Life In a Bulgarian Village (Edu.)...

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....

GAUMONT.

June 27—When Money Isn't Money (Com.-Dr.)
July 4—Written in Blood (2 reels) (Dr.).....
July 9—A Mid-Channel Romance (Dr.).....
July 11—That Troublesome Bird (Com.).....
July 11—A Tenacious Hubby (Com.).....
July 16—Love's Surest Proof (Dr.).....
July 18—The Lion's Revenge (Dr.).....
July 23—The Silent Castle (Dr.).....
July 25—Love's Floral Tribute (Dr.).....

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..
June 18—Hill Folks (Dr.).....
June 25—The Reason (Dr.).....
July 2—The Medal of Honor (Drama).....
July 9—Under Two Flags (2 reels, Dr.).....
July 16—Two Men (Dr.).....

GREAT NORTHERN

June 22—Painter and Peasant (Dr.).....
June 29—How to Make a Reputation (Dr.)....
June 29—A Bath With Consequences (Com.)...
July 6—The Two Sisters (Dr.).....
July 6—Copper Industry In Spain (Edu.).....
July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..

IMP.

June 29—Portugese Joe (Com.-Dr.)..... 400
July 1—Love, War and a Bonnet (Dr.).....1000
July 4—Betty, the Coxswain (Dr.).....1000
July 6—Home Again (Com.)..... 600
July 6—Printing and Engraving U. S. Government Stamps (Edu.)..... 400
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July 11—Caught in the Flash (Com.-Dr.).....1000
July 13—The Wrong Weight (Com.)..... 600
July 13—In and Around Chicago, Ill. (Topical.) 400
July 13—Governor Wilson At His Summer Home (Topical).....
July 15—Hearts In Conflict (Dr.).....1000
July 18—Winning the Latonia Derby (Dr.)....1000
July 20—Building a Church in a Day (Voc'tl.) 400
July 20—The Foreign Invasion (Com.)..... 600

LUX.

June 14—What An Ass (Comedy)..... 514
June 14—Music Mad (Comedy)..... 453
June 21—The Gambler (Dr.)..... 948
June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393
July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967

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Feb. 3—Anarchical Attempt (Com.).....
Feb. 10—Toto, Door-Keeper (Com.).....
Feb. 10—Hunting Ducks (Sporting).....
Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

July 7—The Cook Came Back (Com.).....
July 9—The Widower's Widow (Com.-Dr.).....
July 9—Father's Bust (Com.).....
July 9—The Lost Messenger (Dr.).....
July 14—Father's Bust (Com.).....
July 14—The Widower's Widow (Com.).....
July 16—In Her Brother's Defense (Dr.).....
July 21—The Alibi Club (Com.).....
July 23—The New Clerk (Dr.).....

MILANO.

July 13—The Wolf's Prey (2 reels) (Dr.)....
July 20—The Triumph of Love (2 reels) (Dr.)..

NESTOR.

June 19—The Land of Might (Drama).....
June 21—Beneath Western Skies (Drama)....
June 24—The Dawn of Netta (Dr.).....
June 26—Reaping the Whirlwind (Dr.).....
June 28—Young Wild West Leading a Raid (Dr.)
July 1—When Hearts Are Trumps (Dr.).....
July 3—Hard Luck Bill (Com.).....
July 5—Young Wild West on the Border (Dr.)
July 8—The Flower of the Forest (Dr.).....
July 10—A Gentleman of Fortune (Dr.).....
July 12—Young Wild West Cornered By Apaches (Dr.).....
July 15—The Trifler (Dr.).....
July 17—Fur and Feathers (Com.).....
July 19—Young Wild West Trapping a Tricky Rustler (Dr.).....

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

POWERS.

June 26—The Helping Hand (Com.).....
July 3—The Coming Generation (Com.).....
July 5—Mates and Mis-mates (Dr.).....
July 10—Tangled (Com.).....
July 10—A Leap Year Delusion (Com.).....
July 12—Her Life's Story (Dr.).....
July 17—The Ransom (Com.).....
July 17—A Good Day's Work (Com.-Dr.).....
July 19—Her Life's Story (Dr.).....

RELIANCE.

June 15—Virginius (2 reels, Dr.).....
June 19—One Man's Love (Drama).....
June 22—The Forbidden Way (Drama).....
June 22—The Pelican (Edu.).....
June 26—Votes for Women (2 reels) (Dr.)....
June 29—Before the White Man Came (Dr.)....
July 3—A Man's Duty (Dr.).....
July 6—Rip Van Winkle (Dr.).....
July 10—Grandpa (Dr.).....
July 13—The Toy 'Phone (Dr.).....
July 17—At Cripple Creek (Dr.).....
July 20—Love Me, Love My Dog (Com.-Dr.)...
July 24—The True Love (Dr.).....
July 27—The Soldier Baby (Dr.).....

REPUBLIC.

June 11—Was He a Suffragette? (Com.).....
June 15—A Shadow of the Past (Dr.).....
June 18—The Serpent (Drama).....
June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.).....
July 22—The Octoroon's Sacrifice (Dr.).....
July 29—A House Top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....

REX.

June 23—The Voice of the Millions (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 27—The Weight of a Feather (Dr.).....
June 30—Looking Backward (Dr.).....
July 4—A Prophet Without Honor (Dr.).....
July 7—The Unknown Bride (Dr.).....
July 11—The Greater Love (Dr.).....
July 14—The Mother Heart (Dr.).....
July 18—The Hidden Light (Dr.).....
July 21—When Love Rules (Dr.).....

SOLAX.

June 28—The Call of the Rose (Dr.).....
July 3—Father and the Boys (Com.).....
July 5—Between Two Fires (Dr.).....
July 10—Winsome But Wise (Com.).....
July 12—Hotel Honeymoon (Com.).....
July 17—Slippery Jim (Dr.).....
July 19—The Four Flush Actor (Com.).....
July 24—Broken Oaths (Dr.).....
July 26—The Requital (Dr.).....

THANHOUSER.

July 5—Ma and Dad (Com.-Dr.).....
July 7—The Portrait of the Lady Anne (Dr.)..
July 9—Pa's Medicine (Com.-Dr.).....
July 9—The Hazers Hazed (Com.).....
July 12—Nursie and the Knight (Com.-Dr.)....
July 14—The Finger of Scorn (Dr.).....
July 16—Vengeance Is Mine (Dr.).....
July 19—The Ranchman and the Hungry Bird (Com.-Dr.).....
July 21—Only a Miller's Daughter (Dr.).....
July 23—The Portrait of Lady Anne (Dr.).....
July 26—The Merchant of Venice (Parts 1 and 2) (Dr.).....

VICTOR.

July 12—In Swift Waters (Dr.).....
July 19—The Players (Com.-Dr.).....

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May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
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Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

June 27—The School Teacher and the Waif (Com.-Dr.)
July 1—Man's Lust for Gold (Dr.)
July 4—One Round O'Brien (Com.)
July 4—Trying to Fool Uncle (Com.)
July 8—An Indian Summer (Dr.)
July 11—Man's Genesis (Com.)
July 15—The Speed Demon (Com.)
July 15—His Own Fault (Com.)
July 18—Heaven Avenges (Dr.)
July 22—The Sands of Dee (Dr.)
July 25—The Would-Be Shriner (Com.)
July 25—Willie Becomes an Artist (Com.)

CINES.

(G. Kleine.)

July 2—Jenkins Sneezes (Com.) 325
July 2—A Violin and a Pipe (Com.) 640
July 6—In Wrong (Com.) 975
July 9—The Gay Deceivers (Com.) 585
July 9—Leah Learns to Dance (Com.) 365
July 13—For Her Father's Sake (Dr.) 950
July 16—Disowned (Dr.) 1050
July 20—The Part the Servant Played (Com.-Dr.) 1000
July 23—A Daughter's Diplomacy (Com.-Dr.) 896
July 27—Too Many Sweethearts (Com.) 965

EDISON.

June 28—Master and Pupil (Dr.) 1000
June 29—The Father (Dr.) 1000
July 2—The Close of the American Revolution (Hist.) 1000
July 3—Partners for Life (Com.-Dr.) 1000
July 5—The Workman's Lesson (Dr.) 1000
July 6—How the Boys Fought the Indians (Com.) 700
July 6—An Intelligent Camera (Com.) 300
July 9—After Many Days (Dr.) 1000
July 10—The Artist's Joke (Com.) 1000
July 12—For Valour (Dr.) 1000
July 13—Picturesque Darjeeling, India (Sc.) 300
July 13—Madame de Mode (Com.) 700
July 16—Nerves and the Man (Dr.) 1000
July 17—Revenge is Sweet (Com.) 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.) 400
July 19—The Necklace of Crushed Rose Leaves (Dr.) 1000
July 20—The Little Artist from the Market (Dr.) 1000
July 23—The Sketch With the Thumb Print (Dr.) 1000
July 24—The Grouch (Com.-Dr.) 985
July 26—The Escape from Bondage (Dr.) 1000
July 27—The Relief of Lucknow (Hist.-Dr.) 1000

ESSANAY.

June 22—The Foreman's Cousin (Drama) 1000
June 25—Billy and the Butler (Com.-Dr.) 1000
June 27—A Guardian's Luck (Com.) 1000
June 28—Springing A Surprise (Com.) 1000
June 29—Broncho Billy and the Indian Maid (Dr.) 1000
July 2—On the Cactus Trail (W. Dr.) 1000
July 4—White Roses (Dr.) 1000
July 5—The Butterfly Net (Com.) 1000
July 6—Broncho Billy's Narrow Escape (Dr.) 1000
July 9—Signal Lights (Dr.) 1000
July 11—Pa Trubell's Troubles (Com.) 1000
July 12—Down Jayville Way (Com.) 1000
July 13—A Story of Montana (Dr.) 1000
July 16—The Smuggler's Daughter (Dr.) 1000
July 18—Cupid's Quartette (Com.) 1000
July 19—Hearts of Men (Dr.) 1000
July 20—A Wife of the Hills (Dr.) 1000
July 23—The Understudy (Com.-Dr.) 1000
July 25—Mr. Tibbs' Cinderella (Com.) 1000
July 26—Twins (Com.) 1000
July 27—A Moonshiner's Heart (Dr.) 1000

KALEM.

June 21—The Rube Detective (Comedy)
June 21—The Chauffeur's Dream (Comedy)
June 24—The Colonel's Escape (Dr.) 1000
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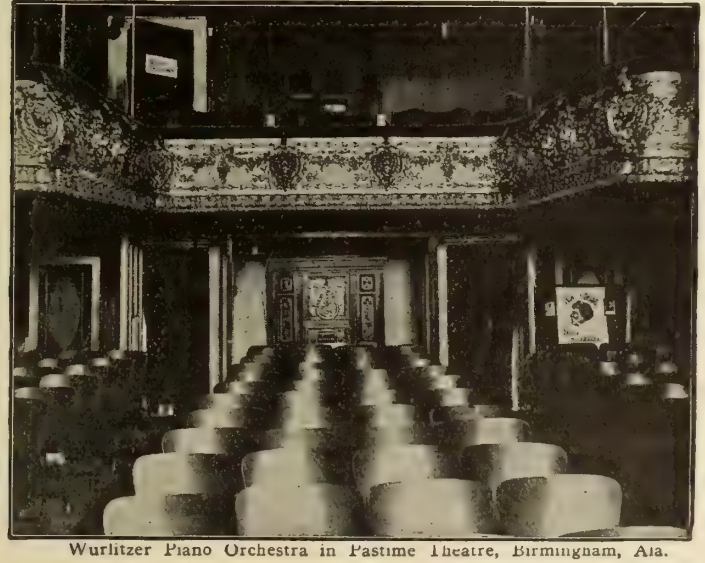

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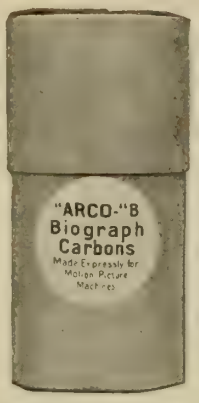

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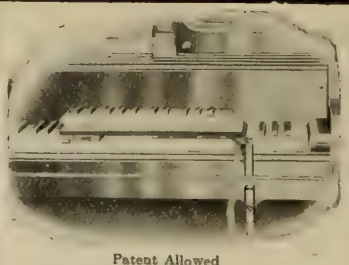

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The Greatest Programme ever shown,
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of local interest—it will make your theater prominent by showing a local feature film from time to time. Buy the "Junior Professional Outfit," with which you can make films better than some of the manufacturers are turning out. The complete outfit can be bought outright, with full instructions how to take, develop and print, my own patents, scores of highly satisfied customers.

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"AT CRIPPLE CREEK"

(2 reels) released Wednesday, July 17th. A story that is known all over the country. Special three and one-sheet posters.

RELIANCE

"LOVE ME, LOVE MY DOG." Released Saturday, July 20th. "THE TRUE LOVE." Released Wednesday, July 24th.
Coming releases: "The Soldier's Baby," Sat., July 27th; "Where There is Soap, There is Hope" (Comedy), Wed., July 31st; "The Wood Nymph," Sat., August. 3rd., "The Two Fathers," Wed., August 7th.
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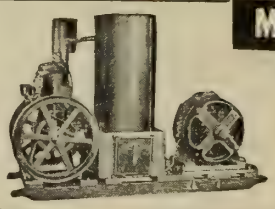

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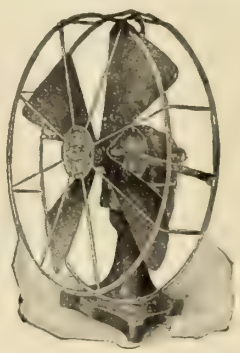
Through my Exchange Department I am prepared to make liberal allowance for your old machine in part payment on purchase price of new M. P. machine of any make.



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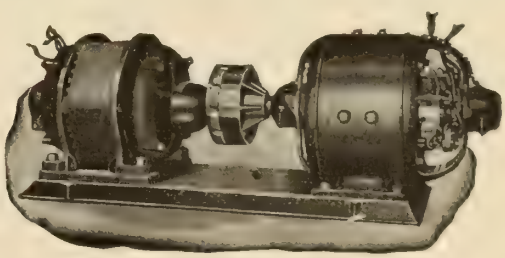

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It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

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H. & H. FILM SERVICE CO., R. 363, Monadnock Bldg., Chicago, Ill.

G.MÉLIÈS

"I STOLE THEM"

The String of Beads

Carl invites a stranger named Tom to play cards, who after losing, stakes a valuable string of beads. Carl recognizes them as a present he had made twenty years before to an old sweetheart and thus learns that Tom is her son and has stolen the family cash box. Carl hearing the pursuers on the trail of the thief hides Tom, and Mary entering, sees the beads. To save her son, Carl pleads guilty, but Tom, hearing his mother's voice, rushes out and confesses, just in time to save Carl from being lynched.

APPROX. 1000 FT.

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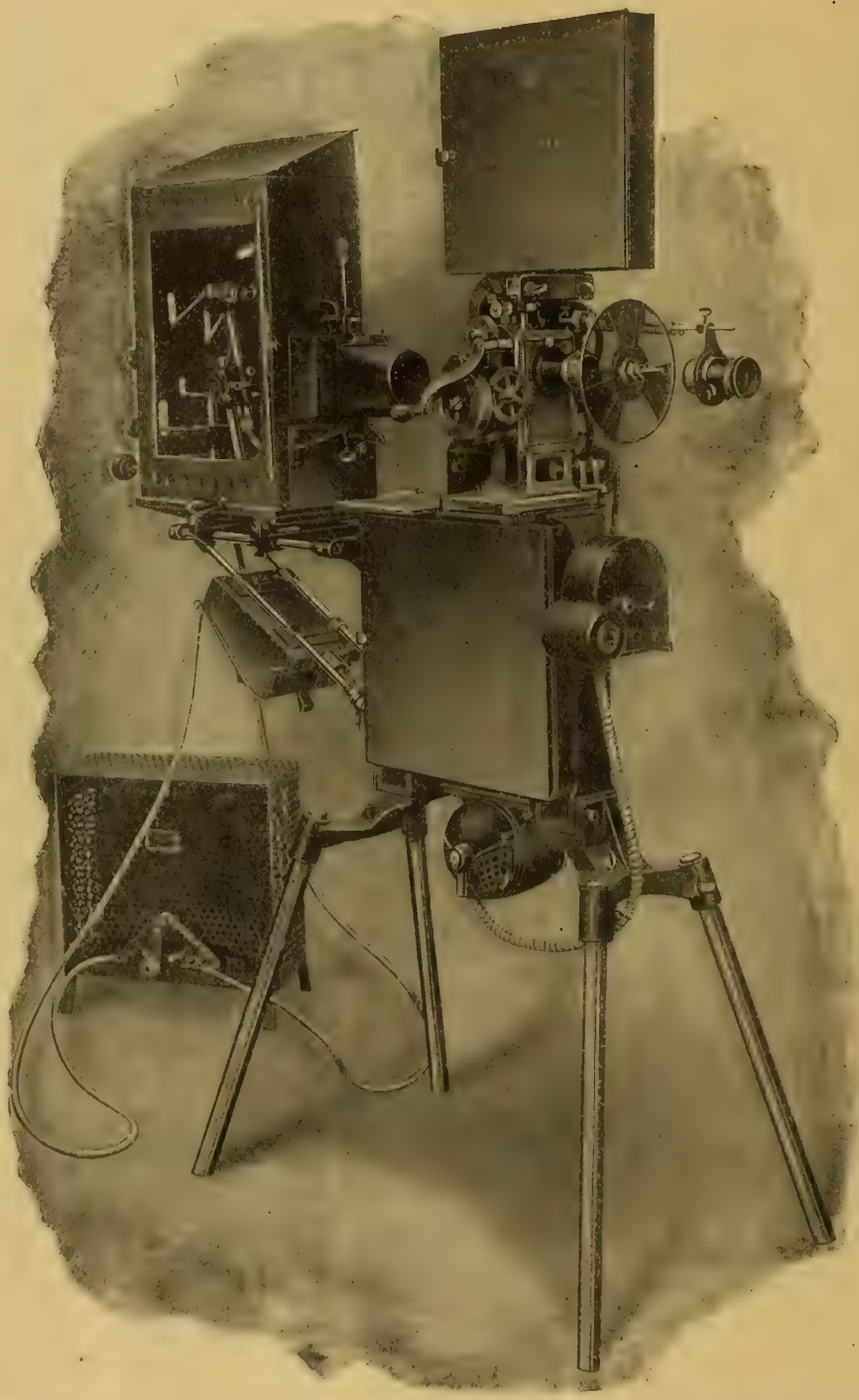
WITH MOTOR DRIVE



This, the latest product of POWER'S, is the only moving picture machine for use with motor drive, which has been approved by the National Board of Fire Underwriters; it has also been approved by the Department of Water Supply, Gas and Electricity, of New York City.

Variable speed motor can be furnished for alternating or direct current.

In our new 6A the mechanism and all superior features of our No. 6 are retained; and to them are added:

ARC LAMP

Will carry 100 amp., take carbon ¾″ in diameter, 6″ lower, 12″ upper.

LAMP HOUSE

Larger, more accessible, door each side and better ventilated.

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Made entirely of iron. Lower magazine built in to carry 14″ reel.

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This patented device, found only in POWER'S, overcomes the annoyance of losing film on lower sprocket. By its means, stopping to reset is eliminated. THE MACHINE RESETS LOWER LOOP AUTOMATICALLY WITHOUT STOPPING.

This not only acts as a safety device (making it unnecessary to open gate and film shields, thereby exposing film) but it also does away with the dark screen and broken picture forever.

These features are found only in Power's 6A, the modern moving picture machine. We are delivering NOW. Write for Catalogue G.

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CAREY PRESS, N. Y.

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Don Juan and Charles V," a Pathe Feature.

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THE THANHOUSER THREE-A-WEEK

TUESDAY, AUG. 27, "LUCILLE" in two reels

2 Kinds of One-Sheets, and a Three-Sheet

AT YOUR EXCHANGE

"LUCILLE"

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A De Luxe Adaptation of Owen Meredith's Poem

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SETTING THE NEW SUNDAY RELEASES?
THE LATEST:

RELEASED SUNDAY, JULY 28

"COUSINS"

Featuring the "Thanhouser Twins" Again

Another Delightful Comedy Drama In Which These 'Zactly-Alike Kids Perform Admirably. A Hot Weather "Hummer."

RELEASED TUESDAY, JULY 30

Treasure Trove

A New Way of "Salting" a Mine—Filling It With Your Own Gold So It Will Be "Discovered" by the Brother of the Poor Girl You Have Loved and Lost. An Unsuccessful Suitor's Manly Deed.

RELEASED FRIDAY, AUG. 2

A New Cure for Divorce

It's the Film Cure. See a Moving Picture In A Moving Picture. A Fine Novelty for the Heated Spell. It Boosts the Whole Picture Institution.

Thanhouser Co., New Rochelle, N. Y.

Send me FREE July Feature-frame. I am / I am not getting "The Thanhouser News."

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Charles Reade's Great Story

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company, Agents for U. S. and Canada

GETTING 2 2 A WEEK?

FOUR-A-WEEK ESSANAY

A WEEK OF UNUSUALLY ATTRACTIVE FILMS

Gripping Western Drama With G. M. Anderson | **Splendid Eastern Drama With Francis X. Bushman** | **2 Great Comedies With Essanay's Famous Fun-Makers**

Released Tuesday, July 23rd

"The Understudy"

A thoroughly interesting story of stage life as seen from the "inside." A little country girl saves an opening Broadway show from utter ruin by playing the "star" role at a moment's notice. Features one of the greatest "off-stage" scenes ever seen in films. Francis X. Bushman and Beverly Bayne in corking good characterizations!

Released Thursday, July 25th

"Mr. Tibbs' Cinderella"

The laughable quest of a shoe salesman who is always searching for affinities with dainty feet. He finally discovers "Cinderella," pursues her madly aboard the train and dreams of wedding chimes through the night, only to awaken and find she is a toothless and sour-visaged spinster! Poor Tibbs! This is a real comedy gem replete with funniest fun!

Released Friday, July 26th

"Twins"

The week's second joy-release! Hubby is cold and indifferent toward wifie. Wifie impersonates her twin-sister who is coming from the coast, captures hubby's heart and those of his gay friends and leads him on until he begins to hint elopements, etc. Then she reveals her identity and things begin to hum—especially for hubby! Great comedy, this!

Released Saturday, July 27th

"A Moonshiner's Heart"

The "moonshine" region with all its savagery and tradition, is an inexhaustible source of gripping plots. In this story of the hills Mr. G. M. Anderson is again presented in a character role such as only this great pantomimist can portray. Production, interpretation and photography worthy of the highest praise!

COMING SOON! **COMING SOON!**

ANOTHER ESSANAY FILM TRIUMPH!

"The Fall of Montezuma"

A Tale of Cortez' Conquest of Mexico.

(Three Reels)

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Certain discredited Exchanges are offering *"DUPES"* of our program in an effort to deceive you.

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Canadian Film Exchange.....32 Queens Street, East Toronto, Canada
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Lake Shore Film Exchange.....106 Prospect Avenue, Cleveland, Ohio
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Western Film Exchange.....15 West 10th Street, Kansas City, Mo.
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SUNDAY, Majestic, Thanhouser. MONDAY, American. Comet. TUESDAY, Gaumont, Majestic, Thanhouser. WEDNESDAY, American, Gaumont Weekly, Reliance, Solax. THURSDAY, American, Gaumont. FRIDAY, Lux, Solax, Thanhouser. SATURDAY, Great Northern, Comet, Reliance.

Address

133-135 WEST 44th STREET

NEW YORK

RELEASED FRIDAY, AUGUST 23d

"The EQUINE SPY"

TWO REELS

Featuring that famous horse with $20,000 annual earning capacity and whose owner refused offers of

$10,000

THE CRITICS SAY:

Miss M. J. MacDonald, Critic, writes:

This production is in two reels and is full of action, the scene of which is laid principally on the skirmish line. "Don," the wonderful performing horse, does all kinds of human tricks, even going so far as to bring a canteen of water to his master, who has been captured and imprisoned in an old tumble-down building by the Union soldiers. He also lights the bonfire, which attracts the attention of the comrades of his master, when the Confederate officer by whom he is ridden has been pursued and wounded.

The scene is particularly effective with the glaring red of the fire against the shadows of the moonlight. The film must commend itself to all lovers of a good horse, for "Don" is certainly a superb specimen.

Louis Reeves Harrison, Moving Picture World:

One of the finest of his kind is "Don," in the Solax play, "The Equine Spy"—he looks like an Arabian—and he does his part with a modest dignity that should cause matinee idols to sit up and take protracted notice. His supporters are among the finest to be seen in moving pictures, nearly all the principals of the Solax happy family taking part in the horse play.

The play was designed for the splendid horse, and it appears to have been brought into correct lines of construction. The work is satisfactory in all the many details that go to make up a complete photodrama, and the roles are admirably assumed. I know what the Solax Company can do. They work in harmony without losing individual values; work enthusiastically and impress their superior quality and fine organization upon whatever they attempt to interpret.

REGULAR FEATURES

RELEASED WEDNESDAY, JULY 31st

BOTTLES (SPLIT REEL)

A "regular fellow" goes to his club—has a "few" on the boys and then finds his way home—the best he could. Before he reaches his nest he finds a note in his pocket which warns him that his wife is unfaithful. The "regular fellow" raises cain with his wife, and while in the midst of it, "Buttons" comes breathlessly rushing in from the club and tells him "that he by mistake took Jones' coat." Funny, eh? On the same reel is

IMAGINATION

A woman imagines she swallowed her false teeth and is ready to undergo an operation, but her husband saves her.

RELEASED FRIDAY, AUGUST 2nd

BUDDY AND HIS DOG

Buddy is a newsboy. He finds a stray pup and takes care of it—even better than the folks take care of Buddy. When Buddy hears that the dog-catchers are about to shoot dogs without licenses, Buddy takes measures against the police and the dog catchers.

Solax Company

CONGRESS AVENUE
FLUSHING, - N. Y.

3 WESTERN "AMERICANS" EVERY WEEK

A CHEERFUL MESSAGE TO THE INDEPENDENT EXHIBITOR! GOOD "WESTERNS" INVARIABLY "PULL" AT THE BOX-OFFICE—YOU KNOW THAT'S TRUE IF YOU EVER NEGLECTED YOUR WEEKLY ALLOTMENT OF "WESTERNS"—AMERICAN "WESTERNS." REMEMBER—NO PROGRAM OF THREE OR MORE PICTURES IS COMPLETE WITHOUT AN OUT-OF-DOORS WESTERN —AND, THAT BEING THE CASE, SEE THAT YOU GET THE BEST—AND "BEST" IS JUST ANOTHER WAY OF SPELLING "AMERICAN."

"It Pays To Wait"

(Release Monday, July 29, 1912.)

A Smashing, Rollicking Good Western Comedy illustrating that old wag. Natural Situations backed by side-splitting pantomime and superfine photography. A picture, clean, healthy and simply overflowing with good-natured fun.

"The Fight At The Mill"

(Release Wednesday, July 31, 1912.)

A powerful Western, distinctly unusual among typical "Westerns" containing a beautiful story and a dashing Indian battle that will interest and instruct.

"A Life For A Kiss"

(Release Thursday, August 1, 1912.)

A magnificent subject, telling a pretty story. A fighting Western, full of gun-play, fine situations and splendid stretches of California mountains.

"The BATTLE-GROUND"

(Regular Release Monday, August 12.) TWO REELS.

An Emotional Masterpiece—A second "Camille" or "Madam X" for Splendid Dramatic Situations—A two-reel Feature of absorbing beauty, Intertwining Some Powerful Scenes in the Sanctuary of Great Mother Church with the Life of the Gutter in the slum districts of Chicago. Essentially a Problem-Play, dealing with the finest emotions of the Human Heart. Read Synopsis for this wonderful story.

"THE FALL OF BLACKHAWK"

(That Monster TWO-REEL HISTORICAL with Abraham Lincoln, Jefferson Davis, Zachary Taylor, and General Winfield Scott the central characters) is meeting with the Big success we predicted. A few States unsold, offering a splendid opportunity to Live State Rights Buyers.

FILM SUPPLY CO. OF AMERICA

American Film Mfg. Co. FIFTH FLOOR, ASHLAND BLOCK : : CHICAGO

THE BEST FOUR OUT OF FIFTY EUROPEAN FILMS FOR YOU, EVERY WEEK!

THE Universal Company's plans are world-wide in scope. They are not petty, not limited. The Universal object is to give you the best films on God's green footstool, no matter where they are made. We Americans don't possess all the brains and ingenuity in the world. Over in Europe at least fifty fine reels are produced every week. The Universal is now about to complete arrangements whereby the Universal can select the ***best four*** out of the ***fine fifty*** every week and make them part of the Universal program. The Universal is going to throw open the gates to European film makers, encourage them to bring their very best goods into the American market and give you a program that will set you wild with enthusiasm. If you care to participate in the benefits of this and other Big Things planned by the Universal, the thing to do is

"Demand That Universal Program"

MONDAY - - -	July 22—	Imp.....	Nestor..... Champion.
TUESDAY - - -	July 23—	Gem.....	Bison..... Eclair.
WEDNESDAY	July 24—	Powers.....	Nestor..... Animated Weekly.
THURSDAY - -	July 25—	Rex.....	Imp..... Eclair.
FRIDAY - - - -	July 26—	Victor.....	Powers..... Nestor.
SATURDAY -	July 27—	Bison.....	Imp..... Milano.
SUNDAY - - -	July 28—	Rex.....	Eclair

Universal Film Manufacturing Co. 1 Union Square New York

WEEK OF JULY 22nd

Demand Universal

IMP

"THE TRAITOR'S FATE."
Monday, July 22nd.

A pretty drama staged amid the splendors of California.

A thrilling story in which a man's jealousy gets the best of his better judgment. Her refusal to accept his offer of marriage incites him to a dastardly deed. His former loved one is rescued in the nick of time by her sweetheart.

"THE HEART OF A GYPSY."
Thursday, July 25th.

A child picture. Pathetic, yet not morbid. Founded on a beautiful theme in which the love of the forest and her gypsy sweetheart induce a pretty gypsy maid to refuse the reward of a comfortable home and genteel surroundings for a valiant deed.

"A CASE OF DYNAMITE."
Saturday, July 27th (Split).

A screamingly funny comedy. Not a scene without a laugh-getter. Each situation funnier than the other. A mischievous boy, an unsuspecting farmer and the pandemonium created by an alarming announcement on a valise form the nucleus of this mirth-provoking picture.

"LOVE'S DIARY."
Saturday, July 27th (Split).

This is a treat. A picture that could have been released by itself, but cut down to give you a crackerjack Saturday split. It's a fine comedy-drama. A brilliant story well staged and acted.

MILANO

"THE BLIND MAN'S SACRIFICE."
Two Reels.
Saturday, July 27th.

This is an exceptionally strong dramatic picture. The portrayal of Cav. G. De Liguoro, of Dante "Inferno" fame, of the part of the blind man; and his wonderful intuition, is most masterly. It is one of best releases from the studio that produced the world's most famous photoplays.

CHAMPION

"THE CALL OF THE WEST."
Monday, July 22nd.

A gripping story of the unconventional West with all its freedom of life and generosity of nature that makes a wholesome appeal to all lovers of the unconventional. Sympathetic and appealing.

GEM

"BREAD CAST UPON THE WATERS."
Tuesday, July 23rd.

A big-hearted musician who parts with his most beloved instrument to keep body and soul together. Though in dire distress his heart goes out to a little mite of a street arab. He gives him a home and his kind deed is later rewarded by the boy he had befriended. It's pleasingly pathetic.

VICTOR

"NOT LIKE OTHER GIRLS."
Two Reels.
Friday, July 26th.

An exceptionally clever story with an exceptionally clever company. Florence Lawrence plays the stellar role, assisted by Owen Moore and a very strong supporting organization. The story was especially written for Florence Lawrence, and gives her every opportunity of portraying her versatility. It's one of those lovable themes, dealing with the embezzlement of a ward's money, the retribution which followed, the sympathy of a frivilous seminary girl, and the spirit she showed when she knew that her money had been squandered.

REX

"THE HAND OF MYSTERY."
Thursday, July 25th.

An ingeniously clever picture in which a member of high society is accused of theft and the novel method employed to catch the culprit. It's an entirely new sort of thriller, splendidly produced.

"THROUGH MEMORY BLANK."
Sunday, July 28th.

A pretty tale of a righteous country maid and a brutal husband. A picture strong in it's moral, pathetic in the struggle to lead the husband to lead a Christian life, his brutality and the love created anew when her memory was a blank.

UNIVERSAL FILM MFG. CO., 1 Union Square, NEW YORK CITY

That Program

WEEK OF JULY 22nd

ECLAIR

"THE GOVERNOR'S DAUGHTER."
Tuesday, July 23rd.

Just at this time when the air is filled with politics this picture will make a big hit. It's a gripping story of how a clever young fellow routed a band of grafting politicians; and the best part of it all is that the love theme, so essential, has not been forgotten. It has been entwined just where it will prove most effective, most thrilling.

"THE DOUBLE CROSS."
Thursday, July 25th.

An entirely new style of comedy. Prettily produced and excellently acted. None of the hackneyed laugh-getters in this, but a real mirth-provoker. Just enough serio-comedy injected to make it an exceptionally striking release.

"THE LADY BARRISTER."
Sunday, July 28th (Split).

In which a jealous lawyer places his loved one, who is also an attorney, in an exceedingly ludicrous predicament. After explanations have been made he realizes his foolhardiness and finally secures her forgiveness.

"LIFE IN A BULGARIAN VILLAGE."
Sunday, July 28th (Split).

Types and customs of Bulgarian peasants, their simple vocations and their farm life, with close views of their festivals and recreations.

NESTOR

"THE RANCHMAN'S REMEDY."
Monday, July 22nd.

If there ever was a Western comedy that could hand you a laugh, and a big one at that, this is *the* one. Funny, why it's so funny that you'll simply scream with delight. One of those rip, roaring and racing Westerners chock full of mirth provoking situations.

"THE LITTLE MOONSHINER."
Wednesday, July 24th.

A romance of the South in which is entwined love, hatred and jealousy. Not a scene without a "punch" in it. It tells of the treachery of a rejected suitor for the hand of a pretty mountain lass, and his just punishment. Staged with the real Southern atmosphere and brilliantly produced.

"YOUNG WILD WEST'S PRAIRIE PURSUIT."
Friday, July 26th.

Another one of those hair-raising adventures of this dare-devil hero. Race after race occurs throughout the picture. Not a dull moment from start to finish. The calm and deliberate daring of this brilliant horseman is most thrillingly portrayed in this picture.

BISON

"THE LITTLE RANCHER."
Tuesday, July 23rd.

A Western Comedy-Drama with a moral. Drink with its aftermath, its ruinous effects, not so much on the drunkard as upon his family affords a gripping, thrilling theme upon which the picture is based. The human wreck, disowned by his family, shunned by his friends, though a derelict, is saved from death, at the hands of irate cowboys, by his son.

"THE WHITE SAVIOR."
Saturday, July 27th.

A picture of Indian life, in which a child's influence does much to bring about peace and happiness. It is taken amidst picturesque surroundings and most admirably acted.

POWERS

"BABY SHERLOCK."
Wednesday, July 24th (Split).

A child cleverly secures the restoration of a sum of money that has been stolen. The story is most charmingly interpreted amid beautiful rural surroundings. Just the kind of a release that will please the "kiddies."

"THE AMERICAN OLYMPIC VICTORS."
Wednesday, July 24th (Split).

A REEL SCOOP! Just when all America is talking about the boys who hoisted the red, white and blue more often than the ensign of any other nation of the world comes a release showing those very boys, in the very feats that they won glory and honor for their country. It's a big money-maker. Go after it strong. Every loyal American will want to see it.

"HIS MADONNA."
Friday, July 26th.

An artist disappointed in love paints a wonderful picture of a madonna and child. The girl he has loved and lost contracts an unhappy marriage and in despair wanders into the church where the picture hangs. In the portrait of the madonna she recognizes herself, and so by that means traces her artist lover and is happily reunited to him.

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What we say is within *reason*—ten of them—because the page is too short for the thousand that suggest themselves!

1. SARAH BERNHARDT has never in all her phenomenal career, achieved, and will never again equal or approach, the triumph she has attained in her latest and perhaps last Photo Pantomime.

"QUEEN ELIZABETH"

2. Without SARAH BERNHARDT the pathetic story of Queen Elizabeth's fatal, futile love would have been a sensational masterpiece.

3. WITH SARAH BERNHARDT it is an immortal epic of human frailty and futility.

4. The photographic perfection of the production makes the three reels that comprise it a series of moving paintings.

5. The English Government surrendered priceless documents, the original notes and orders of Queen Elizabeth, including the death warrant of Lord Essex, in signing which she signed her own, from the British Museum to provide the last convincing detail in a thrillingly realistic production, and the dresses, armor, furniture and buildings are faithful reproductions the originals of the Elizabethan period.

6. The enormous cost of production is too apparent to be mentioned.

7. The germ of genius and the throb and sob of humanity thrill throughout the film.

8. Artistically tinted and toned, the production can veritably and meritably be called a half mile of Rembrandt.

9. We have underestimated, rather than exaggerated, the importance and value of the production.

10. (All the reason in the world by itself.) Your state wants to see Bernhardt in her immortal portrayal of the passion and pathos of Queen Elizabeth. Now be sincere to yourself and form your own

CONCLUSION:

The memory of the Master Photoplay, "Queen Elizabeth," will live as long as the name of the original and the fame of her great interpreter, Sarah Bernhardt. To be less modest and more accurate, it will exert a great influence in perpetuating her fame and immortalizing her art.

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RELEASED WEDNESDAY, JULY 24th, 1912
LENGTH 436 FEET

A Visit to Lively Town

The awful experience of Si Barbour and Seth Jones, who take a day off to visit Lively Town. They get into many troubles and finally escape and hasten back to the Farm.

RELEASED WEDNESDAY, JULY 24th, 1912
LENGTH 599 FEET

THE TALKER

The horrible work of a veritable talking machine, Sarah Tripamer talks people to death. Milkmen, policemen, a blind man, a German band and all classes of inoffensive humanity collapse before her awful clatter. Finally she dislocates her jaw and then learns the mute sign language and is still talking with her fingers.

RELEASED THURSDAY, JULY 25th, 1912
LENGTH 1062 FEET

The Shepherd's Flute

Allan Steele, a mountain shepherd, all day plays on the flute, and improvises some weirdly beautiful romances. Ruth Winton, a society girl, is attracted by the music and, becoming acquainted, the boy and girl fall in love. Ruth is removed to the big city, and by her mother betrothed to an Earl. The boy goes in search of his sweetheart and is discovered by an impressario, who takes him to a society function. Ruth is there and, hearing a familiar air, rushes to the salon and throws herself into her lover's arms.

RELEASED FRIDAY, JULY 26th, 1912
LENGTH 1053 FEET

HIS VACATION

Bobby Burns gets an invitation to join a bunch of friends at Atlantic City. He tells his boss that his mother has met with an accident and gets a day off. The employer, however, gets wise and follows Bob, intending to fire him. On the beach he meets a lady who happens to be the chaperon of the girls of the party and, indulging in a flirtation, forgets all about Bob and his errand.

RELEASED SATURDAY, JULY 27th, 1912
LENGTH 1062 FEET

The Divine Solution

Jaunita was a happy little maid until she married Pedro Carillo; she had loved Manuel Garcia, but he was called away to carry arms for his country and Jaunita thought he did not care for her. Carillo turned out to be a drunkard, and all the little wife's treasures went for whiskey. One day Garcia returned and in an altercation with Pedro was wounded. The drunkard then tried to steal the golden challace from the church, but fell dead on the altar steps. Garcia offered his love to Jaunita and once more she was happy.

RELEASED MONDAY, JULY 29th, 1912

LENGTH 765 FEET

PUEBLO INDIANS, Albuquerque, N. M.

One of the most interesting educational pictures ever taken in the semi-Mexican atmosphere of this country. The Indians, being educated at the Government Schools, show great advancement in civilization.

LENGTH 293 FEET

A FARMER'S SON

A little burlesque on an old adage, in which is shown a youth, son of old farmer Simpkins, who, tired of farm work, is anxious to try his fortune in the big city. Dada one day finds Silas asleep at the stable door and orders him to get to work. The boy declares his intention to quit the Farm. All hands bid him good-bye and the old farmer "makes hay while the son shines."

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"WANTED—A SISTER" *Monday, July 22nd*

VERY DESIRABLE. A young fellow does the Sister act for his chum. They both get in trouble and have to help each other out. Something doing all the time.

"THE ADVENTURES OF THE THUMB PRINT"
Detective Chase *Tuesday, July 23rd*

A REGULAR NABBER. After a terrible struggle on top of a fast moving freight car, he makes the thief surrender. The action is exciting throughout.

"MARTHA'S REBELLION" *Wednesday, July 24th*

FULL OF SNAP AND SPUNK. A grouchy old brother bullyrags his sister. Martha comes right back at him and brings him to terms.

"THE BARRIER THAT WAS BURNED" *Friday, July 26th*

AMID THE SNOWS OF THE FAR NORTH. Rex Beach, the great writer, furnishes a thrilling plot for this drama, of life among the settlers of the Canadian Northwest.

"THE LIGHT OF ST. BERNARD" *Saturday, July 27th*

FAR OUT UPON THE WATERS it throws its great ray. The villainous wreckers are foiled in their desperate plot. A noble girl, who is keeper of the light is faithful to her trust and stands bravely at her post.

NEXT WEEK **NEXT WEEK**

"THE MIRACLE."—In ancient Bagdad. MONDAY, JULY 29th.
"A JUVENILE LOVE AFFAIR."—Childhood Days. TUESDAY, JULY 30th.
"THE ADVENTURE OF A RETIRED ARMY COLONEL." —Detective Chase. WEDNESDAY, JULY 31st.
"THE AWAKENING OF JONES."—Gay and sporty. FRIDAY, AUGUST 2nd.
"THE FATHERHOOD OF BUCK McGEE."—Diamond in the Rough. SATURDAY, AUGUST 3rd.

Special Vitagraph Feature Film
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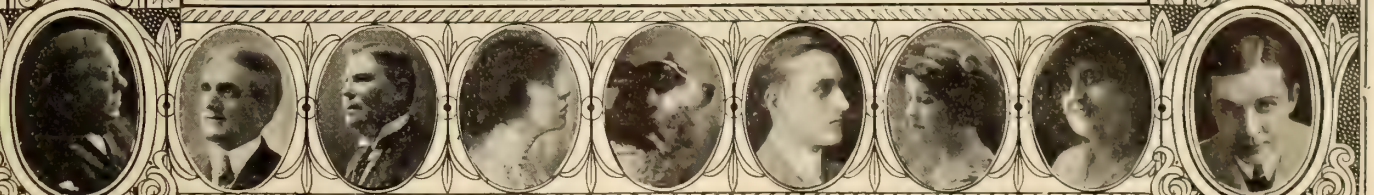

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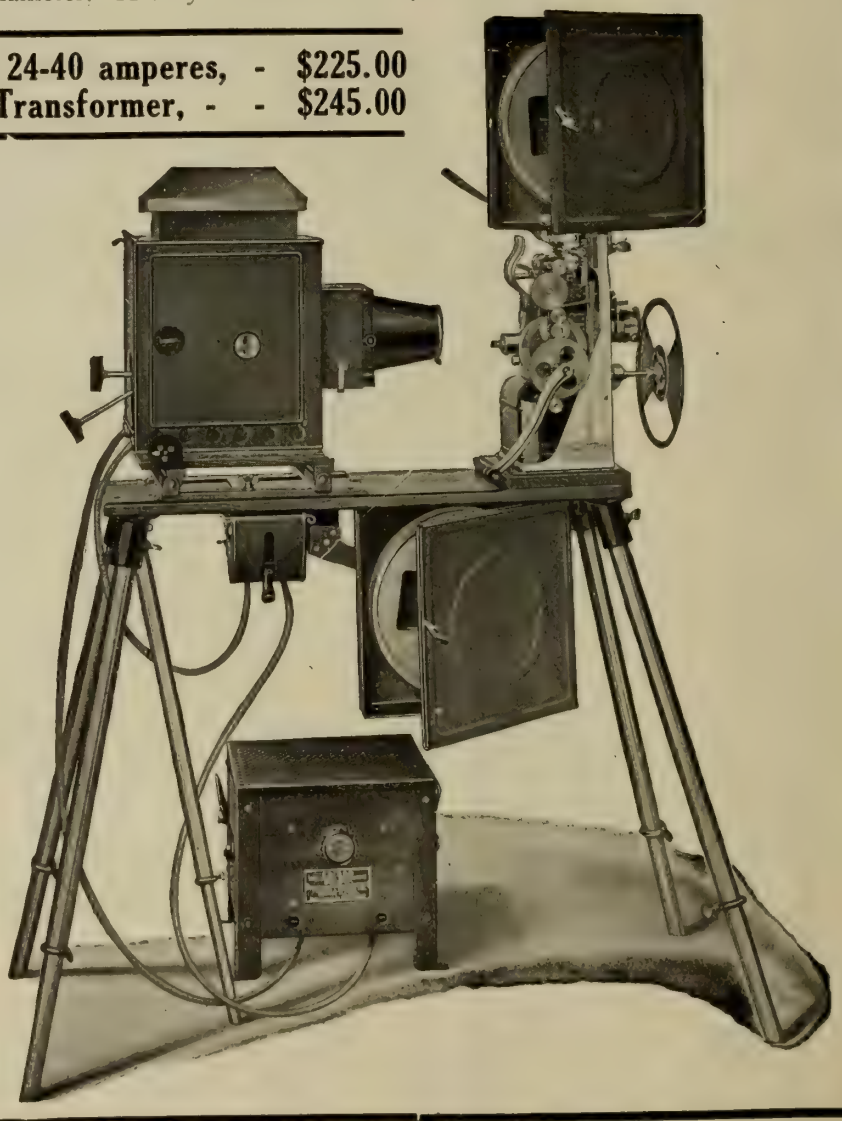

Current Edison Films

July 26—"The Escape from Bondage," by Bannister Merwin. Being the first story of "What Happened to Mary," produced in collaboration with "The Ladies' World." (This story appears in the August number.) 1,000 feet. Dramatic.

" 27—"The Relief of Lucknow." (The Indian Mutiny, 1857.) 1,000 feet. Historical-Drama.

" 30—"More Precious Than Gold." 1,000 feet. Dramatic.

" 31—"When She Was About Sixteen," by James Whitcomb Riley. 1,000 feet. Comedy.

Aug. 2—"The Lord and the Peasant," by Emmett Campbell Hall. 1,000 feet. Dramatic.

" 3—"Ninth International Red Cross Conference, Washington, D. C., May 7th to 16th, 1912." 700 feet. Descriptive.
"Mary Had a Little Lamb," illustrating the famous poem. 300 feet. Comedy.

" 6—"In His Father's Steps," by Bannister Merwin. 1,000 feet. Dramatic.

" 7—"Marjorie's Diamond Ring." 1,000 feet. Comedy.

" 9—"The Librarian," by Bannister Merwin. 980 feet. Dramatic.

" 10—"The City of Washington, the Capital of the United States." 960 feet. Scenic.

" 13—"A Dangerous Lesson," by B. C. Franders. 1,000 feet. Dramatic.

" 14—"Holding The Fort," by Bannister Merwin. 1,000 feet. Comedy.

" 16—"The Harbinger of Peace," by Robert Brower. 1,000 feet. Dramatic.

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July 30th

The Peculiar Nature of The White Man's Burden

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About 1000 Feet

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"KINGS of the FOREST"

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August 1st

Officer Murray

The thrilling story of how a policeman lost and rewon his star. One of the most thrilling feats ever photographed occurs in this picture. From the roof of a blazing building officer Murray is rescued with the aid of a steel workers' derrick. About 1,000 ft. A Great Feature.

August 2nd

The Wreck of the Vega

A dramatic educational subject showing how big wrecks are salvaged. See the divers, clammers, etc., and the great scene in which the huge ore boat is blown to atoms.

ON THE SAME REEL WITH

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Facts and Comments

WE HAVE received complaints from several exhibitors concerning an effort by a well-known and reputable manufacturer to promote the sale of a publication called the Wild West Weekly by means of dramatizing its stories on the moving picture screen. It seems to be an arrangement between the publication mentioned and the film maker. The paper, which is decorated in screeching colors, announces that "this story has been dramatized and can be seen in such and such a moving picture house." An announcement on the film proclaims the fact, that the original of the story may be had at the box office for the moderate price of five cents. Some years ago such an arrangement would have been considered as little less than treason to the motion picture by the real friends of cinematography, and, while it is bad even now, it need not excite more than our hearty but good-natured contempt. We think the exhibitors and the public will laugh it out of existence. Our powers of description fail utterly in any attempt to do justice to the blood-curdling scene depicted on the front cover of the Wild West Weekly, but we produce with due admiration the text, which adorns the first page. Here it is:

> The enraged greaser seized the flag and attempted to tear it down. "Stop that!" cried Arietta, springing from the doorway. "Leave the sneaking coyote to me, Et!" Young Wild West exclaimed.

Frankly speaking, we agree very much with one of our correspondents, who says: "Films of this kind are merely putting weapons in the hands of our adversaries." We cannot resist the temptation to quote this extract from the pertinent and well-written letter or another reader and friend: "If the Board of Censors passes such a film, then I think it is the duty of every mayor and of the police to prohibit the exhibition of such films as the laws in some states do not allow the books to be sold to anyone under the age of sixteen. Why should we, as exhibitors, be asked to show such films to our patrons?" We cannot understand why manufacturers will affront their own best patrons in this way. In view of much good work turned out by the offending company in the past we are inclined to regard this step as an error of judgment, induced perhaps by the recent hot wave. There is positively not an inch of room in modern cinematography for any films of this sort. We earnestly hope they will be stopped, and in the interest of the manufacturer not less than in the interest of the exhibitors.

* * *

WHEN the first national convention of organized exhibitors met at Cleveland just about a year ago, The Moving Picture World in commenting upon the importance of the event, stated its belief and hope, that the "time had come, when the voice of the exhibitor must be heard and heeded in the councils of the industry." Since then the persevering and intelligent efforts of capable organizers, aided to the utmost of its power by The Moving Picture World, have amply justified our belief and hope. For years the exhibitors have been the mere hewers of wood and drawers of water. They stood on the firing line, bearing the heat and burden of the day, gathering in the coins that made the wheels go round. When it came to being represented in the cinematographic parliament they were practically without a voice. "We are taxed but not represented," ran the just complaint and grievance of the exhibitor. That the exhibitor too often suffered from arbitrary methods and arrogant manners, there can be no doubt whatever. Lately we are happy to say individual manufacturers have made praiseworthy efforts to get in friendly touch with exhibitors, but there was a time when nobody seemed to realize that the exhibitor had other rights than the right of paying his bill in advance. In the distribution of power and responsibility within the field of cinematography the exhibitor was saddled with much of the responsibility, but had no power whatever. He it was whom the general public held responsible for the pictures. He had to stand the brunt of hostile criticism. He was in daily personal contact with the men and women who patronize motion pictures and keep the great new art alive. The acquisition of greater power by the exhibitor is for the ultimate benefit of the industry, and in the line of sound development.

*

It is reasonable to assume that the same wisdom which recognized the necessity and benefits of organization will prevail in the councils of the new organizations and will characterize their actions. We may justly claim to understand the needs and sentiments of exhibitors. For years The Moving Picture World has been honored by the confidence and friendship of thousands upon thousands of exhibitors. Its service and usefulness have been appreciated. Exhibitors realize with satisfaction that this paper is not given to dispensing silly twaddle or reprinting a weekly symposium of press clippings, but that it is a living force, taking an earnest and active part in the daily making of cinematographic history. They like its independence and its strong characteristic individuality. Of all papers devoted wholly or in part to motion pictures The Moving Picture World was the only one, which from the first, understood the needs and the trials of the exhibitor and pleaded in season and out of season for the recognition of the rights of the exhibitor.

*

It is, therefore, no idle phrase when we say that we are deeply and silicitously interested in the progress of the organized exhibitors, in their plans and policies; in fact, in everything which pertains to their welfare. We know that within the near future their influence will be felt in every department of the industry, and there is every reason to believe that this influence will be exerted for the general good of the industry. While the industry is distinctly divided into the three great branches of exhibiting, distributing and manufacturing, it is plain that these branches are interdependent. There must be intelligent and active co-operation between them. We confidently look toward the exhibitors to insure this intelligent and active co-operation. If exchanges and manufacturers have heretofore shown small disposition to pay a sympathetic and practical regard to the various and varying needs of the exhibitor, the latter is now in a position to

insist on greater consideration. If he uses his new-found powers toward that end and does so in a firm, but liberal, tolerant and courteous manner, he will not only make his position better and more secure, but he will benefit the entire industry.

The co-operation must have the one common object of an improvement in quality. A practical test will be the matter of feature films. The reign of the real feature film has just begun. So great is the demand for genuine features that exhibitors are often tempted to satisfy it with the exhibition of reels which are features in name only. These spurious feature reels may be had cheaply, but invariably do more harm than good. There is no blinking the fact that a real feature, consisting of two or more reels, costs a lot of extra money to produce. If exhibitors decline to share in this extra expense, manufacturers can hardly be blamed for being timid about planning great feature releases. If, on the other hand, exhibitors know how to get the extra expense out of their audiences, and leave a handsome profit for themselves, the production of first-class features will at once receive a new stimulus, and there will be enough features to go around. It seems to us that an increase in the price of admission on feature nights furnishes a simple solution of the problem. The public will be willing to pay a slight increase if the exhibitor knows how to put on the feature, how to advertise it and how to educate his public. It is quite possible that in some instances this process of education may be harder and more costly to the exhibitor than in others. On the whole, however, the public is very willing "to be shown." It is then a question whether the exhibitor will stand the "Missouri test." It all depends on the "How." A successful presentation, embodying the elements of music, lecture and effects, requires care, thought, experience and brains. It is, however, sure to pay. Let us never lose sight of the fact, that any deterioration of the pictures results in the surest and greatest damage to the exhibitor. An enlightened policy of self-interest should make the exhibitor the stanchest friend of quality, Quality implies time, money, skill, art, patience and other things of similar value. The good feature film should be welcome to every intelligent exhibitor, even at a slight advance in the rental. Most exhibitors, we think, will welcome that kind of a feature film, unless the extra cost is prohibitive.

* * *

ANYONE who has followed the newest trend of the motion picture with its frequent and pointed moral lesson will readily believe the story which an exhibitor in Alton, Ill., has been kind enough to send to The Moving Picture World. It appears from this story that a young man who had planned to commit a crime was so affected by a picture called "The Nipper's Lullaby" that he abandoned his evil intention and followed the light, which the picture had thrown into his heart. If a beautiful painting or an impressive ceremony or the words of an earnest speaker have power to affect the human will and turn it into a good direction, why not the motion picture, which, as a psychical force, far surpasses any other appeal to the heart or mind of man?

* * *

IN comparison with the lot of motion picture exhibitors in many of the European countries the moving picture men in our country are indeed reposing on a bed of roses. In Austria, Germany and Russia powerful influences are at work in a fierce campaign against the cinematograph. Lately the associated theatrical managers of the countries named have combined in an effort to cripple the development of the motion picture. Mighty agencies have been enlisted in their behalf, the first and foremost of which is the government itself. Men powerful in theatrical circles are sure to have friends at court, and, by invoking their aid, the enemies of the motion picture hope for victory. The means employed are simple enough. It is proposed to tax the motion picture theaters out of existence. There is a great variety of taxes, which may be imposed on public amusements merely by the edict of the police and without the consent of the legislative power. The result is that the exhibitors have banded together and are now fighting for their very lives. In order to influence public opinion against the motion picture reams of literature have been compiled and printed and circulated at the expense of the theater owners. The burden of all this literary invective against the motion picture is the claim that the cinematograph is not an art, but a mere mechanical invention. It is asserted that for this reason the cinematograph ought not to be permitted to interfere with the theaters, which are said to be the only true exponents of art. In several large cities the numbers of motion picture theaters have been reduced by one-half through excessive local taxation. From what we can learn in the cinematographic journals in these countries the exhibitors seem to be determined to fight back.

* * *

THERE are piano players who stop their work the very second the picture ends and sometimes quite a few seconds before it ends. Nothing irritates and provokes an audience more than this widespread habit. The exhibitor or manager is not always able to watch this most annoying and disturbing feature, but he owes it to himself and to his own audience to repress it sternly. If music is needful to accompany the pictures it is equally necessary to round them out in a pleasing and artistic fashion. Even in the big theaters the band plays until the last of the audience is gone. The picture needs the aid of the music to the last moment and a little beyond it. In the intermissions and while the show is getting ready music must take care of the audience. These suggestions are prompted by the desire of many exhibitors to impress upon the piano players the full extent of their duties. There is nothing more tiresome than a lazy man or woman at the piano in a moving picture theater.

* * *

THE studio wedding is at last being recognized as entirely feasible and as an altogether proper proceeding. At the time the first editorial on the subject appeared in this publication two years ago, setting forth the advisability of recording weddings by means of the motion picture, the scheme was considered possible, but rather visionary owing to the supposedly tremendous cost of negative production, projection machines, and all the various etceteras. The item of expense has been the "bugaboo" that has retarded camera weddings and has put the idea in the luxury class, available only to the wealthy. The rich will probably be the first to adopt the new scheme, but it is not necessary to be very rich to do so. There are many items of expense entering into the making of a motion picture drama that have no place in the filming of home events. There are no actors to hire; no costumes to rent or scenery to paint. Until such time as it pays to kinetograph weddings as a regular business the ceremony can be performed on a lawn, thus eliminating the expense of a studio and studio equipment. This brings the expense down to a mere matter of hiring a camera and cameraman for the small part of a day, and the cost of some raw stock and developing. Fifty cents a foot is an outside figure in such a case with a high average at forty cents. There are photograph galleries in the large cities that very blandly ask fifty dollars a dozen for cabinet photographs, and get it, every day.

Photodrama and the Child.

By Louis Reeves Harrison

LAUD as you may the power of the press or that of the pulpit, the newspaper leaves but a fleeting impression of baseball scores on the juvenile mind, and the platitudes of Mr. Preacherman fall on heedless ears if there is a boy in the congregation, whereas a spirited moving picture goes straight into the heart and soul of him. He is a born story-teller himself.

Study him at the age of four or five and observe how he dramatizes the trifling incidents of his limited environment. If he saws some of mama's spools in two and uses them for car-wheels on papa's cigar boxes, then builds a track of laths from Barnyard to Garden City, you will find him absorbed in the tragedies and comedies of his railroad system. If he whittles out platoons of peg soldiers and costumes them gaily from the wardrobe-room of his paint box, he will build a cannon out of an old faucet and mow them down relentlessly, reveling in the carnage of actual war.

Look him over! He is a wonder. Just as he stands he has in him the elements necessary to enter seriously upon every art, industry or occupation known to man. Circumstances specialize him, he becomes an editor or a politician, an educator or a grafter more or less, as his course is indicated for him by the complex influences brought to bear on his early life, but he remains a story lover and a story teller to the last of his days. He tells self-magnifying tales to every one who will listen or has to, cracks his worm-eaten jokes, and reaches his extreme development in the after-dinner speaker and "vodeveal" monologist at a moving picture show.

Every mature human being of intelligence is a novelist or dramatist by inheritance, only his faculties lack flavor —they are as dried peaches compared to those plucked ripe from the tree—and it is no easy matter to acquire full command of our varied means of self-expression. The spirit of adventure is never absent from him except in dull hours of drudgery, sorrow and sickness, and his sense of fiction enables him to enjoy or dread imaginary results from the whirl of events in which his existence is involved.

How about the little girl? Her sex has been "Orientalized" for so many centuries, maintained and belittled in a form of semi-slavery, that her natural powers have been rendered deficient by our assumption of superiority, but they are only dormant. It has always seemed to me that women are far more impressionable than men; that they become storehouses of impressions to be used in forming the mental structure of the generation to come, and that they are not only the creators of the race, but its upholders as well. We attempt to attach our little worlds by the achievement of our petty ambitions, but they draw our love and affection without effort by bettering our condition from childhood, by stimulating what is fine and clean in our natures, and by giving the world the best of themselves with no demand for recognition or praise in return. On their quality rests our own.

I have written child stories for adults which have been successfully produced in photodramatic form and I realize how difficult it is to penetrate the integument of a pure little child's heart with any thought that lacks clean, bright or beautiful purpose. If the intention is good little girls discern it with exquisite nicety, and they have an insight when social dramas are presented on the screen that would even stagger the mortal perverts who thrust the nastiness of their own minds on the public in order to cater to what they imagine to be a depraved taste among those who frequent the picture shows. That the noble art of the legitimate theater is now floundering in a sea of difficulties and financial distress is partially due to the low ideals of the powers in control. They shout aloud the platitude that "the drama must not preach," in apparent ignorance of the fact that the strongest plays are those that tell something of interest in a way that shows the working of temperament in human character and reach conclusions that provide it with vigorous action.

It is only a quibbler who explains that the dramatist should not be a writer of tracts, a quibbler who is already preaching to urge his own special pleading. We all know that. The play need not preach, but it may make our blood boil with indignation over injustice done those who contribute heavily to common happiness through self-denial, or inspire us with admiration for those who conquer the oppressor or attain other noble ends by force of grit and determination. When there is a sincere purpose behind a thrilling story it may reach the millions once stirred by "Uncle Tom's Cabin."

Author and producer are not the only determining factors in the New Art. I must include my friend, the exhibitor, he who has said so many nice things about me that it seems impolitic if not ungrateful for me to kick back in this way. Like the author, he is a toiler and a spinner—failure or success mean a great deal to him—and the verdict of the public is all in all to him. That verdict! How the small boys like the cowboy photoplays! How the children laugh at a very ordinary farce-comedy! All right for both if they are clean and go over so well as to amuse the entire audience. Fathers and mothers who provide the price of admission are entitled to consideration, and the warning of experience is that shows appealing entirely to the gallery call for plenty of paper in the body of the house. If plays of the so-called "Western" type suit all classes, stand out for quality, and I am with you. The American epic has yet to be written.

Frontier stories immediately gain spirit and dignity when they deal with the brilliant achievements which subdued our wilderness, and they become interesting to mature and primitive minds alike if relieved of the lawbreakers in fringed trousers, who lounge in barrooms and hold up stage coaches. The big and manly type of frontier life was not such sham as he is represented to be in photoplays doped out in the studios. His face was set against evil and fear was not in him. Instead of being an eternal victim of the lawless and the cruel, he exterminated *them*.

Our boys and girls are great absorbers of the picture plays, and I do not think that the average run is harmful, but there is plenty of room for improvement. Instead of letting them be released along mediocre lines, I am for making them strong, clean and fine enough for the betterment of the children and the consequent betterment of both producer and exhibitor. Give us historical plays that embody more history and less mush. Give us Western plays that depict the Western conqueror as he was, that he may thrill the whole world. Give us romance that is beautiful or reality that is inspiring, but please spare us the overdose of adaptation. The illustrious names of other days become false-faces in picture plays, good enough to scare puppies, but wearisome to old dogs, and they fool no one in the end.

Motion Picture Exhibitors' League

OF AMERICA

MICHIGAN EXHIBITORS' CONVENTION.

Three Days Session Held at Muskegon Which Ends in a Badger Fight—Officers and Delegates Elected.

IT cannot be said of the Exhibitors of Michigan that they are slow. A three days' convention was held at the town of Muskegon on July 9th, 10th and 11th, that was almost strenuous and finished with the traditional "Badger Fight," which was uproarious. A general good time was reported and much important business was transacted between shows.

Anticipating events several of the members arrived in Muskegon on the 8th, so, when Mr. Carl Ray went to the railroad station to meet President Neff at 8:55 o'clock Tuesday morning, he was well attended. The convention was called promptly at 11 o'clock at the Orpheum Theater by State President Peter J. Jeup, who made a brief address to the assembled members and then appointed these committees:

Committee on Credentials—Mr. Wm. Ullman, Detroit, chairman; Mr. August Kleist, Pontiac; Mr. M. J. Carroll, Jackson.

Committee on Constitution—Mr. B. L. Converse, Owosso; Mr. Fred Rumler, Detroit; Mr. H. F. Fowser, Lansing.

Committee on Reception—Mr. Carl Ray, Muskegon, chairman; Mr. H. R. Hillier, Grand Haven; Mr. Wm. Ullman, Detroit; Mr. Chas. Wentzel, Detroit; J. B. Towner, Jackson; Perry J. Coady, Muskegon.

An adjournment was taken until 3 o'clock in the afternoon and the members enjoyed an automobile ride in the meantime. At the afternoon session Mayor Harry A. Reitdyk, of Muskegon, addressed the meeting, speaking mostly upon the subject of educational pictures. The mayor's address was responded to by President Neff, who spoke at some length upon the future of the motion picture. He also pointed out the necessity of organization and the importance of the coming convention at Chicago. Mr. Neff's remarks created a decided impression.

Other addresses were heard after which the meeting adjourned for the day. In the evening the members were entertaind by a forty-piece band and high-class vaudeville.

Wednesday's Session.

Wednesday morning's meeting was called to order by President Jeup at 10 o'clock. Reports of the committees were heard and President Neff, of the National League, responded to a call for an address, speaking at length upon the necessity of organization and what could be accomplished. He told of the early struggles of the organization and of what had been accomplished in other states, making the claim that no other organization had grown so rapidly and had become so strong in so short a time as had the Motion Picture Exhibitors' League. Mr. Neff predicted a world organization if the growth continued at the present rate.

After the addresses the convention adopted a revised constitution and by-laws; adopted a resolution asking the legislature of the state of Michigan to provide for the appointment of a Board of Censors upon the motion of Treasurer Rieder, and arranged to put a state organizer in the field to enlist the cooperation of all motion picture exhibitors of the state.

Officers for the ensuing year were elected, as follows:

President—Mr. Carl Ray, Muskegon.
1st Vice-Pres.—Mr. B. L. Converse, Owosso.
2nd Vice-Pres.—J. J. Rieder, Jackson.
3rd Vice-Pres.—G. R. Durkins, Saginaw.
Secretary—W. Lester Levy, Detroit.
Treasurer—Mr. H. F. Fowser, Lansing.

After his election, Mr. Carl Ray was called to the chair to assume his official duties during the convention.

Mr. B. L. Converse, Owosso, was elected National Vice-President.

The following members were elected delegates to attend the Chicago Convention: Carl Ray, Muskegon; Peter J. Jeup, Detroit; W. J. Carroll, Jackson. Alternates: A. L. Brown, Lansing; G. C. Nichols, Grand Rapids; R. P. Leahy, Bay City.

The next convention was set for July 8th and 9th, 1913, and Saginaw was selected as the place of meeting after a spirited contest with Jackson and Bay City in which Saginaw won by a margin of one vote.

Prominent among the members were, B. L. Converse, Owosso, Mich., who is a very able talker and a hard worker in the interest of the League; W. L. Levy, state secretary, Detroit, Mich., was at his post always smiling and ready to assist in making the convention a grand success, which it was; Wm. Ullman, National vice-president from Michigan, is always distributing encouragement and ready to assist any way possible; F. N. Harris, Amuse Theater, Hart, Mich.; W. J. Connell, Bon Ton Theater, Jackson; J. B. Towner, Ideal Theater, Jackson, Mich.; J. S. Wentzel, Monarch Theater and Olympic Theater, Detroit; August Kleist, Eagle Theater, Pontiac; Fred Rumler, Warren Theater, Detroit; J. A. Pawley, Scenic Theater, Saginaw; H. F. Fowser, Vaudette and Boneta Theaters, Lansing; Harry S. Hillier, Temple Theater, Grand Haven; George McArthur, Royal Theater, Windsor, Ont.; P. J. Coady, Princess Theater, Muskegon; C. A. Anderson, Hermosa Theater, Chicago, Ill.

Mr. Anderson is first vice-president of the Illinois League, and one of Chicago's most earnest representatives who was the first to call the Chicago exhibitors together in a meeting. He is enthusiastic over the coming convention at Chicago and predicts a large gathering. He is a splendid mixer and is doing fine work for Chicago. He seems to never tire of telling of the grand time the Exhibitors will have at the big Chicago National Convention.

The newly elected officers are enthusiastic and are starting with the determination of showing the rest of the states how strong Michigan will be within the next few months.

Mr. Carl Ray, the newly elected president, owns four theaters in Muskegon; there is only one other theater in the city. Mr. Converse, elected 1st vice-president, is full of enthusiasm, good council and the right man in the right place. The delegate, Mr. Carroll, of Jackson, is an untiring worker in the interest of the League. Peter J. Jeup, who has served his term for one year was renominated, but declined the nomination. Mr. Jeup, at the Orpheum Theater, was presented by the League with a beautiful diamond ring in token of the high esteem in which he is held by the League of Michigan. The presentation speech was made by Mr. Neff. Mr. Jeup was pleased to receive the present and was very much surprised as it was kept a secret from him until Mr. Neff presented it.

A badger fight was pulled off in the convention hall at the Orpheum Theater after the regular performance Wednesday evening. Peter Jeup was master of ceremonies and Mr. Hans A. Abt, of Detroit, referee. Large sums of money were wagered on the fight. Mr. Abt was amply protected against any possibility of the badger biting him. He was so nervous when he pulled the string, however, that the Badger was thrown almost over the footlights and was badly broken. The dog was declared the winner while Mr. Abt ran hurriedly behind the scenery to keep out of the way of the contestants.

There was a short session on Thursday which wound up in an automobile ride, a sail and a banquet, which ended the most successful convention Michigan Exhibitors ever held.

THE TOLEDO CONVENTION.

Seventh Convention of the Motion Picture Exhibitors' League of Ohio, Held at Toledo.

By Jas. S. McQuade.

THE opening session of the Exhibitors' League of Ohio, Toledo local, was held at the Zenobia Theater, on Tuesday, July 16, at 11:30 A. M. It seemed as if the sweltering hot wave, prevailing over the Middle West, had favored the meeting by withdrawing in the face of a cool, invigorating breeze from the northland; for light summer garments felt a little there and many had been obliged to skirmish for discarded blankets the preceding night, with a surprise that was akin to astonishment.

One might expect, under the circumstances, that Toledo exhibitors and members of the league—there are forty-five of the latter in the Maumee city—would have recognized the benign favor of the weather god and hastened to show their appreciation by turning out en masse to welcome brother members and their wives, who had set out from distant points, when the sun was blistering, to assist in making the meeting a typical Ohio success. Reflecting on the enthusiasm displayed by Toledo representatives at the Dayton convention, when they worked hard for, and gained, the coveted honor of the succeeding state meeting, one could scarcely expect that their fervency would have oozed out in the short period of a protracted spring.

But it did; for there were only two local members of the League present when M. A. Neff, the national president, opened the convention! Will C. Bettis and Julius Levy were the only Spartans at the bridge; and, from all I can gather, Mr. Bettis has worked hard to make the Toledo gathering a notable success.

I have talked to a few Toledo exhibitors, in the brief time given me, with the object of solving the puzzling problem and, strange to say, these few have expressed astonishment over the matter; but none could enlighten me. The only considerate solution possible, therefore, is to assume that every man expected his neighbor to attend and remained absent himself, with the result as already given.

President Neff opened the meeting by calling the roll of state officers. He then appointed temporary committees on grievances, credentials and legislation, instructing them to make reports at the closed session on Wednesday. Mr. Neff then announced that a revision of the national constitution and by-laws was to be considered by the national officers, the changes to be made effective at the second national convention held in Chicago.

President Neff next outlined the growth of the League and the work done in Ohio. Starting originally with ten exhibitors, the organization has now a membership of 500 in the state, he declared. He emphasized the fact that all matters brought before the state league, in the interests of exhibitors, had been either adjusted satisfactorily or were being considered favorably.

Mr. Neff pointed out the necessity for energy, ability and honesty of purpose in carrying on the work of the organization and of the exhibitor. "You must believe in your business," he said with fine spirit. "If your hearts are not in the work, you may expect only failure. Desperate effort and untiring work must be made and done to make the organization the success that it should be."

A solid front for Sunday opening of picture theaters in Ohio was invited. A state censor board for pictures and for the examination of operators should receive the early consideration of members, Mr. Neff suggested. Resolutions on these matters were recommended to be framed and afterwards taken up at the Chicago national convention.

While exhibitors claimed their rights they should not forget the rights of the manufacturers and exchanges. The wise course is to ask nothing unreasonable, but to act wisely, honestly and fearlessly.

Mr. Neff then referred cheerfully to the newly made organizations in New York and New Jersey. He paid a compliment to the MOVING PICTURE WORLD for the kind assistance and help rendered during his labors in the East. He was glad to announce that the New York and New Jersey organizations were working organizations and not "paper" affairs. With all the work of organization done during the year the cost was scarcely 25 cents per capita, per year, to the fund, Mr. Neff announced.

The meeting was then adjourned until the afternoon, when Congressman James M. Cox, Democratic candidate for governor of Ohio, made a speech, treating of moving pictures specially, which bristled with many pithy sentences. Its substance was as follows:

The moving picture is one of the most important utilities of our generation. It has conclusively proved to be a strong moral force in our civilization. The speaker never attended a moving picture presentation without getting a glimpse of something that did him good.

Referring to the wonderful headway made by the moving picture in Boston, the hub of culture, Mr. Cox said, "If it has percolated through the brains of the citizens of Boston, there must be something to it. I hope to see the day when there will be a moving picture apparatus in every school house in the land," he continued.

"I hope you will, within the next five years, have the undivided support of the citizens of this state. The moving picture comes within the limits of the working man's pocket book, and when you give pictures of a high moral standard, on Sundays, you will have as large a following as the churches.

"If it ever comes within my purview, I will favor a state board of censorship, composed of men who will give the work a common sense view. Jane Addams said in Chicago that when there were plenty of play grounds and moving picture presentations, there was, as a sequence, a small percentage of moral delinquency.

"Government reports for the district of Colorado and Wyoming show that the consumption of beer and cigarettes has declined since the advent of the moving picture.

"The medical profession have been seeking for generations the best methods of sanitary precaution. The moving picture has solved the problem, and the profession recognize it as one of the two great publicity forces of the nation. Medical experts of Germany are tracing the movements of food through the stomach and intestines by moving pictures, which will later be exhibited to the public.

"The Federal government has taken cognizance of all the processes of the moving picture and the educational department has published a book concerning it.

"Thirty-five per cent. of the patrons of moving picture theaters are under fifteen years of age, and grown people spend one-fourth of the time in picture theaters that children do in the public schools."

At the close of the speech of Mr. Cox the meeting was adjourned until Wednesday morning at 10:30, and it was announced that a moonlight ride on Lake Erie would be made at 8:30 P. M. This feature of the program was hugely enjoyed by the visitors, and Will C. Bettis was warmly thanked for the arrangements.

The address of welcome by the Hon. Brand Whitlock, Mayor of Toledo, was delivered at the opening of the morning session, on Wednesday. Intervening duties had prevented him from doing so on Tuesday. He was introduced by Will C. Bettis, of the Colonial Theater, as a great friend of the moving picture.

His welcome, the mayor declared, was a pleasure not only in his official capacity, but personally. He has been exceedingly interested in the progress and development of the moving picture business for some time, and one of the first problems which confronted him, in the early years of his administration, were the cheap vaudeville theaters, with admissions of 10, 20 and 30 cents. The moving picture theaters solved the problem for him.

His concern is that exhibitors shall realize fully their responsibilities to the public. Humanity is lazy and dislikes to think; few indeed know how to think, and, therefore, people seek knowledge or entertainment through the eye. It is, therefore very important that moving pictures shall not convey false impressions of life to the young, so that they shall not be disappointed when they confront realities. The dime novel and the impressionistic false picture must be kept from youth. Exhibitors, therefore, have great responsibilities and they should see to it that pictures which give right and sane views of life shall be selected for exhibition.

The meeting was next addressed by Mrs. Sherwood, of Toledo, the able advocate of women's suffrage, by permission of President Neff. Mrs. Sherwood lauded the moving picture and held that women are its friends. Women and pictures are two of the great influences now working hand in hand for a better civilization, is the opinion of Mrs. Sherwood. While the convention could not pass a resolution such as was outlined by the speaker, owing to infringement on the constitution of the organization, on a show of hands it was apparent that Ohio exhibitors are strongly in favor of votes for women. Why not?

Following the last speech, the members were requested to go outside and have a moving picture taken of them, marching two abreast. I understand that a Gaumont camera man was on the job. The convention afterwards went into executive session, until dismissed for lunch.

The delegates to the Chicago national convention, for the State of Ohio, are as follows: Cleveland, F. M. Kenney and Edward Kohl; Dayton, Clem Kerr and Val Rayburg; Columbus, Max Stearn and J. A. Maddox; Toledo, Will C. Bettis and Chas. Nasse. The Cincinnati delegates have not yet been chosen.

From all accounts, Ohio will send a crowd of exhibitors to the Windy City in August. Indeed, the attendance from outside cities at the Toledo meeting was reduced materially by the nearness of the national convention.

Among the visiting exhibitors present were: Mr. and Mrs. O. B. Weaver, Dayton; J. J. Huss (Secretary Ohio League) and wife; Mr. and Mrs. F. L. Emmert, Mr. and Mrs. E. J. Lehman, and Mr. and Mrs. L. Emmert, all of Cincinnati; Mr. and Mrs. F. E. Simmons and daughter, and Mrs. Louise Schmitz, of Cleveland; Mr. and Mrs. B. E. Heslet, Clyde, O.; Mr. and Mrs. J. D. Kessler, with son Irvine and Miss Nettie Wall, Sandusky, O.; Mr. and Mrs. Clem Kerr and son Kenneth L., and Mr. and Mrs. Val. Rayburg, Dayton, O.; M. A. Neff, national president and president Ohio League; F. A. Bott, Wm. C. Kitt, Chas. Sternberg and Fred Schottsmillar, all of Cincinnati; J. J. Rieder, treasurer National League, Jackson, Mich.; J. A. Maddox, president Columbus local; A. Levy, Josiah Slimm, Ernst Schwartz, Harry A. Ross, Geo. W. Heinbuch, Frank Kenney, Ed. Kohl, Sam Lustig and Chas. Schroeder, all of Cleveland; Wm. J. Sweeney, treasurer National League, Chicago; J. H. Broomhall, Hamilton, second vice-president Ohio League; D. A. Schaefer, Findlay, O.; W. A. Pittis, first vice-president Ohio League, Conneaut; Mr. and Mrs. H. E. Mickey, Fostoria, O., and S. E. Morris, president Cleveland Local.

Representing machine and supply houses, etc., were: Fred A. Clark, "Motiograph," Chicago; F. W. Swett and H. B. Coles, Nicholas Power Co., New York; J. E. Robin and wife, "Simplex," New York; Herbert Griffin, the "Standard," New York; H. Charnas, manager Warner's Features, Cleveland, O.; E. H. Klinck, manager Seneca Feature Film Co., Toledo, H. W. Eddy and W. A. Page, representing the Indemnity Exchange Fire and Liability Insurance Co., of Chicago and St. Louis; Mr. and Mrs. F. C. Lewis, Wisconsin Seating Co.; London, Wis., and J. G. Carlson, American Seating Co., Chicago.

A CALL TO NEW YORK STATE EXHIBITORS.

President Sam H. Trigger and Secretary Rosenthal will devote the entire week beginning Monday, July 22d, to the work of strengthening the Motion Picture Exhibitors' League of the State of New York, by visiting six of the important cities of the State and organizing locals. Later other sections will be visited until the entire State is thoroughly organized.

"We cannot impress upon you, Mr. Exhibitor, too strongly the importance of your helping us along with this work. Your welfare is our welfare, your enemies are our enemies; single-handed none of us are strong enough to combat the forces which are actively and constantly working for our undoing. It is only by a united effort on the part of every exhibitor, large or small, in the entire State, that even a particle of justice can be secured for us who have made the motion picture business our lifework.

"Important legislation will be introduced at the next session of the State Legislature vitally affecting our mutual interests, perhaps our very existence. Are you willing to stand idly by and permit our foes to carry the day, or will you use that intelligence which you must surely possess to be a successful exhibitor, and see the wisdom of joining with your fellow exhibitors throughout the State, and present a solid front to the foe when the time for battle arrives?

H. W. Rosenthal, Secretary New York State League.

"The itinerary for the week will be as follows:

Monday, July 22, Utica.
Tuesday, July 23, Syracuse.
Wednesday, July 24, Rochester.
Thursday, July 25, Buffalo.
Friday, July 26, Elmira.
Saturday, July 27, Binghamton.

"The local conventions will be held in the forenoons, so as not to interfere with business. All exhibitors in these cities and adjoining territory are urgently requested to attend. I will notify you of the place of meeting. If you fail to receive such notice it will be because we have not your name on our list, so kindly get in touch with some fellow exhibitor in your territory and get the particulars.

"Trusting to meet you all, I remain,

"Sincerely yours,

"H. W. ROSENTHAL,
"Secretary."

NEW JERSEY EXHIBITORS' SECOND SESSION.

A Spirited Meeting of Earnest Men, At Which New Members Are Enrolled and a Minister "Starts Something."

The New Jersey State League of Exhibitors held its second meeting at Naegli's Hotel, in Hoboken, on Wednesday, July 17. The session was well attended and new members from some of the various cities in the State were enrolled. Fred Ruleman, of Trenton, the State treasurer, was the star recruiter. In the interim between the first and second meetings he had organized the Trenton exhibitors into a local and presented their application for membership as a body. Besides that he had made two trips through the south of Jersey spreading the gospel of organization. He is a bear. As special guests of the association there were present Mr. Samuel Trigger, president of the New York State and City Exhibitors' Leagues, Mr. Sidney Ascher, national vice-president from the State of New York, and Mr. R. C. Whitten, sergeant-at-arms of the New York local. Addresses were made, among others, by Mr. Trigger and Mr. Ascher.

Mr. Ascher related his experiences in trying to interest the clergy and civic dignities in motion pictures, and told of his efforts to induce them to attend meetings of the exhibitors. He dwelt at length upon the indifferent success he had had with Canon Chase, of Brooklyn, in this respect, as well as with some other well-known divines. The attitude of the clergy had been pretty well discussed when a clean, studious looking stranger arose and asked the attention of those assembled. He introduced himself as an exhibitor of motion pictures, but not in the accepted sense. He said that he had often exhibited motion pictures for the children and congregation of the Olivet Baptist Church, Philadelphia, of which church he was until recently the pastor. He came over from Philadelphia to attend the meeting, and to deplore the fact that so great an institution as the motion picture industry should have so long been working at odds with the church. There was one question, he said, that had never been answered to his satisfaction and in concluding he put that question, which was: "Why do the motion picture men antagonize the clergy?"

If he had touched a match to a sun-baked hay-stack he could not have gotten a quicker flame. Men were on their feet in an instant to tell him that it was the clergy that first threw down the gauntlet. It was explained to him that a few of his calling were self-advertisers and condemned the whole exhibiting business for the acts of a certain few who might be individually unscrupulous. It was pointed out that it is no more fair to condemn all exhibitors for the acts of the few than it would be to condemn the clergy as a whole for the actions of, for instance, such a man as the late Rev. Clarence V. Richeson, who was recently executed in Boston. The pastor held to his point very well for a while, but being submerged with overwhelming first-hand evidence he sank gracefully to his chair with a smile that showed his heart is in the right place, and that he is not like Oliver Goldsmith's schoolmaster who "e'en though vanquished he could argue still." The dominie admitted that the question had been answered to his full satisfaction, and made himself quite popular with the men through his rare good nature.

Arrangements for the New Jersey delegation to the Chicago convention were placed in the hands of Mr. L. Blumenthal, the national vice-president from New Jersey. He will arrange for the New Jersey men to make the trip in a body with the New York men. It is possible by this plan for the metropolitan exhibitors to charter a car of their own and have a royal good time on the way. The Chicago trip is a vacation that every exhibitor owes to himself. The Chicago exhibitors and manufacturers can be depended upon to show every visitor a royal good time, and one long to be remembered. It should be borne in mind that any exhibitor is welcome at the Chicago convention whether elected as a delegate or not. New Jersey exhibitors who intend to make the trip should communicate with their national vice-president, Mr. L. Blumenthal, 30 Union Square, New York. Notice of convention arrangements will appear in the World as soon as they have been perfected.

DON'T FORGET THE MISSOURI CONVENTION.

President George H. Wiley, of the Missouri State Exhibitors' League, desires to refresh the memories of Missouri Exhibitors as to the date and place of the Missouri State Convention. There are new developments in the motion picture business that demand the attention of every exhibitor in Missouri whether a member of the League or not.

There are 450 exhibitors in Missouri and it is expected that fully half of them will attend the convention, which will be held in the Sexton Hotel, Kansas City, Mo., on July 30 and 31. The opening sessions will be called to order at 10 o'clock Tuesday morning and the meeting will close with a banquet at the Sexton Hotel.

Arrangements for the entertainment of the members and visitors are in charge of F. C. Reynolds, president of the Kansas City Local, and no effort will be spared to make the stay of the exhibitors in Kansas City a pleasant one.

ENTHUSIASTIC NEW YORK MEETING.

This matter of organization is getting to be a great movement. It has impetus now that it never had before. The exhibition business to-day represents a survival of the fittest. A few years ago the business was constantly changing. No man could be actually considered as a permanent exhibitor. With the passing of the first blush of fabulous prosperity the weak ones dropped off and the strong ones remained, so that now the exhibition business may be considered as fairly well settled. Having arrived at this stage of being, it is time for exhibitors to accomplish something in the way of permanent value.

The meeting of the New York Exhibitors' League on July 18 at the Union Square Hotel bore strong evidence of permanence. It was one of the best meetings in a long while. The spirit of independence and sinew pervaded and the men were enthusiastic and militant. Something is going to come of this. It means that the time is ripe for the exhibitor to take his place as a power and not as a scapegoat. It needed only the magic touch of a man like M. A. Neff, the National president of exhibitors, to bring all sections into a component whole. No such favorable condition ever existed before and the various states are responding nobly. There can be only one outcome of such a state of affairs. It means that the exhibitor is going to be the dominating force in the motion picture business.

The New York meeting was dynamic. There were forceful speeches that went right home to the listeners. It is a pity that all the enemies of the picture were not present to hear the high-minded opinions and aspirations of the men and women assembled. It was a meeting to be proud of. The first outside speaker was Mr. Len Spencer, whose forceful personality was injected into his timely remarks and analysis of the present status of the exhibitor. He was followed by Mrs. H. W. Arthur, president of the Progressive Mothers' Association of New York. Mrs. Arthur is well known for her oratorical abilities and common sense. She possesses the power to fire men's hearts with hope and courage, and her co-operation is highly valued by the members. There was an address by Mrs. Whaley, of the National Board of Censorship, which was altogether sensible and broad-minded regarding the matter of children and Sunday opening. Many of the rank and file were called upon and those who spoke left an impression of moral sincerity that promises well for the cause.

The Nestor Film Company was denounced for its arrangement with the Frank Tousey Publishing Company whereby the Nestor Company is to manufacture motion pictures based upon the dime novels published by the Tousey Company, which dime novels they think will be offered for sale by exhibitors simultaneously with the showing of the pictures. The proposition was repudiated in toto by the New York Exhibitors and a committee headed by Mr. Harold W. Rosenthal was appointed, on motion, to draw up resolutions for the association protesting against the Nestor Company's agreement with the Frank Tousey Company.

Mr. Samuel H. Trigger, the president, presided over the meeting. A number of the New Jersey exhibitors were present.

BIG MAN OF FLICKER ALLEY.

Drops Into New York and Grabs Up a Lot of Fine American Features—Makes Other Deals.

HAILING from the hub of filmdom—famed Flicker Alley, London—there came to these hospitable shores one Richard S. Edmundson, yclept "Dick" for short. That he holds the title of "heavyweight" of the London film contingent you will have not the least doubt should you chance to meet him swarming up the street in your direction. Something over six feet with his boots on, the aforesaid "Dick" is fashioned in good proportions; broad of shoulder, with a girth like an alderman and an undershot jaw like an English bulldog, he certainly would be a bad man to meet up with in a dark alley. In very truth, he must have descended from some ancient tribe of British buccaneers, for booted, belted and turbaned in red, Old Morgan, the scourge of the Spanish Main, would have nothing on "Dick." Yet, withal, there is a kindly glance in his eye, soft speech on his tongue, and that hearty clasp of his hand that betokens the good fellow and friend that he is when you know him.

As before intimated, "Dick" Edmundson landed on these shores early in July in quest of good American pictures, for, in his role of film magnate in Flicker Alley, he finds much demand for the good Yankee pictures there and elsewhere upon the broad continent of Europe which he distributes through his many agents in the great centers, for the world is his market and large and profitable are his sales.

Though "Dick" Edmundson is English from top to toe, he acknowledges his debt to Uncle Sam for his early training. When but seventeen years of age he came to American and for as many years made his home in 'Frisco. It was there he became interested in motion pictures and it was there he got his big start through his connection with O'Day, Ricketts and Coffroth and the big Johnson-Jeffries fight pictures. He was on the ground when the pictures were taken and afterwards assisted in the exploitation of the films here and in Europe, establishing himself in London to handle the foreign rights. From this auspicious start he branched out, dealing first in Continental brands and getting something now and then from the States. A deal with the Republic Film Company gave him his first dependable American release, to which he has since added other brands. It was for the purpose of increasing his representation that he came to New York and it is quite likely that he will return with a considerable string of agencies, aside from the big features he has bought outright.

MR. RICHARD S. EDMUNDSON,
The "Bull Moose" of Flicker Alley.

Regarding conditions in the English market Mr. Edmundson told of the many peculiarities of Flicker Alley and its dependencies. "More than 150,000 feet of film per week are sold in London," he said. "And we have no official censorship." He explained that the matter had been put up to the London County Council, which is the authority over all things in London, and that body told the film men that they ought to be able to censor their own film—and they do. Duping is a thing of the past and the new copyright law gives complete protection.

Through an organization of manufacturers and renters, sample prints and other junk are kept off the market, so that, all in all, though the market is a wide open one, a nice profit is afforded London film agents.

On Thursday last, Mr. Edmundson made a flying trip to St. Louis to close some important contracts in that city and he will take his passage for 'ome, which is London, this week. He left us a cordial invitation to be his guest at Flicker Alley at any time we could assemble passage money, promising to show us a bit of London, should we ever make the trip.

The Moving Picture Educator

IMPORTANT TO EVERY EXHIBITOR.

THE one and only aim of this page is to advance both educational cinematography and also—and now especially—education in everything that relates to every branch of cinematography; the question then arises, who are to be educated? The answer is an easy one: those who should know, and yet do not know, what they ought to about cinematography. In a recent article on this subject it was shown that an intimate knowledge of the true "inwardness" of the moving picture was necessary even in legislative assemblies.

In the last issue of The World there is an appeal to the exhibitors of New York state, to prepare to fight an attempt to close their places on Sunday. How can this "fight" be best made? By disseminating knowledge, is the answer.

Why cannot every exhibitor cause his representative among the lawmakers to become acquainted with the Moving Picture World, especially such copies as that of July 20, wherein the Sunday question is approached from legal, moral and religious viewpoints. This is not written with any idea of advertising this paper, but it is written with the purpose of seeking to spread those high principles for which this paper—and this page stands.

If it is not possible to cause members of the legislative bodies to become acquainted with their trade paper and its principles, surely the Exhibitors' League could obtain the consent of The World to reprint in pamphlet form those helpful references to these vexed questions and moral problems, which have been carefully studied, analyzed and, in many instances, at least partially solved.

Do not use your trade paper for selfish purposes only. You advertise and sell; you read and buy; you are made acquainted with the films and their value. All this is personal gain to you, but the articles, the opinions, the experiences, the advice and all such valuable accessories which give tone and character to your trade paper are *not* for selfish knowledge, but for as widespread purpose as is possible.

About one year ago there appeared on these pages an article entitled, "The Moving Picture and Its Enemies." An enterprising exhibitor in the West had his pastor read it in his church; He also had his local paper copy it; other papers also copied it with great advantage to the moving picture and great confusion to "its enemies." Let this example be copied; use that which has been prepared by experience, time and money to your own greater profit.

There is little doubt that the great Sunday question may become one of education and not one of "fight." The true value of the moving picture should be one of *adaptation* rather than *contention;* and, instead of raising the question of shall we or shall we not have Sunday pictures, let it rather take the form of a conventional subject— "How can the Sunday Pictures be Best Used"—thus turning it from a debatable existence into an applied and profitable principle.

"THE SOCIETY CINEMATOGRAPHER."

A decade ago to be known and established as a successful society photographer was to be assured a social standing, an artistic reputation and a fortune. There is now open and awaits the suitable parties a similar position in society for cinematography.

It is becoming an established habit to photograph society weddings; the newspapers during the last few days have both described and announced important ceremonies, records of which are to be kept upon the immortal film. The value of this new custom is twofold: it gives the pleasure of producing the actual occurence for the benefit of those who participate in that they may "see themselves as others *saw* them," absentees can also see the actual function, and further, and perhaps of some importance, it becomes an historical and ancestral file.

The New York Herald announces that Mr. Hugh F. Hoffman, of the Moving Picture World, who was the first to suggest the cinematographic wedding, also predicts the film will ultimately become the "family tree." For historical and ancestral importance this portends great and valuable results, and the film shelf will probably become more important than the book-shelf or the picture gallery. This knowledge makes us positively sigh when we wish how we might be able to "look upon the past" in a way denied to us, but possible for "those who come after us." What rare treats are in store for "generations yet unborn," events, customs, habits, ancestors, all combined, make one of the most desirable additions to family life and knowledge.

How Generally Used in the Home.

Hitherto expensive and intricate, the home possibilities of the moving picture have become general; when some machine which can conveniently be used in any electrically fitted home is produced not only the special occasion but many events of family pleasure and importance will be a part of the heritage of every home. The field is as large as the human family, the duration of the idea is as long as human life on earth, for as long as we breath we live and as long as there are living people there will be the living pictures. The outlook therefore for the "society" cinematographer is a most promising one; the opportunity is ripe, the business sure and its growth more sure.

The Picture, the Church, the Saloon.

The "Educator" cannot allow to pass unnoticed the statement that in a certain church the young people's society had debated upon the resultant evil to church life from the saloon or the cheap picture places. The comparison is as odious as any it is possible to make. While no admirer of the original nickelodeon, now almost a thing of the past, the writer must certainly protest against the linking together in such an unholy triple-alliance three such separate issues as religion, cinematography and drunkenness.

These young debators are on false ground and evidently ill-advised. To compare the misuse of a new discovery with a well-seasoned, deep-rooted evil is as absurd as comparing the sowing of wild oats of misguided youths with the dark deeds of the hosts of evil. The evil wrought by the saloon is not only injurious to religion but to humanity, and even this could be seriously lessened if the whole church decided to act vigorously. Whereas the evil wrought by the picture was local and short-lived; indeed, it no sooner made itself manifest than it invited its own destruction, therefore it never lived long enough to become a terror to the church or anything else.

Again, where has the church taken to the saloon as an auxiliary to its good works? The question is too foolish to ask; yet, is it not provoked by this strange debate? On the contrary, scores of churches have taken the pictures as a most profitable aid to illustrative and educational religion. Is it probable that this particular society of young church workers may read this comment upon their strange attempt to grow in eloquent and debatable prowess? If so, let them expend their talents upon such themes as, "How may the moving picture be made an aid to the church," or "How can the moving picture prove an enemy of the saloon." Under this latter subject it can be shown that pictures exposing the evils of drink by Pathe and Eclair can do more good than a series of temperance lectures or debates.

Further, let them fortify themselves with the knowledge of the value of the pictures along all educational lines, especially the social, moral and religious, and their discussions will partake of a more positive and progressive nature, and they will find themselves developing along lines equally advantageous and profitable to themselves and their church, and at the same time they will be helping even the Moving Picture World to minimize the possible evil which may creep in the picture.

NEW EDUCATIONAL MOVEMENT.

Albert C. Derr. D.D., Ph.D., and manager of the Motographic Publicity Service, Inc., of South Bend, Ind., was an interesting caller at the office of the Moving Picture World, last week. Mr. Derr is well known in the lecture field and has given a great deal of attention to the motion picture and its educational and religious uses.

The company of which Mr. Derr is manager, proposes to secure a collection of educational and religious subjects for rental to schools, churches and Y. M. C. A.'s; it will carry a full line of projection machines and supplies for sale or rent, furnish operators and in every possible manner assist such institutions in the use of the motion picture.

Mr. Derr has affected a line of communication with educational and religious institutions all over the country and has received many letters of encouragement and praise for the enterprise in which he is engaged.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

QUITE a discussion was overheard a few days ago as to whether the engagement of stars for leading parts in certain productions in pictures is a profitable investment, and to the best interests of the business as a whole. It was precipitated by an unassigned actor, and I refer to it for the reason that day by day petty jealousies become more noticeable in the ranks of the photoplayers. What has been the rule on the old stage almost from the beginning is rapidly taking deep root on the stage of the "mutes." There is no occasion for it, but it exists nevertheless. The standard of the photoplay has been raised by the steady acquisition of the higher grade of professional talent, and with it we have had thrust upon us that peculiar color of character which some of the best of actors are unable to subdue.

* * *

The discussion to which reference is made was precipitated by the actor stating that film manufacturers were standing in their own light by engaging special talent for certain parts when the people who patronize the picture shows prefer to see their respective stock company favorites in those parts. On being asked to make his statements more specific, he said, "I'll admit that the better class of people may be more interested in the reproduction of Miss, Mrs., or Mr., So-and-So in a part in which he has met with great success for many years, etc., etc., but what do the people who patronize the five-cent shows think, or care, of her, or him? The patrons of the cheaper theaters gave the moving pictures their first big boost. They were the first people to make the present-day stars of picture stock companies popular. They created the identity and when they see a good production with their favorites in minor parts and the leads portrayed by an outsider they are disappointed. Why not cast the favorites for the leads in these exceptional productions?"

* * *

A bystander remarked that if the manufacturers were not convinced the special engagement of stars carried weight they would not go to the expense, to which the actor replied: "Expense be hanged! Who pays the expense? Why, the exhibitor, or the man who buys the state rights. The exchange gets its money back by making increased charges. The seller of state rights secures himself by advance payments for territories. The specially engaged stars are the best secured of all. They get their bit before what they have done gets near the market."

* * *

It must be apparent to the reader that the actor quoted must have been influenced, to at least some extent, by a spirit of professional jealousy, a spirit that has become manifest, as I have already intimated, only since the great influx of professional people into the ranks of the photoplayers. Many of these people feel they are the "long-felt want" and bring with them a fund of wisdom which the business lacked up to the time of their advent in our midst. Quite a number of them have heretofore ranked with those who looked upon motion pictures with disdain and feel that their appearance in the field is a condescension, hence they proceed to expand their superiority and would resent the approach of specialists. There was a time when the picture stock companies operated like a family. Each helped the other along and co-operated in everything that tended to promote the welfare of producer, player, renter and exhibitor. Unfortunately this laudable spirit has become badly twisted at times by the appearance of Mr. Chesty, who wants to impress upon everybody the story of his life and what should follow.

* * *

This invasion is unfortunate. The chief sufferer is the invader, and what he gets comes to him through his own bad judgment. The next sufferer is the fellow who allows himself to be influenced by the invader. The stock company as a whole then suffers, because that spirit of co-operation which, in the earlier days, made the producers feel they had the hearty support of their employes in the struggle to uplift the enterprise has become adulterated by the unsolicited and, at times, rather presuming zeal of those who very inadvisedly allow themselves to be carried away by what is sometimes called abnormal expansion of the cranium.

Let all credit go to the five-cent show for what it did to perpetuate moving pictures at a time when influence of a most pronounced character was being brought to bear to crush them out of existence. Without them we would have had a comparatively small number of film exchanges, and without the exchanges we would probably have today but a baker's dozen of manufacturers. The five-cent house was an important factor. It was, indeed, a creative outlet of no small measure. But there are times when sentiment must give way to business. The five-cent theater of years past was of a different calibre compared with that of to-day. The proprietor of the old advanced with commendable zeal and we find him to-day among the foremost manufacturers of films and proprietors of the progressive theaters. The progressives serve as the better scale of measurement as to what the people want, and what they should be given. If the producers allowed themselves to be governed by the choice of patrons of the cheaper theaters entirely there would be no photoplays. The pictures would not hold the position they do to-day. The revenue from five-cent theaters alone would not warrant the expenditures manufacturers are making now. For several years there was a class of the amusement public that ignored the pictures as a very inferior form of entertainment. When pictures closed a vaudeville programme these people made for the exits, unless they happened to have children with them. "Why, then," some may ask, "did the managers of the theaters book the pictures?" The answer is, the pictures saved the booking of a more expensive act and, in the continuous houses, served as a "chaser." Then the nickel house started. The more they multiplied the more apparent it became in the vaudeville houses that the people were becoming more interested in pictures, and gradually the silent story enveloped the vaudeville end. One class of people still held aloof. They did not begin to "see" the pictures until the classics started to come out. When they saw that a higher grade of plays was being flashed upon the screen, their interest was aroused. This interest has grown with each advance made by the manufacturers in elaborate detail. People who probably would never have given the pictures more than passing notice had the five-cent standard been catered to are now regular patrons of the up-to-date picture houses. They are the higher-paying customers, and it is to them that the stars appeal. But not wholly to them. To say that there are patrons of the cheaper houses who have not heard of the stars would be a reflection; but they have not had the opportunity to see these stars in their great roles, and it is only reasonable to assume they are as anxious to see them in the pictures as are their more classy neighbors.

* * *

It is foolish to say that the specially engaged star does not add to the drawing power of a picture. In this instance names carry weight. It is a pity that photoplays were not made when Edwin Forrest, Charlotte Cushman, Edwin Booth, John McCullough, Lawrence Barrett, John E. Owens, John T. Raymond, J. K. Emmet and many others were upon the boards. What money-makers such films would be to-day, if only to recall the glories of the past? Historical? Yes. And in seeking stars of note for the leads in films that are being made to-day the producers are making history.

SIGNS OF THE TIMES.

By Hugh King Davis.

THE cost of living has increased, it seems unnecessary to announce the fact, but if bread and butter (or oleomargarine) have advanced, it's a sure shot that the question of amusement for the family is being settled in a mighty satisfactory manner, and along really economical lines.

When "dad" used to figure on going to the "show" it was a matter of dollars, if there was any size to the family at all. The show was a rare treat with many, a luxury to be used sparingly at occasional intervals.

But to-day it is far different; in every village and hamlet, as well as along festive Broadway of Old New York, stretch the tempting fronts of the Vaudettes and motion picture houses; here for a nickel or dime the man, or woman, or "kid" can take a trip to Africa, Germany or to any city in the United States, view the stars of the dramatic profession and be amused by lively comedy enacted by true comedians.

And in the camp of the manufacturers there is now a three-cornered fight—the business has grown by leaps and bounds, new concerns have sprung up to manufacture films; not only in the larger eastern cities but stretched clear to the Pacific coast, studios are busy producing the efforts of legions of photoplaywrights.

"Feature film" companies are getting more numerous every day, the Licensed camp is increasing its output, two-reel features are to become a part of their program. The two-reel is becoming a common matter; it is not hard to pick out

many four, five and even six-reel productions—a whole evening's entertainment by the best in the profession.

And the signs of the times point to an increase even greater. Optimism looms immense in the motion picture field. I recall one of the first moving pictures I saw. It was a nickel-in-the-slot, electric machine on the Midway at the Columbian Exposition. Just a long-drawn greyhound racing along and jumping over barriers. Mighty simple, and that wasn't so many years ago. Then I recall a "black tent" at an Elk's Carnival in Grand Rapids, Michigan, a few years later; the show was "Mrs. Murphy's Baby"—now, you wise ones who recall that film smile. It was certainly not passed by any censor board, that's certain. And on another occasion not much later than the above I saw a moving picture. I fail to recall the title, but in it a woman was stabbed in full view of the audience as she lay half nude on the couch, the dagger quivering in her bosom and the red blood (?) pouring over her talcumed breast.

As a contrast just run over the pages of this issue of the Moving Picture World and note the releases, clean, educational, gripping films of all kinds, but not one to offend, all money makers in the open market. Times have changed for a fact.

It is an interesting comparison of the broadening out of the film business as far as the character of films is concerned, to go back only a year ago and compare the pages of the World now and then. Features are the rule today, scenic equipment, stage direction and dramatic companies that would have seemed an impossibility but a few months ago, now are just an ordinary incident of the day's work.

It was not so long ago that the moving picture theater was considered "cheap"—the folks who patronized the higher priced play house would pass the photo-play house with a smile, "not for them." And now these same folks crowd in to see their favorites, Nat Goodwin and the immortal Bernhardt herself perform in theaters of the best sort, at prices which are exceptional, considering the expense involved in production.

The big producers of legitimate road plays have felt the change, the astute managers of theaters in every town are waking up. The old "opry house" is given a new coat of paint, a projecting machine installed and the game goes on merrily, the people amused at a low price, the manager making money, instead of having an elephant on his hands. The film folks happy and the photoplaywright struggling along at the tail end of the parade valiantly endeavoring to keep up his pace with the onward movement.

It's but a matter of time, and I firmly believe in this prediction, when the regular theater at high prices will be a rarity, save in the very largest cities. The motion picture house is the logical solution of the amusement question and with the strict censorship reigning, the educational and travel pictures, as well as the stirring dramas and lively comedies, it would be a mighty hard person who could not be suited in some way.

All tastes are catered to, programs are varied and the talent employed in writing, producing and acting is being bettered steadily. The manufacture of films is improved, the projecting machines are better, the theaters themselves are being erected on safe and sane plans. Lighting is better, and advertising is healthy—though it could be vastly improved in many instances.

The photoplay is an accepted and permanent institution, a good, big, healthy youngster and being well educated and growing fast—the outcome is logical and easily foreseen, it is eventually the motion picture house that will dominate the entire amusement field.

TAYLOR AND LEONARD.

Producer Stanner E. V. Taylor and Miss Marion Leonard, that bright and particular photoplay star, are no longer connected with the Rex Company owing to the termination of their contract. Mr. Taylor has not made his plans for the future public, but it is understood that he contemplated plans which precluded the renewal of his contract with the Rex.

P. A. POWERS AND HIS STAFF OF MANAGERS.

Seated—A. A. Schmidt, P. A. Powers, J. I. Schnitzer. Standing—H. K. Somborn, Clarence Thompson, E. T. Lux, F. F. Hopkins, B. H. Goldstein.

"Don Juan and Charles V" (Pathe

By Louis Reeves Harrison.

IN addition to its historical beauty and accuracy, this play boldly presents the contrasts and contradictions of Spanish character and is replete with picturesque settings. It follows closely our own conclusion that the Spanish are proud, courteous and brave, but given to intrigue and magnificently imprudent, and the plot is one well calculated to bring out the half-vindictive, half-voluptuous nature of court life in the time of Phillip II.

The story begins with the abdication of Charles V. of Spain, whose vast and scattered territories had cursed his country with a foreign policy in nearly every corner of Europe. His Austrian dominions formed the bulwark which restrained the Moslem flood from deluging Eastern Europe, his galleys kept the Mediterranean a Christian sea, Flanders gave him a frontier regarded with jealous eyes by France, and the vast new dominions which had fallen under his sway in this country might have made our progress impossible during early centuries of our activity. There were ceaseless wars with the Turk on one hand and with the rising power of Protestantism on the other, while he had thorny problems at home. He fought his battles with great energy until middle age, then fell into despair from which he sought relief in religious mysticism.

I cannot too highly commend the type chosen to represent the emperor, Charles V., a large man of kingly dignity, whose acting was that of monarch long weary of his burden and delighted with the only son carefully reared for the exalted position he was to occupy. When Charles in the play mounts the throne before his assembled court to abdicate, we are in the presence of royalty and not merely gazing at a bunch of actors and supes in remnants from the wardrobe room. He is a veritable king, and his son every inch of a prince raised to listen to all men and trust none.

The careworn emperor declares:

"Wishing to consecrate the remaining years of our life to the saving of our soul in the monastery of Saint Just, we hereby abdicate the Throne of Spain in favor of our son, Phillip."

The proud old descendant of royalty dating back with that of his empress to John Gaunt of England, crowns Phillip, covers him with the royal mantle and kisses his forehead, then bows in allegiance to the newly created ruler, now acclaimed by the entire court.

His public duties over, his heavy burden placed on younger shoulders, Charles retires to a private chamber and becomes a man of simple and natural sympathies before renouncing the world. He writes to Don Quixada, a monkish preceptor, as follows:

"Having laid aside the cares of state, I wish before I enter the monastery to kiss my son, Don Juan, farewell, but he must never know that I am his father."

An interesting situation is now within view. A powerful monarch with one son in exalted position has a bastard, an irresponsible young fellow of royal descent who knows nothing of his relation to the adbicating nor the reigning king. A view of him is given at his studies, but his preceptor falls asleep and he steals forth to keep an engagement with a beautiful young lady of the city, Lucinde, with whom he is on the verge of an engagement matrimonial.

When Charles finally visits the preceptor with a combination of formality and secrecy, the latter goes forth to find the son, only to discover him seated on the top of an old wall which Lucinde has succeeded in climbing. Juan is torn away from the delights of billing and cooing with Lucinde and taken in to meet a man of importance, who is introduced as an old friend of his father. The scene between these two gives rise to some fine acting, exhibiting particularly the suppressed emotions of the great monarch now at the point of complete retirement.

All the scenes are admirably set up to this point, but we are given a veritable treat in the one immediately following, when the former Emperor of All Spain reaches the door of the monastery of Saint Just accompanied by one faithful attendant. In response to the attendant's signal, the great gates slowly open and reveal a deep interior of effective beauty, the reception room of novitiates especially illuminated on this occasion in honor of the illustrious man about to consecrate his life to religious devotion. The grad-

Scene from "Don Juan and Charles V" (Pathe).

Scenes from "Don Juan and Charles V," a Pathe Feature.

ual disclosure of the interior with its beautiful altar is followed by the gathering of brother monks in solemn processional and the entrance of former power and world-wide activities. He had put behind him the realization of a dream which involved an Anglo-Spanish dynasty intended to dominate all America, the Mediterranean and the Indies, covering the wealthiest resources in the world save those of antagonistic Germany and France.

Charles passes up the room between two lines of gowned monks, soon to be his brothers, and, as he does so, **the camera follows,** bringing the interior gradually into closer view until the gates that discovered it are no longer seen. With the leading character, we are inside of the convent walls. I have never seen the delightful idea so effectively carried out as in this Pathé photodrama.

This ends the first part of the play and opens up the possibility of a romantic story. There are no flimsy quackeries, no tinsel and none of the claptraps that cheapen moving pictures, but an honest formula of noble types, in splendid vesture and settings worthy of the subject.

The second part opens with the escape of young Juan from his monkish preceptor, Don Quixada, and his clandestine meeting with Lucinde. The chamber is lighted principally from one point, and the result is made impressive by the shadows cast upon them and their surroundings. He kisses her hand in evidence of his intention, but their lips meet when they vow eternal fidelity. They emerge upon the exterior of a church where a crowd is gathering for the coronation of Phillip II. Phillip comes up on his horse, dismounts amid the applause of his subjects, and Lucinde, obeying a fatal impulse, gives her future monarch a flower. She retires to the protection of her true lover, the king's brother, but Phillip is instantly infatuated. Although at the hour of his greatest triumph, he becomes dominated by an ardent passion and sends one of his soldiers to learn where the beautiful girl makes her home.

Now is developed an interesting triangle—two brothers unknown to each other in love with the same woman. Unsuspecting Juan proceeds homeward with his fiance, kissing her on the way, and is followed by the new king's spy. We are carried beyond the portal into the home life of Lucinde—she is a girl of high quality and spirit—and given further views of the tender relations existing between the lovers. The spy hurries back with information that the young lady is within royal reach, conveying the information by a note:

"Sire: The young woman who had the honor of attracting your majesty's attention is of this city."

Ardent Phillip, who married several times during his reign and was not bothered by scruples in his dealings with court ladies at any period of his power, is shown in a spell of intense emotion which is worked up to an inextinguishable flame by subsequent events. He forces an entrance to Lucinde's house with a band of retainers and enters the privacy of her rooms masked. She is frightened until he unmasks, then kneels in humility as if overcome by the honor of the visit. Phillip wastes no time in making his purpose known—kings were no respecters of virtue as embodied in fair women—and meets with such violent repulse that he becomes enraged.

Juan rushes in on the scene, but is not given a glimpse of the intruder's face, Phillip hiding it in his cloak, until he struggles with the King and tears away the disguise. A violent struggle ensues when Juan is placed under arrest by the King's soldiers. He fights every inch of the way out of the room and keeps it up in the street before the door of Lucinde until he is overpowered by brute force.

Lucinde is badly frightened by the sudden disastrous results following the King's infatuation at the church door, but she remains unresponsive to his suit. She refuses to listen to his pleadings and manages to dismiss him when he resorts to threats. Not until he has gone does her spirit break, then she sinks down in a paroxysm of grief from which she cannot be roused by members of her household. Suddenly she has an inspiration. She rises and sends a note to the preceptor of Juan, telling him that he has been arrested by order of the King and begging for assistance. Don Quixada, the preceptor, is in a state of terror over the situation—the new King may begin his reign with fratricide. He decides to break in on the isolation of the old King at the monastery.

Charles V., in his cell, is deeply affected on learning of the danger menacing his two sons. He sends a note to the King as follows:

"Philip: Be lenient to your prisoner. You force me from my convent to tell you a terrible secret. Know, now, that Don Juan is your brother."

Philip summons the terrible Inquisitors and has Juan placed on the rack. He then goes to Lucinde's house with a band of ruffians and drags her by force to the place of torture. She is now placed between the alternative of acceding to Philip's demand or of witnessing the mutilation and horrible suffering of the man she loves. The action becomes very spirited as Lucinde repels the royal suitor and implores mercy at the feet of the chief Inquisitor. The messenger of Charles arrives at this tense moment and Philip learns for the first time that the man on the rack is his father's son. This news serves only to harden him, but the former King follows up his message personally, appearing on the scene in time to save one son from death and the other from committing an awful crime. The tragedy is averted, but it is difficult for Philip to become reconciled to the loss of Lucinde. A fine exhibition of self-struggle follows, in which he yields, and the lovers are restored to each other's arms.

NOTES FROM NESTOR.

Harry Edwards has gone East to join the Nestor force there. "Hank" was a great favorite, and all his old-time companions were sorry to see him go. He was the recipient of two handsome souvenirs.

Dorothy Davenport's pleasing personality will once again appear in the Nestor pictures. This clever little lady is acting under the direction of Mr. Fahrney. She is much liked by her fellow actors and actresses.

Thomas Ricketts is directing a very interesting picture this week. The play is domnated by those two well-known actresses, Gertrude Claire and Carrie Clark Ward (Mrs. Sedley Brown). Judging by their acting, they are lifting the simple theme of "The Second Home Coming" to a very high level.

Walter Pritchard, the clever little camera man with Mr. Fahrney's company, has been seriously ill, and for a time it was touch and go with him. He is mending slowly.

Louise Glaum, one time leading woman with the Western Pathe Company, has been taking leads with two Nestor companies. Miss Glaum has played with Nat Goodwin, Max Figman and other well-known people.

Richard Willis, editor of Photoplays, has been on the sick list, but is on the job again.

"Beau Brummel" (Vitagraph).

Reviewed by Louis Reeves Harrison.

IT is because photodramas are presented before millions of people that I think the producer should defer to this vast audience by using infinite pains in the details of a composition; in other words, possess and exhibit a sense of responsibility to the whole people. His medium has become a great expression of life as it was, or as it is, or as it should be according to the ideals of earnest and serious contemporaneous thought. Any man who is so little afraid of criticism that he courts it, who tests and retests his work until it rings true to himself, will have the secret happiness of one who has created well and the satisfaction of intelligent recognition among those who know a good thing when they see it. Thus far can he go—the opinion of the vast audience is more or less a mystery to all of us—but that is better far than writing down to a supposed ignorance among the masses. In this country, you who are reading and I who am writing belong to the masses, are glad of it and resent the idea that any old thing in the line of photospasm will do for us.

The audience is little concerned with what might be called the "mechanics," the wires and wheels and cogs and springs of a photoplay, but as these make up the coherent whole it is in the critic's province to give them especial attention, so I watched "Beau Brummel" for the use of broken-down devices to put a play over because I am long accustomed to see them, but I was agreeably surprised. The director who kept its scene plot clearly before him, who utilized exquisite taste in such effects of environment as furniture properties and costumes, who never slacked in his efforts to make the members of his company express the characters through themselves, has given us something to enjoy and think about in the entertainment he has furnished, and has done this by a high quality of production rarely presented on the screen.

"Beau Brummel" as a drama whose interest centers entirely upon the leading role, would fail into commonplace if not entirely fail without intelligent comprehension and interpretation of the principal character. This was assigned to James Young, a talented actor of interesting personality, who has been associated in his varied experience with Sir Henry Irving, Mrs. Fisk, and Viola Allen, but whose marvelous knowledge of make-up seems even a greater asset, so completely does it submerge his own identity in that of the impersonation.

Mr. Young has done more than correctly portray the character in lead, he has made one which reaches out and enlists our sympathies, although it is that of an effeminate fop, an idler who lived exclusively on what he could win without effort and who did not disdain to let friends show devotion in vain. Ridiculous as his pretensions are, they are so contrasted with those of eminent gentlemen of his times, even those of royal birth and privilege, that we like his nerve and feel sorry for him when he breaks down in adversity. The others' parts are admirably assumed, especially those of Helen Balleret and Isadore. The cast is as follows:

Beau Brummel	James Young
Lord Balleret	William Phillips
Helen Balleret	Clara Kimball Young
The Duchess	Julia Swayne Gordon
Lord Alvanley	James Morrison
Prince of Wales	Charles Chapmay
Isadore, Brummel's valet	Etienne Girardot

The story so largely depends upon characterization and the visual appeal of the dozen beautiful scenes that it is not an easy one to tell in this form. It revolves around the love of Helen Balleret for Beau Brummel and its unhappy issue resulting from the latter's insult to the Prince of Wales. Helen's love is first discovered by the Duchess of Devonshire through a miniature worn by the girl—it is that of the famous Beau. The introductory scenes move slowly,

Scene from "Beau Brummel," a Vitagraph Subject.

Scene from "Beau Brummel," a Vitagraph Subject.

but clearly impress the characters and it is seen that all of them are moving on an even social relation.

The character of Brummel is intensified in the third act, where he is discovered at a dressing-table laden with perfumes and cosmetics, the languid recipient of attentions from his servant. Wales and Balleret are among the friends who call upon the famous Beau and exhibit interest in the rather feminine details of his toilet, the Prince of Wales expressing particular delight with the snuff Brummel uses, and the inanity of all three is profoundly impressed upon those who watch the picture. They are about as idle and senseless as a bunch of bridge whist players, though their idiotic pursuits are more wholesome.

There is a beautiful ensemble in Scene IV, that of Lady Devonshire's ball. Helen is in the foreground when Brummel is announced and betrays her love for him through her agitation. The girl seems dazed when he speaks to her—she is deeply infatuated, but becomes radiant when he succeeds in leading her away from the throng to a picturesque spot in the garden. There he presses his suit openly and is accepted not only by the girl but by Balleret when the latter appears with the Duchess.

We are well introduced to the principal characters and the happy relation between the lovers is established when the first incident of importance occurs at a smart club of the period. Brummel is discovered gambling with Wales, Balleret and others, and winning heavily. Brummel pulls the bell rope and orders drinks for his friends and they are served, but Wales is troubled over his losses. He rises angrily and denounces Brummel as a sharper, stating that he will not play with him again. When Brummel good-naturedly offers his snuff-box the Prince knocks it from his hand. Brummel conducts himself with more dignity than the future heir of the throne of England. He asks Wales to ring the bell. This constitutes a dreadful insult in the country of snobs, but I fear its effect upon an American audience will be wholly lost. For the purpose of the play it makes Brummel a social outcast and gives rise to a series of incidents which lead to his downfall.

First of these is Balleret's decision that Helen shall not again speak to Brummel until he has apologized to the Prince for his insult. Helen implores the Duchess to take a note to Brummel in which she explains the grave situation. The Duchess goes to Brummel's own rooms and not only delivers the note but pleads with him in Helen's behalf. In spite of all these influences, Brummel refuses to tender his excuse, and disaster follows in the insistent demands of his creditors.

The faithful valet of Brummel is at his wits' end to shield his master from contact with the money lenders, and we are soon treated to a spectacle of royal revenge. Bad as it is to have the collectors call for unpaid bills, a worse scene occurs before the exterior of a haberdasher's. There is a sign over the door and window of the shop which announces that the keepers of it are "Purveyors to His Royal Highness, the Prince of Wales, and to Beau Brummel." When Wales appears in person and when the owner learns how peeved he is with Brummel, a ladder is put up to the sign and a painter daubs out Brummel's name. This terrible revenge causes Wales a burst of immoderate delight, but when Brummel is seen he does not turn a hair. He merely asks the companion of Wales, "Who is your fat friend?"

Brummel now begins to slide down the social scale, but keeps his nerve till the last, staking all that he has on one turn of the cards. When he loses he is cast into the debtor's prison, but his courage is unbroken and he is as much of a beau as ever. He is seemingly insensible to the terrors of his situation.

Helen is horrified to learn of his imprisonment and manages to send money through his valet to effect his release.

His debts are thus paid and his freedom is regained. But he goes forth an outcast, despised by the community whose most envied member he had been for many years.

We are not treated to a view of his gradual decay, but are given a glimpse of him hungry and cold in a garret some two years later. There he sits wrapped in an old dressing gown before the embers of a fire taking snuff, his hands twitching nervously or wandering aimlessly, and his face giving all the evidences of mental dissolution. His faithful valet enters to say that it is impossible to procure food. Brummel is unaffected by the prospects of starvation. He bows to imaginary guests, presents one to another, and repeats his early triumphs in what is only a mockery of his former gallantry of manner. He finally becomes weak and sinks back into his chair from physical inability to stand, though his spirit is unbroken.

The acting of James Young in this scene is masterly. It is so strong that one can only feel regret that his opportunities up to this time have been limited by the requirements of an unemotional role. I should think that Mr. Young would be at his best in some part which would offer him greater variety of situation and action or in a number of diverse roles where his versatility could be placed in evidence.

The last scene of the play exhibits Beau Brummel after being rescued by his friend, Alvanley. It was the last scene of the play that I saw, but all the pathos is lodged in that preceding it and there I should conclude the photodrama, because there is no possibility of a happy ending under the circumstances. Poor Brummel was headed straight for a tragic end from the outset and there is nothing to be achieved by averting the logical conclusion. I should have had him die in his garret, a smile on his face, his soul aflame at the last moment, his mind lighted up with visions of his past social triumphs. Then have what **is** shown, the vision of Helen.

We are all more or less in doubt about endings. One able critic states that the death of a leading character confers a distinction which should not be accorded without due and sufficient cause. On the other hand, a man dies when he cannot live, and Brummel's career was completely at an end. I am deeply interested in the big photodramas which are yet to come, and perhaps I am wrong in framing now what should be done in the future, but it seems to me that strong plays should end instead of leaving off. Then, if we are dealing with the truth, tragedy is quite as often the termination of our problems as their perpetuation. One of the most tolerant of critics has said, "Human life is glory to the eye of faith, a jest to the comedian, and a riddle to those whose spirits are tuned to the note of tragedy."

"FLYING A" AT SANTA BARBARA.

American's Western Contingent Now Comfortably Located and Busy.

With the exception of George Pierolot, character actor, who is taking hot mud baths near San Bernardino, the entire "Flying A," of the American Film Manufacturing Company, is comfortably located in Santa Barbara, Cal., and Wednesday, July 10, completed their first story in Santa Barbara scenery. Director Allan Dwan has named it "The Greaser and the Weakling."

There was more or less excitement about the taking of the first film. Mr. Dwan chose the old Dixie Thompson ranch house, just west of the city, as the scene. The ranch is rented by a very intelligent Chinese, who raised garden truck. He happened to be away, and two Chinese who know little English were cultivating nearby when the auto with the principals of the company arrived. The Chinese paid no attention to them, but a few minutes later "Chick" Morrison came dashing up at the head of his bunch of cowboys. Morrison was armed to the teeth, ready for any sort of fray. One of the Chinese took a look, and then beat it. He dashed down to the road for half a mile at full speed until he met Tom Edgar, the constable of the district, just outside the city limits.

The Chinese gesticulated wildly, and the constable thought something frightful must be taking place and hurried back to the ranch house, where everything was soon explained. Mr. Dwan placated the Chinese with a dollar. The two Chinese then watched proceedings with the greatest interest, and soon commenced to understand, as there are no better patrons of moving picture theaters in the West than the Orientals.

The following day was made a bit interesting by three members of the company running up against the traffic ordinance. Kerrigan and "Chick" Morrison drove in an automobile to the depot to see about some belated baggage. A few minutes after arriving a policeman informed them they had broken the speed limit. So they appeared before Police Judge E. A. Rizor.

"Starting in pretty early, aren't you?" laughingly asked the jovial judge, when informed who the two were.

It was all taken as a joke, and Judge Rizor, on behalf of the police department, formally welcomed the moving picture folks to Santa Barbara.

But Pete Morrison was up against a different proposition. He rode into town, dropped the reins on the sidewalk while he went into a State Street store. When he came out there was an officer.

"This is against the traffic ordinance," he was informed.

"What is?" he asked.

"Leaving your horse untied."

"I guess I better not ride into town any more, if that's the case," said Morrison. "That horse is better than tied, with the reins lying on the ground this way. You couldn't move him with a club or a cannon until they were picked up. That's the way all our horses are trained. But if I should tie him to a post, he would resent it, and probably would tug away until something broke—and then there might be a runaway."

A councilmanic wag when informed of this said it probably might be a good thing under the circumstances to pass an ordinance making it a high offense for a cowboy to tie his horse on the streets of Santa Barbara.

But the people of Santa Barbara have taken fine to the company and are pleased at the prospects of this becoming the permanent home of the "Flying A."

AN ECLAIR WEEKLY.

Word comes that the American Eclair Company is about to launch an "Animated Weekly" of pictured events. The Eclair output will be broadened in other respects. There will be a regular weekly release of educational subjects and colored pictures will be issued with greater frequency than heretofore.

MR. GASTON MELIES.

The cut herewith is from a photograph of Mr. Gaston Melies taken in the grounds of the California Studio by Mr. A. E. Smith, of the Vitagraph Company. Mr. Melies has just left for a tour of the Islands of Oceanica, where he hopes to secure some unique settings for his new company of players.

Doings at Los Angeles.

Latest Reports from the Seat of War—Various Items of Interest.

FOR pure news interest the fight between the Universal Company and its erstwhile member, the Bison Company, is still the big thing this week. The adjective "erstwhile" may not be justified, for the latest development is that the courts are to decide whether the Bison is a "former" or a "present" member of the Universal combine. This end of the fight was transferred this week from the domain of force into the domain of strategy and guile. In other words, the differences between the guardians of the Bison property and the invaders headed by the respective managers of the Nestor and Imp plants have been put up to the local courts to decide.

A week ago Fred Balshofer and his chief lieutenant, Fred Mace, late of the Imp Company, were besieged in the Bison plant at Edendale while all around walked guards armed with rifles, sawed-off shotguns and portable gatling guns of Colt design. At the Santa Monica Bison studio another small army of gunmen loyal to Balshofer and the interests of the original owners of the Bison Company were guarding that plant. On the other side were E. W. Gilmore, of the Nestor Company, backed by members of the Nestor and Imp companies who were laying plans to capture the Bison properties, claiming to have authority from the board of directors of the Universal Company in New York to do so.

For several days the situation was tense and then the Universal faction relieved it by going into the Superior Court of Los Angeles County and making application for an order restraining Balshofer and the others from "dissipating the property of the Universal Company, to wit, the Bison plant," and directing them to turn it over to the possession of the accredited representatives of the Universal Company. The case is set for hearing before Judge Walter Bordwell, the judge who presided over the McNamara cases on July 15. Meanwhile the situation remains, as the lawyers say, in statu quo.

Soon after the hostilities opened a week ago, both sides received assistance from the East. The first arrival was W. M. Swanson, secretary of the Universal Company, who came to take personal charge of the fight. The day following, H. J. Streyckmans, secretary of the New York Motion Picture Company, landed on the scene, having come from New York in 86 hours, which is fast traveling. Both are still here and will remain until some settlement is reached.

No Fight Pictures in Los Angeles.

The question of whether the motion pictures of the Wolgast-Rivers fight held at Vernon on July 4th will be exhibited is agitating the local fight fans. The fight was photographed by F. J. Balshofer on contract for Tom McCarey, the promoter, and McCarey is now negotiating for the sale of the films. They are said to be extraordinarily good as examples of photography.

Pending a sale of the state rights, McCarey is figuring on showing them at some local theater, but is up against an ordinance prohibiting entertainments which are immoral or against public policy. Heretofore fight pictures have been suppressed on several occasions under the terms of this ordinance, but McCarey consulted a high-priced lawyer who showed him a possible flaw in the ordinance which would make it impossible for the city to sustain a prosecution. Having discovered this loophole, McCarey announced that he would show the films and invite the authorities to inaugurate a prosecution. At the last moment, however, it was discovered that there is still another obstacle, which is the ordinance recently passed creating the Municipal Board of Motion Picture Censors. This board has arbitrary power to prohibit the exhibition of any film by merely issuing an order against it, and the probabilities are that the ordinance from which it draws its powers is legal. Although the board has not passed on the fight films it will have to approve them before they can be shown and a majority of the members have privately expressed the opinion that motion pictures of prize fights are not fit for exhibition in a city which has a stringent ordinance against prize fighting.

One interesting feature in connection with the films is that they settled a hot controversy that had been raised on the question of whether Rivers, who lost, was on the mat a full ten seconds when the referee counted him out. When the films were developed it was discovered that there were twelve feet of film in which Rivers was prostrate.

Brevities.

Several new theaters have opened here in the last week. R. B. Frist is operating the American at Long Beach, which has a capacity of 400 persons. The Joyland Theater at the same beach has been opened by M. H. Kuhn, who is able to take care of 650 persons at each performance, and often does it. Mike Gore, who owns the Plaza and the Broadway theaters in the downtown district of Los Angeles, has added another house to his string—one at 33rd and Central Avenue, with a capacity of 600. Two new theaters have also opened along South Park Avenue in this city. The one at 53rd Street is to be operated as a part of the K. & K. circuit. Its capacity is 500. The other at Vernon Avenue belongs to the Perlius Brothers—a misnomer, because, while there are six Perlius brothers, there is also a sister in the company. The seating capacity here is 620. All the above have contracted for Licensed programs.

D. Bershon, manager of the California Film Exchange, independent, will go to San Francisco next week to take charge temporarily of the company's exchange in the northern city. He expects to return to Los Angeles in about ten weeks. While he is gone, D. S. Markowitz will be acting manager of the local exchange.

John F. Pribyl, personal representative of William Selig, head of the Selig Polyscope Co., is in Los Angeles on one of the semi-occasional visits to the plant. Mr. Selig, who spent several weeks here, returned just before his personal representative arrived.

Three of the producing companies maintaining studios in this city have sent their companies away on special pictures.

The Pathe Western company, headed by James Young Deer, is still located at its temporary quarters on one of the big ranches of Orange County, near Santa Ana, where a series of big Western pictures are being made.

The Selig company spent last week in Bear Valley, a mountain resort about 100 miles from Los Angeles, and immediately upon their return to this city they were packed off again to San Juan Capistrano, near San Diego, where one of the famous old missions is located, to work in a drama dealing with the early days of California.

George Melford, of the Kalem company at Glendale, has taken eighteen of his people to New Mexico on some mysterious business that has to do with a forthcoming production. The details will have to wait until later.

At the Imp and Nestor studios the usual releases are being turned out notwithstanding the troubles among the officials of the Universal company. The Bison forces at Edendale have not been working the last week while the offices have been under guard, but at the Santa Monica outdoor studio the work has been uninterrupted.

BLANCHE WALSH.

Appearing in a Three-Reel Production of "Resurrection" Being Produced by the Masko Film Co., New York.

"The Miller of Burgundy" (Selig.)

Reviewed by Jas. S. McQuade.

IN reviewing films there is always a chance of overlooking a good average release for the more high-sounding special or feature, although the one-reel subject may offer all, or most of, the elements of a successful photoplay. While viewing a private presentation of "The Miller of Burgundy" the other day, I was impressed by the simplicity of the story, the rural picturesqueness of the scenes, the uniform excellence of the acting and, above all, by the artistic working out of details, which always keeps one in the atmosphere of the old mill and its surroundings.

The producer of this film, Mr. Oscar Eagle, possesses the talent of being able to utilize the aids that serve to bring out of a simple story all of its possibilities. With a fine imagination that is always kept well in check by keen technical skill. Mr. Eagle adds here and there touches of detail and action often overlooked by directors in the production of average subjects) which lead us into the very heart of the life and surroundings of the story.

I have also in mind another charming little story produced by Mr. Eagle, which I saw at Mr. Nielsen's Parkway Theater recently. It was entitled "Under Suspicion." The plot is simplicity itself and the story familiar, but Producer Eagle endowed it with a heart interest that aroused deep emotion and made it a lasting reminder of the dangers attached to a hasty decision, when another's welfare is in the balance.

Scene from "The Miller of Burgundy" (Selig).

The scenario of "The Miller of Burgundy" was written several years ago by John M. Bradlet, formerly on the staff of the World. His familiarity with rural life in France enabled him to write a charming story and to convey the scenes and quaint atmosphere of provincial life in Burgundy.

The cast shows happy selection. Frank Weed, as the old miller, offers a fine character study. Louise, the miller's daughter, loses none of the graces of delightful rural maidenhood in the person of Miss Adrienne Kroell, whose impersonation has the charm of unaffectedness. The remaining roles of importance—Bontemps, a rich Parisian, and his son, Charles—have been capably sustained by T. J. Commerford and Allen Mathes.

The opening scene shows the interior of the old mill, with the miller and his men busily at work. This scene is worthy of great praise as a model of setting and painstaking detail. We see the postman call and deliver a letter to the miller, all the employees standing around him as he reads it. The letter is from Bontemps, a rich Parisian, who offers to buy Meunier's mill. The hands oppose the acceptance of the offer, much to the miller's delight, and a letter is at once despatched to Bontemps refusing his bid.

Another picturesque scene, which follows soon afterwards, gives an exterior view of the mill. The mill race leading to the pond in the background, wagons laden with grain, drivers and workmen, ducks disporting themselves in the water and fowl picking stray grains in the yard give delightful atmosphere. This is further heightened by the mill wheel as it revolves amid the dripping spray. It is now the lunch hour and Louise is seen approaching with her basket. She serves the meal to her father with much dainty winsomeness, the two figures being clearly revealed against the fine background.

The scene changes to Bontemps' office in Paris. There we witness the rage of the old banker after reading the miller's letter refusing his offer. He summons his son, Charles, and commissions him to call on Meunier and renew the offer for his mill. As Charles approaches the Meunier home the horse attached to the carriage runs away and the young man is thrown out and badly injured.

He is carried into the miller's home and is nursed to convalescence by Louise. The old miller had discovered early that the young man was the son of his rich persecutor, but, listening to the pleadings of Louise, he had permitted him the shelter of his home. Not hearing from his son, Bontemps wrote him a letter, brutal in its reference to the miller, demanding that he secure the mill at once. Charles reads

Scene from "The Miller of Burgundy" (Selig).

it to the miller and Louise and immediately sets out for Paris to change his father's whim. Love has sprung up between Louise and him and he is determined to thwart his father's purpose.

The meeting in Paris results in a quarrel between the father and son, and the latter quits his home. Bontemps père determines to bring the miller to terms and pays him a visit. Meunier flatly refuses to dispose of the mill and the banker leaves with the threat that he will build a modern one, across the way, and ruin the trade of the old mill. This he does and, in course of time, the new mill gets all the grain from the country 'round. Meunier, broken in spirit and sustained only by the tender ministrations of his daughter, is forced to close down his mill, and we sadly view the big wheel resting and the water in the mill race sluggishly reflecting the sunlight.

But an accident changes all the current in the affairs of the old mill. Bontemps, who has called one day to see Louise, in order to secure her promise that she will give up his son, falls into the mill race and is saved from drowning by the old miller. His eyes are opened to the virtues of Meunier and his daughter and he resolves to make

amends for his injustice. He closes down the new mill forever and directs all his business to the old one.

The closing scene shows a merry meeting of the villagers at the village inn, with Bontemps, Meunier, Louise and

Scene from "The Miller of Burgundy" (Selig).

Charles seated at a table in the foreground. The young people beam with happiness, while their elders look on with smiles of satisfaction.

The release date of this film is set for July 25.

OLD FACES IN A NEW FILM.

"Aunty's Romance," a Delightful Subject Portrayed by Vitagraph Veterans.

By G. F. Blaisdell.

THE appearances of the old-time Vitagraph Girl are so rare these days that to see her is well worth a long walk. If you question this assertion, go to see Florence Turner in "Aunty's Romance." If you are an old-time picture-goer this film will have an added interest by reason of the appearance with Miss Turner of the man who for so long played opposite to her—Maurice Costello. That was in the days when the Vitagraph Company was not the great organization it is to-day—for, surely, if any evidence were needed as to the rank of this company it would be furnished in the releases of July 12 and 13. "The Foster Child" and "Aunty's Romance" are issued as ordinary, every-day affairs. There is no suggestion in the advance announcements of the company that these two possess unusual merit. Yet they are pictures in which Americans may take justifiable pride—Americans abroad perhaps even more than Americans at home. The former will feel that in black and white the home product equals in all cases and in most is superior to the Continental output.

"Aunty's Romance" opens in Paris. Stephen Fisk, Jr., (Costello) receives a message telling of the death of his father in New York and requesting his immediate return. On his arrival here his lawyer (William Shea) tells him his father died bankrupt. Just prior to this business call he had visited Doris, his sweetheart (Miss Turner). She had gone tripping to meet him, blithe, light-hearted and charming. Stephen calls again upon Doris after seeing his lawyer. The two are sitting by the fireplace. He tells her of his financial condition. Doris' manner changes; she is frigidly thoughtful. She tells him she will not marry him until he has made a success in business. She returns to him the engagement ring. Stephen freezes; contemptuously he throws the ring in the fire. Doris shudders. Stephen leaves the house.

Doris leans on the arm of her chair and sobs. The temporary exterior of iciness has melted. She is again a woman. Aunty comes into the room. Mrs. Maurice was never more sweet and motherly than in this scene. Tenderly she tells Doris that money is not all in life; that to live without the love of the one who is prized above all others is to live less than a full life. Aunty tells how in her early days she had loved Stephen's father, but it had come to naught; she had never had her honeymoon.

When Stephen had left Doris he was in evening dress. We now see him "in the ranks." He is leaving a factory with the other workers. His dinner pail is on his arm. He wears a soft shirt, open at the throat. As he passes the home of Doris he sees Aunty, unconscious, on the great granite stoop. She had just left her old-fashioned rig and had fainted. Stephen carries Aunty into the house and lays her on her bed. Doris comes in and asks him to telephone for the family physician. It is Harry Morey who responds.

The doctor shakes his head. The end is near. He brings Stephen into the room. Aunty reaches out her arms to him. He kneels by the bed and puts his arms about her. She tells him of her old love for his father, and in his face sees again her one sweetheart. We see the visions that pass before her—the days of her youth, garbed in the great skirt of Civil War times; of a marriage ceremony—a ceremony that never took place, but should have; of two lovers in the twilight, their faces close together, outlined against a mass of cloud. She tells Stephen of her wish that he and Doris marry.

Doris is standing by the bed. Beside her is the doctor. His hand is on her shoulder. Not now is he the family physician; he is the friend, the comforter. Aunty's arms drop. The doctor leans over; he nods his head. Stephen throws himself across the body of his lifelong friend. Doris kneels beside him. Her hand seeks his and rests on it. A moment later the two rise to their feet. They embrace—she in her dainty house-gown, he in his rough garb. Aunty's wish is to be fulfilled.

If the highest expression of dramatic art lie in the creation of the perfect illusion it will be conceded by those who see this film that Maurice Costello in his direction of "Aunty's Romance" has approximated it. W. Hanson Durham is the author. It might be said that a man of education and refinement, reared in luxury, with expectations of coming into a fortune, would not be compelled to seek such humble employment as Stephen accepted. The fact remains that in everyday life it has been done.

It would be unfair to all the principals in this photoplay to specially mention any one. Miss Turner, Mrs. Maurice and Messrs. Costello and Morey and even Shea in the few moments he was on the screen were all that good actors should be; it was splendid teamwork. Perhaps an exception may be made of Harry Morey. His role of the family physician was in a measure a minor one, but his work will appeal to many as being an interpretation of the ideal doctor—the friend in health, in sickness and in bereavement. It will recall his splendid characterization of the surgeon in "The Light That Failed."

MISS ROSE FIRESTONE.

Until recently Miss Firestone was appearing as an American photoplayer, meeting with much favor on account of her ability and strong personality in the slient drama. Miss Firestone is now in Europe and while there will appear in Eclair productions.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

That Man Montgomery.

PROBABLY every exhibitor has heard of Montgomery, "the" motion picture man, but few know him as well as they should. That he is an old amusement man, an energetic and efficient advertiser and a hustler who had created a chain of handsome houses in the most difficult territory is motion picture history, and ten years from now the dispassionate chronicler of the early days of the photoplay theater will credit Frank T. Montgomery with keeping a year ahead of his business. Through his courtesy we have been permitted to look over the press book that the main office keeps, and this volume gives not only an advertising record of the houses, but it gives the keynote of the man and his methods.

About a year ago Montgomery (you never think of him as Mr. Montgomery; he always alludes to himself as "Montgomery, the Motion Picture Man") advertised for some houses and stated that he did not care whether the house had made money or not. He wanted to know only the size of the house, its location and appearance. He knew that a house might be a loser, but a potential winner under the proper management, and he has been spreading his houses all over Florida, Georgia and Alabama. The press book gives the record of these campaigns.

Strong on Trade Mark.

In personal beauty Montgomery runs a strong second to the man who puts his face on the talcum powder boxes, but he makes his face his trade mark and our readers will recall the familiar cut with the strong line background. It is a face that is quickly remembered and Montgomery does not use it because he thinks he is giving the public a treat. He knows that his cut is so intimately associated with the Montgomery advertising that even those who do not stop to read the statements have been reached by the advertisement. In time Montgomery came to be a standard and people who go to the houses through curiosity "to see what this fellow is doing" remain as regular patrons.

The value of a trade mark cannot be computed in line rates. It is something that must be taken more or less on faith, but with the knowledge that it is worth while. It must be backed up by a good performance in a good house, but that's part of the Montgomery campaign. He is flamboyant at times, using "circus stuff" for a large part, but there is no misstatement of fact, no gaudy, lying lines that sound well but are put in merely for show. Montgomery is too clever to build a house and then tear it down through misrepresentation. He puts his best foot forward at all times and sees to it that the foot wears a silk sock and a polished shoe, but it's his own foot and not an artificial fake and there's a man behind it all.

Making His Presence Known.

Montgomery believes in being one of the people. If there is a convention in town he invites the delegates to be his guests. At times he does more, as, for example, when he called on the citizens of Jacksonville to give a convention an auto ride that they might see all the town and backed up the call by donating his own machine. It tickled Jacksonville that this man, lately arrived, was so proud of their city, so they all came to the call with a will and backed up the comparative stranger's efforts to make the city known to the other strangers—and Montgomery was less of a stranger to them after that. He was a Jacksonville man working for the city. It is one of the secrets of his success. He isn't merely "that fellow that runs the picture show," he is Frank Montgomery, "one of our enterprising citizens."

One of his first cares after locating a house or site is to establish his credit through reference to business firms he has had dealings with elsewhere. Every former creditor is a Montgomery boomer and so it quickly gets about that the new showman is "all right" in every way.

Liberal with Printer's Ink.

The next step in the publicity campaign is a newspaper contract and it's the sort of advertising that gets them talking. Here is a sample:

HAVE YOU EVER NOTICED?

This is a mighty funny world—
Many men know your business
Better than you do yourself.

I heard a fellow remark:
"Montgomery's going to open to-day at 10 A. M."
The other man inquired:
"What's he going to feature?"
The fellow who thought he knew said:
"He's going to feature vaudeville."

Then he goes on to explain that he never had the slightest idea of featuring vaudeville, that pictures are plenty good enough for him and that the new house will open at noon and not two hours earlier. Just the plain announcement of these facts would not have attracted the attention this apparently controversial advertisement drew.

After the house is under way a popularity contest may be run. He has conducted several of these with automobiles as first prizes and plenty of other things to make the list look large. He runs the contest for a period sufficiently long to get his money back and by selling tickets good for the future he sells the house far ahead and a contest running perhaps three months has an evident effect on six months' business, many of the admissions for the ensuing three months being paid for in the last few days of the contest that vote records may be swelled.

Educationals.

Films like the Fly Pest, Boil Your Water and the long Edison list are good grist for the Montgomery mill. He gets local physicians interested, welfare societies are urged to help the cause along, the aid of the newspapers is enlisted and special advertising is thrown out, with the result that the exhibition becomes a function.

But Montgomery does not wait for the big things to come along. If the local Red Cross is selling tuberculosis stamps he is the first to come forward with an offer to run slides and the same tender is made any important local charity. We recently alluded to his art campaign in Atlanta and there have been many others along the same line. It helps the town and it helps Montgomery because it does help the town. He is looked upon as a leader. He is something more than the manager of a ten cent picture show.

Good Lines.

Here are some of the best lines from the Montgomery book. Take the question of repeaters, for example. He says:

Three New Pictures Daily

Is the magnet that crowds the Grand to overflowing

Not one repeater
I have three fine pictures to-day that have not been seen this side of Atlanta. If you see an old picture at the Grand

Ask for and get your money back

And the advertisement means precisely what it says. If a ringer should get in the money would be returned with argument.

Disposing of his interest in a vaudeville house in Jacksonville and opening the Grand to pictures he announces that the first thousand ladies to attend will be presented with a free copy of the Motion Picture Story Magazine. The magazine is useful in making fans, but it is rather an expensive souvenir, probably costing the entire entrance fee. In the same issue his reasons for selling the vaudeville house are plainly stated to be his belief that he can do better with a picture theater because of his greater experience in that line. Here was a case where flamboyancy was not called for and the statement is made with a directness that is the more convincing because of the contrast.

Frank Talks.

Every little while Montgomery sits down and chats in printer's ink. Here is what he had to say to the patrons in Columbia:

New York and other cities show the exact pictures that are shown in all my houses. The whole truth of the matter is this. In every trade, business or profession you will find a representative person; that man excells; and it is the thought and worry he applies to his business that makes him stand out pre-eminently in his class. To be a leader in any line requires deep thought and thought causes worry, and worry causes grey hairs, and therefore I say to you "The Grey Hair Tells the Story." Some men devote a few hours a day to studying your wants, but the wan who lays awake nights figuring out an advantage for you is the man who wins out in the long run.

Time Tells All Tales, and You Mark My Prediction:
The time will come when every right-thinking and well-meaning man and woman in Columbia will thank me for entering Columbia's amusement field.

This is but a part of the advertisement, but the keynote to the rest and the catchline, "The Grey Hair Tells the Story," rouses interest.

Here's another confident prediction made to the Atlantans which has since been proven correct. He explains that he is about to open a theater there and alludes to the varying opinions of himself, winding up with:

You can do as you please and think as you please, but

I'll Make You Come Across

which the same has been done to the entire satisfaction of Montgomery and the Atlantans.

Ten Cents a Try.

When the Buffalo Jones pictures were in Jacksonville he advises you that "it costs but ten cents to try to get in." It would be pretty hard to beat that line for a suggestion of big business, though in the residential sections it might frighten away some of the more timid. Better is the catchline: "You may have to wait in line, but you'll be fully repaid," which appars in another advertisement.

When a program failed, this was the announcement:

Majestic No. 4 closed
for the day.
New pictures at the No. 2 and No. 3 Majestics.

A portion of my pictures were delayed and rather than charge an admission to see pictures that I have shown before I have decided not to open the No. 4 Majestic to-day. The entire orchestra and three singers who are engaged for this theater will render their services to-day and to-night at Majestic No. 2.

That makes the best of a bad situation and probably the results in admissions were the same.

Taking a Chance.

For a Sunday performance when the matinee business might have been poor, it is announced that children accompanied by an adult will be admitted free and there is added:

Now Listen to Me:

Here's my proposition. I don't want you to pay for any child under ten years of age and in order to gain admission for yourself, if you are an adult and have not the price to spare, simply tell the doorman MONTGOMERY INVITED YOU and he'll admit you any time between 1 and 6 P. M.

That sort of thing makes talk and business.

Meeting Opposition.

Characteristic is his advertising to combat the interest in a local stock star. The headlines announce that "I shall try to divide honors with Mabel," and in characteristic fashion he tells how on his arrival in town he asked for the best show and was referred to the performance of the Mabel Paige stock company. It was evident that they were too strongly intrenched to be driven out, so he does not rouse antagonism by an attack on the favorites, but merely announces that the field is large enough for both and that he shall seek to divide the honors with her. He makes friends of all Miss Paige's friends and attracts their attention as nothing else could do. It's a good way to meet the competition of the always popular stock star until you can make the fans take up the stars of the picture field.

For the hot weather last year he used this argument:

24 Fans, count em—24.

Now here's a proposition you can't beat. This applies to my lady patrons only. Any afternoon you are in my house look around and see how many ladies are using fans. If you can count six of them fanning themselves, call the attention of the doorman to this fact. He will at once be seen leaving the theater and on his return will hand YOU and EVERY LADY who uses the fan a season pass to the Grand.

Along the same lines is this from another advertisement:

If I Can't Cool You Off
I'll Give You Back Your Money.

The Secrets.

That sort of talk may sound a little loud to conservative advertisers, but it is all backed by sincerity and this saves it from the classification that in many quarters it might seem to deserve. If he announces that you can have your money back if you do not think the house cool enough, he'll give it back to you without protest, knowing that you'll go out and give him more than ten cents worth of advertising in the next ten minutes. When he says he has a better show than usual it will be found that his show is above his average and where the films are booked over his circuit, he has his early houses advise the later ones as to the star features. He makes the most of every turn of fortune, whether it be good or bad, and he makes himself a figure in all big things. Of course it is not all Montgomery himself. He is the general, but from colonels to high privates he has drilled them in his policies and makes the entire mechanism of his growing circuit one smooth working machine. We have given him rather more than his share of space because he offers ideas and because we personally regard him as one of the most interesting as well as important figures in the motion picture business. He gives the stamp of individuality and integrity to his work.

What "Monty" Found.

Some of his friends insist that E. H. Montagu, now representing Selig in Europe, would not know an Arabic proverb if he saw one lying in the street, and to prove that he does we give the proverb and application referred to recently. It runs:

MEN ARE FOUR.

1. He who knows not, and knows not that he knows not,
He is a fool—avoid him. He gets his film from the Junk merchant.

2. He who knows not, and knows that he knows not,
He is simple—teach him. Tell him to run a Selig on every program.

3. He who know, and knows not that he knows,
He is asleep—awake him. Don't let his hirer put him off; but let him insist on a Selig on each program.

4. He who knows, and knows that he knows,
He is wise—follow him. He always runs a Selig on every program.

This can be adapted to local use by any clever manager. Try it.

And from Chicago.

And from Chicago comes the booklet of prize essays printed by the Selig Company. This matter was prepared by the members of the Chicago Press Club in competition and provides the manager with material for newspaper work that advertises Selig in particular only in that copyright credit and the fact that it is a prize article must be given.

This booklet has gone to all of the members of the National Press Association, who recently were guests of the Selig Company in Chicago, and with it goes an offer to provide matrices free of the cuts to be used in illustrating. As the association members went home chock full of enthusiasm for pictures and Selig pictures in particular, and most particularly for the one in which they all took part, it will be surprising if this idea of Stanley H. Twist does not prove to be one of the most profitable boosts ever given the pictures in America. That picture, by the way, is The Pennant Puzzle, released July 15th. Have you asked for it?

That Isis Advertisement.

Here is the Isis advertisement to which reference was made in the last issue, the advertisement itself having been lost in the hurry of make up.

SPECIAL WEEK

We will exhibit 25 full reel releases this week. DO NOT OVERLOOK THE FACT that NO OTHER Show House in America has been successful in making a contract of this character.

3	MONDAY, JUNE 17th	3
4	TUESDAY, JUNE 18th	4
4	WEDNESDAY, JUNE 19th	4

Including a 3-Reel Feature
VITAGRAPH—Historical Drama

THE FRENCH SPY

One of the most heroic stories of all history, literature or fiction

4	THURSDAY, JUNE 20th	4
4	FRIDAY, JUNE 21st	4
3	SATURDAY, JUNE 22nd	3
3	SUNDAY, JUNE 23rd	3

Trusting to be able in the future as in the past to please all with the best and latest productions by the World's Greatest Life Motion Picture Makers.

ISIS, 1632 CURTIS ST.
DENVER, COLO.

Likes That Band.

Here's a little letter from William Barrie, Jr., of the Marple Theater, Wichita, Kan. Mr. Barrie is some few months ahead of the rest, but all you live wires will be using an orchestra instead of vaudeville soon.

We have had the orchestra now for a month and every day sees our attendance increasing, and it pays anyone who will just spend a little money advertising and then wait until it brings the people down, for once they are here we are sure to get them again; in fact, we now have many faces passing in the theater daily who were unknown to us before, so it certainly will pay in the end.

Our leader, Harry Frank, employs his own men, union scale, with the distinct understanding that they do not substitute on him, for when they are continually changing about it's the same as with singers, the harmony disappears, and that he will not stand for.

Yesterday we had a special wire at the theater for the returns of the fight and crowded the house to the limit; in fact, we had over 800 in at three o'clock, with only a 600 seating capacity, so you can judge for yourself how well it took.

We're beginning to think Mr. Barrie knows a lot for a small town man. Get that line about no substitutes in *your* orchestra and you'll thank him for the tip. The man whose key unlocks the same office door ours does is a leader and we know that substitute thing backwards. Insist on the same men every night. We don't know who told Mr. Barrie, but he is wise to the game. Now you be wise, too.

Wow! Wow!

We hope the man who edits the Cameraphone theaters bulletin never gets closer to Chicago than his own Pittsburg. Here is the way he bills Selig's The Cat and the Canary:

Matilda Scroggins.....Vera Hamilton
The Cat

Hiram Barnaby.....Frank Weed
The Canary

Miss Hamilton is not, most decidedly not, a cat, and Mr. Weed is not even a weak imitation of a canary. Nope! There were Matilda, Hiram, the Cat and the Canary in the cast. 4—count 'em—4.

And just in passing, there's a new Cameraphone at Lincoln Avenue, near Rogers, with a capacity of 600. We can't have too many theaters of the sort the Cameraphone people run, so here's a hearty welcome to the newcomer, may it be like its forbears. It can't be much better.

Just to make a safe and sane fourth the Cameraphone sent up fifty balloons on Independence Day, with prizes attached, all of which makes for general interest.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Script Market Hints.

Put this with your card catalogue of buying companies:

UNIVERSAL FILM MANUFACTURING CO. (*Joe Roach*, Editor), buying for the various brands released by this combination. Can use Eastern and Western dramas, melodrama, comedy drama, Mexican and seacoast stories, costume plays, light comedies and farces of half and full reel length.

Also make note that the Majestic Company, Hopp Hadley, editor, 540 West Twenty-first Street, New York City, is in immediate need or rural stories of life on the farm, or love stories that can be played in a rural environment. This does not replace the original classification, but is supplemental to that list. Majestic also desires pictures dealing with seafaring or life near the sea containing an original comedy element.

It's Hot, But Still—

IT'S most too hot to argue with the thermometer at ninety and the humidity at 900 or thereabouts, but George A. Posner wants to argue and we like to be obliging. He writes:

> Your answer to Mr. M. M. W. in your inquiry department in a recent issue, in which you promptly and no doubt rightfully squelch some amateur actor with motion picture aspirations has suggested to me an idea, namely, that is not your argument singularly applicable in the case of the amateur photoplaywright? What chance has he with his little amateurish, poorly constructed story, meager in plot and pitifully unskillful in the handling, when the market is already overflooded with the finished, polished, perfect work of experienced and able writers? Even if the story should be very good it would require considerable revision and editing, whereas the work of the professional, finished and perfect requires practically none. I repeat it, what chance indeed has this amateurish script against the ready-made, ready-to-wear products? Is it then strange that so many hopefuls are wondering why their scripts come back with such astonishing regularity? I have several friends, amateur writers, who have been in the field for the greater or lesser part of a year who have yet to sell their first script. One of my friends has been in the game for almost two years, he had been receiving checks fairly regularly; his ideas, he says, are more numerous and better than ever, and his technique has certainly not retrograded; but lo! and behold! he has not sold a script for the past six months. Strange case, eh?
>
> A hint to photoplaywrights. Don't sit down to write after a full meal. Do it before or a few hours later and watch the results.

For the benefit of those who may not have seen the question to which Mr. Posner refers we would explain that another of those amateurs was asking about the chance he stood or getting a job as a photoplayer and we reminded him that the woods were full of well trained actors to whom a salary 52 weeks a year would be a pleasant surprise, and that he stood no show until these players all died.

Immediately, during a cool spell probably, Mr. Posner rushes to his type mill and grinds out the above and we hasten to give Mr. Posner the cheering information that the market is not overflooded with finished, polished, perfect work. Nay, Pauline, and Posner, too. There is no flood of perfect scripts. There are more good stories available than there were a year ago, but we've not seen any traces of a flood of perfect scripts in the studios or on the screen.

Quite to the contrary, there is more of a demand for good stories than ever before and fewer stories of this sort available in proportion to the demand. It is for the reason that the business is still in its formative stage that this department was instituted by the MOVING PICTURE WORLD. It is for this reason that the really good writers are snapped under contract and that so many stories are made in the studio because here at least the technique is supplied, though the idea may be no more novel than that contributed by the outsider.

That's just the point.

The studio can turn out a fairly good story on demand. What the men who own the studios are advertising for are people who can turn up better stuff than the studio people can, *not merely stuff as good*. Now do you understand?

Giles R. Warren can turn out a good script every week for Miss Florence Lawrence. He did it with Imp, with Lubin and now with the Victor, but when he gets a better idea than he can write he takes a week off and buys that story. We mention Mr. Warren because he is one of the best men along this line we know. There are others as good with other studios and they, too, turn out stuff each week because they can do better than the chap who doesn't do as well, and theirs is professional development against the amateurish construction that accompanies most of the commonplace ideas.

If the aforesaid flood were noticeable they would devote their time to fixing up the work of others rather than writing their own, but most of them write because they write better stuff than they can get through the mails.

When they do get a good script they make a loud noise of rejoicing and cheerfully send a check and a nice letter. Then the author's chest swells out, but not so far that it is not overshadowed by the new bulge in his forehead, and he "goes bad" and gets the idea that anything he writes is good.

The writer in his own editorial work went on the idea that every man and woman should be capable of giving one good idea and it was worth while reading several of their bad ones to get that one good one. It was worth a word of advice now and then and perhaps more than a word.

There are many who have more than one good idea, many who have two or three and some who possess inventiveness in a marked degree. One never can tell from early efforts what the mature results will be and it is for this reason that we go over and over again the familiar ground for the benefit of newcomers in the knowledge that three or four years from now dozens of prosperous writers will look to the MOVING PICTURE WORLD as their Alma Mater; writers who now are discouraged and perhaps disgruntled, but who possess perseverance.

In the dramatic field there are some five to seven thousand professionally trained players who will be glad to enter the photoplay studio and it is useless for the amateur who has done well in the productions of the Amaranth Society or who thinks it would be just lovely to play in the Vitagraph with Maurice Costello, to attempt to compete with these men and women with hard-won experience, but the photoplay field is almost brand new. The dramatist and the drayman stand almost precisely the same chance if they go at it in the same spirit of perseverance and determination. Not all dramatists, mind you, and by no means all draymen, but some dramatists and some draymen.

The photoplay apprentice of to-day is the master workman of tomorrow. Not many apprenticeships end the first year and it is ridiculous to suppose that any man can hire a machine, buy a box of paper and write and sell photoplays.

The trouble is that there have been too many untruthful advertisements; too many "You can earn a hundred dollars a week" baits for photoplay schools and the idea has been raised that anyone can write and sell plays.

This is not true.

The writing of the photoplay is as much of an art as the writing of a fiction story or the construction of a drama. This art must be studied through practise as well as reading, and it is an art the more difficult because apparently so simple. No gift of language is required; no finished literary phrase is essential and for this reason many are eligible who might never gain fame as dramatists or fiction writers, but there is an art; an art that is not to be mastered in a year or two years, and those who complain that they have not sold a script in a year are not real photoplaywrights, but rainbow chasers. They put on paper some incidents and call them a photoplay. Then, when it does not immediately sell, they complain that there is no market or, being a market, it is controlled by the few on the inside track.

The men on the inside are mostly those who broke in from the outside with good scripts and then kept inside by producing more. Anyone can get on the inside if he tries long enough and in the right way provided he can think up new ideas.

The other day we welcomed to the elect a man who had arrived at the realization that his stories did not sell because they were of poor quality. He is a gifted chap, a brilliant lawyer who values more the check for literary work than those his professional services bring him. He has found out what Mr. Posner has yet to learn, that the script that doesn't sell does not sell because it is not a good script. He has found out that not all he writes is good. Sometimes we think that the selective faculty is of even greater importance than the creative. It is as important to know what not to write as to know what to write—and this does not come to the average man within the year.

The amateurish script with poverty of idea and lack of technical development has no chance against the work of the practised writer, but the construction of such scripts and a study of their faults will lead to the better work and this, in turn, to success.

There never has been a time in any field of endeavor when there has not been room at the top, but the bottom rungs of the ladder are crowded with the faint hearted sitting down and crying that there is no hope.

Be a Doctor Munyon. It's better up above, and if you really are a climber, hands will reach down to you. Come on up.

Some Solax Sense.

We are borrowing from the Solax sheet because one paragraph gives the reasons for a host of rejections in about as few words as can be used. Read this over and then read it again and perhaps a couple of times more. Then think it over:

> The photoplaywright should bear in mind that every scene has to be posed before the camera, that each and every set must be built by stage hands, and that train wrecks, explosions or shipwrecks are rather expensive, not to say impractical. The photoplaywright should also bear in mind that a photoplay has more chance to land if its production does not require an outlay of several thousand dollars or require the engagement of a large cast. An available manuscript has at least one or two original situations. One or two original ideas or situations in a complete photoplay makes the photoplay satisfactory to us. Comedy is in greater demand than drama.

From One Who Knows.

Harry O. Hoyt started a discussion on the treatment of scripts in the mail and moves a mail clerk to make response. Some correspondence schools, patterning after a certain literary magazine, suggest an envelope that will take a sheet of the usual size folded once across. This seems to be what this writer refers to. Both the No. 10 and No. 11 envelopes are within the limits of the dimensions he mentions. Read this and remember it:

> I am a mail clerk and have dispatched mail for ten years, therefore you can take this as authoritative.
>
> It is all told in one little sentence. Use standard *size* envelopes. If an envelope 6 or 7 inches long will not do, use one 9 to 11 inches long and in no case more than 4¼ inches wide.
>
> "There's a reason." Mail in standard size envelopes is dispatched tied up in packages of from 10 to 150 letters. These packages, all the letters reinforcing one another, will even go through a wreck without damage to any of them.
>
> But suppose the script to be mailed in a 6 by 10 envelope. The

dispatcher has no more like it and he must put it into the pouch loose. It is an "odd size"—it must shift for itself. It goes into a pouch containing 50 or 100 bales of letters and when these 50 bales get to working on that poor lonely 6 by 10 envelope they are pretty sure to chew it some. "Odd sizes" should be avoided unless one uses very, very strong envelopes. All business houses recognize this fact—why not photoplay writers?

Again the Length.

The question of the length of a photoplay has Banquo's ghost in a recumbent position when it comes to downing. In a recent discussion we advanced the suggestion that scripts should not exceed five pages. Comes Steve Talbot to remark that his scripts run from six to fourteen pages and that perhaps therein will be found the reason for their rejection. He adds: "I use a complete page for my cast and do not know whether that is customary or not. I use a great deal of margin and average about three scenes to the page, though sometimes I require a full page in order to get over all the points." He also explains that his product is largely half reel comedies.

We do not think that mere matter of length will operate against a photoplaywright, but we do think that Mr. Talbot and others would profit by the suggestion that the good half-reel comedy is about the toughest proposition in the photoplay field. When space permits we shall take up this matter in extenso, but we are talking of lengths now.

The mere matter of length does not count much. Of course the long, rambling script gets the editor wearied trying to follow the plot through a maze of inconsequential business, but we do not think that Mr. Talbot overwrites to this extent. Because editors and producers want brief, snappy plots of action it is well to study condensation and brevity, but if a good scene runs a page double spaced with a wide margin it will stand just as much chance as a single spaced half-page with the same number of words and no margin, but the long script is apt to suggest the novice who lacks technique and that, in turn, suggests a poor development that will amount practically to writing a new script with small help from the original if it is accepted and this is apt to militate against the author who overwrites.

At the same time the mere matter of words, within reason, will not be found a cause for rejection and the six page script mentioned was not an arbitrary standard of length, but merely a point to be aimed at. We hold that an experienced writer can keep any full reel story within four pages single spaced and get the complete story over. We never have contended that a fifth page will spoil the writer's chances. Get a new idea, tell it briefly but clearly and it will be judged by the idea and not by the number of words—but be certain that the idea is really novel.

Anyhow, You Can Laugh.

The Photoplay Author sends us the cheapest "course" in photoplay we have yet seen. It is published in New York, on the lower east side, consists of a single 2 by 11 sheet and costs ten cents. It's worth that much as a laugh. We can't spare much space, but here's the way to write a photoplay:

> Scene 1—now your title, "Mother goes to church." You then tell what mother is expected to do, her leaving the old homestead with a baby on her arms and wandering down the lane to the little village church and so on (all in scene one, mind you) until you reach scene 2 in your story, then you proceed to describe the action of the actors in scene 2 until you are ready for scene 3 and so on until your story is finished.
>
> Some stories require no titles after the first one, as the actions of the actors tell the story complete. The title is the speaking part of a moving picture. It suggests the meaning of the scenes where the action of the actors is not so plain to the person looking on.

And at that this is not so much worse than the suggestion of a twenty-dollar course that no full reel should contain less than forty scenes as the managers like plenty of change.

And a week later comes a "follow-up" letter, in which it is suggested that "by this time you must have written a play" which this genius can sell for you and he asks only a dollar for "starting you on the road to success at once."

Can you beat it?

Think of This.

Here's a clipping from the Kinematograph and Lantern Weekly, of London, that throws some light on the English situation. Even with the explanation that a shilling there looks like a dollar over here (though we never found we could get a dollar's worth with a shilling) it sounds a bit cheap. This makes the run from about $2 to $25, the latter being for top scripts. What do you think of that?

> S. J. Mitton has had two picture plots provisionally accepted and he writes to us for guidance as to what to charge for them. The question this raises is a decidedly delicate and difficult one, inasmuch as a plot may be worth anything from say 7s. 6d. to four or five guineas. Comic plots, unless especially good, would not be worth as much as high-class dramatic ones, if only because the published lengths of comic films run shorter than in the case of dramatic ones. Also English firms do not usually pay for plots of any description on a particularly liberal scale. Since S. J. Mitton's plots are comic ones, we would place their topmost value at about £2 or £3 each at the very most. Probably he will not get as much. He might ask a guinea apiece and get it, or he might take the safer course of interviewing an official connected with the producing house which has accepted them, and using his business instinct to ascertain how the land lies and get the best he can. The sooner producing houses take to making their own offers for approved plots, the better it will be for everyone. This is the course invariably adopted in other branches of journalism.

Want Some Names?

William H. Kitchell has grown tired of the inevitable Juan, Jose and Tony for his Western photoplays, to which end he has obtained a copy of the Mexican Year Book (evidently an old one, since it mentions Diaz) and he offers these for the good of the craft. They should interest some of the Western editors as well as photoplaywrights.

Male Surnames—Alberto, Antonio, "Tony," Alfredo, Arturo, Alfonso, Anselmo, Benito, Clemente, Carlos, Emilio, Eduardo, Francisco, Franciso, Frederico, Felipe, Gregerio, Ignacio, Juan, Justino, Jorge, Jacinto, Jose, Josef, Luis, Miguel, Manuel, Portfirio, Pedro, Pasquale, Prospero, Romero, Rodriguez, Ramon, Ricardo, Romelo, Roberto, Sebastian, Salvador, Vinvente.

Feminine Surnames—Carmelita, Maria, Francesca, Juanita, Pepita, Tina, Carmencita, Alfreda, Benita, Dolores.

Proper Names—Argueles, Ahmedio, Arios, Barrere, Cardenas, Calero, Calderon, Diaz, Enrique, Estrada, Garcia, Gonzales, Hernandez, Herrera, Icaza, Iturbide, Jiminez, Lacerda, Martinez, Molina, Morales, Nunez, Ortega, Perez, Pinzon, Portella, Ramon, Ramirez, Rivera, Rodriguez, Rozas, Rosas, Romero, Rosales, Salvada, Salada, Valdez Vallado, Vasquez, Zaragoza.

Love in the Photoplay.

A Pittsburgh correspondent, who starts in with the statement that he has sold some scripts and has not sold some others, but holds no particular grudge against the editors, bewails the sameness of plots and the obviousness of the story, as others have done before him. He says he does not dare send his love affairs askew lest he court rejection and thinks that perhaps the flood of useless love plays is due to the practise of using the old fashioned stories week after week. In passing he thinks that perhaps the poor average is due to the practise of having a tame author in the studio to write all stories.

It all depends on the author and the studio so far as the latter practise is concerned, but this is a situation that rapidly rights itself. Personally we think that the practise of letting the players write stories is bad because most of them write "actor-stories." If they are taken they are not likely to please the public and when they are not bought the disgruntled player may sulk through three or four productions.

But the happy love story seems to be as essential to the photoplay as it is to the magazines. Audiences will have nothing else for a steady diet. The photoplay audience is no more than the magazine reader in the theater instead of at home with the printed page, and the popular magazine that is not eighty per cent. happy ending love stories seldom sells well. If you prefer the sobby, soulful story, you're in the minority, and the minority does not pay for film service, current, rent and other things about the photoplay theater. If you can write better love stories than the other fellow, write them; but by all means do not seek to educate to higher things a public that refuses to be educated.

Taking a Dare.

We have received a letter from a man who dares us to print it. We are not going to print it in full because we don't think it's worth the column or more of space he takes in which to say very little, but we are going to print the parts he thinks we won't print in spite of the fact that he lacks the courage and manliness to sign his name. He begins:

> A few weeks ago you attacked the motives of the various concerns engaged in placing musical manuscripts for composers. You made a broad assertion. Perhaps you are right.
>
> After writing about twenty-five photoplays superior to those which I have seen in the moving picture houses, I have concluded that photoplay writing is a waste of time and journals advocating the prospects of the earnings of the photoplaywright are about on a par with the concerns that you have condemned as mentioned above.

The writer goes on to say that he agrees with us that a "classical education" is not essential to success in photoplaywrighting, and volunteers the information that he has not had many educational advantages. He adds that he has written several unproduced plays, some produced sketches and the words and music of songs that have "circled the globe." In March (about four months ago) he was shown an advertisement for scripts, so he read books and visited the picture shows, then he wrote his scripts, which his friends told him were good and which he himself knows to be superior to the published product. To use his own words: "I make this statement with the conviction that of all the scripts I have written—and there were quite a number, I assure you—not one was unworthy of being rejected," by which, we presume he means they were all worthy of being accepted, though he does not say so. He quarrels with the suggestion that technique is needed and gives this interesting picture of the mental attitude he assumed toward his work:

> I told my wife before I wrote a scenario that I had no faith in the fact that they would be accepted. I said then, and am more convinced than ever, that an office boy could evolve the plots of the photoplays which I had seen. I think that any three men of fair education can write all the plots of photoplays now written and have enough spare time for other business. . . . I feel that you are of this opinion and that you know that it is only a waste of time for a man to write scenarios, but that it is to the financial advantage of your journal manufacturers to encourage the chase after shadows. I think that your circulation would shrink and moving pictures would lose a number of their patrons if there were no shadows to chase.

Here is a man who has failed where he thinks even an office boy should succeed, who complains because he has not sold his twenty-five scripts in the four months he has been writing and yet who went to the task beaten because he had no faith in his success.

What do you think of him? Personally we do not think very much and we are glad that he has gone back to his globe circling songs.

The moral of all of which is that if you want to win success go at it determined to win. Do not march forth to battle under a white flag.

Touching on the more personal side, we believe that the Moving Picture World, through its editorials, its discussions, its general tone and through

this department, has done more to raise the standard of photoplay writing and production than any other single factor. Those who can write photoplays are helped, but there is no help for the egotist and the man who is confident that his plays are better than those he has seen on the screen unless, in the kindly course of time he wakens to a realization of his faults. We do not think we can ever do our anonymous correspondent any good, but we can at least use his screed for the diversion and instruction of those more willing to learn.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

BLUE GRASS—The Edison cast for "The Passion Flower" merely gives The Three Suitors, who are: Benjamin F. Wilson, Richard Niel and William Randall. In Kalem's "The Gent from Honduras," the girl was Miss Eileen Errol, and Stuart Holmes was Roost. In "The Drummer Girl of Vicksburg," Miss Marian Cooper was the drummer girl and Guy Coombs Lieut. Lightfoot.

A. J. N.—If you cannot get your script back notify the company by registered mail that you withdraw it, then copy your carbon and send it out elsewhere. That Thanhouser is a year and a half old, therefore outlawed. Writing in a vision in photoplay is simply written, "John gazes fixedly into fireplace. Vision Beth's face in fireplace;" or, "vision part of scene three in corner." If the photoplay sold it doesn't matter so much whether it was written in strict accordance with technic or not, does it? You must have come close enough.

W. N.—We do not think the service offered worth any part of the price asked. If you have the idea you get it over well enough, but write your business in. Do not say that a character does something "in a comical manner." Tell what he does that is humorous. That's what they pay you for.

Mrs. T.—This department is for the answering of questions, not for a discussion as to your favorite players.

F. H. H.—Thanhouser is not in the market for scripts. Most of the Universal Editors are now located in 1 Union Square. If you want to make a bid for a particular company mark the script "Imp Brand," or whatever it is. Suffragette plays have been done dozens of times. That is probably why your script was returned. If it has been out since April, we think we would make polite inquiry. Your last question is a little too broad. Pure satire would be apt to tire, but you can utilize the mannish woman for comedy and not satire and with success. There is a difference between satire, travesty and comedy that you and your friend do not seem to appreciate.

H. B.—See above for first question. Cut your paper down to the 8½ by 11 size. Any large paper house or printer can do it for you at small cost. The longer sheet is not handled so easily and look amateurish.

NEVER-MISS-A-COPY—We cannot tell you of a New York house running first run independent film and our critical staff bewail this fact.

L. B. V.—You simply waste your time with historical or other adaptations. These can be made by the studio staff to greater advantage, because the studio man knows precisely what the director wants, which is information you lack. What you can sell is an original idea, and an original idea only.

E. J.—An ex-cavalryman should stand a good chance of eventually getting in with a company, but we do not think that the western sections would import riders from New York. Try the local companies.

B. G.—We have not the information you ask. Sorry.

C. L. M.—The Edison cast does not list the telegraph operator in "The Funeral that Flashed in the Pan." Arthur Mackley was the father in Essanay's "The Ranch Girl's Mistake." Crane Wilbur played both parts in Pathe's "The Texan Twins." The company did even better in "The Three Whiffles," in which one man impersonated three characters on the stage at the same time. If you want photographs use the home addresses of the companies. Do not address the players. The Lubin Western is in the vicinity of Tucson, Arizona; the others in the vicinity of Los Angeles.

WARREN KERRIGAN—Bushnell Dimond contributes the information (for the benefit of an inquirer), that Warren J. Kerrigan is a former Essanay star.

LITTLE JEFF—The numbers appearing on the inserts in films have reference to their proper placement in the film. Sometimes just the number of the insert is used, at others the negative number is also included.

J. M.—Our Biograph identifier has not yet sent in the information you ask.

R. K. M.—If you have a comedy, send it to the company most likely to do that style of story. The fact that you have no women characters does not help us much—and we do not think it will help the sale greatly. When a script is returned as unavailable it may mean anything from "This is utterly bad" to "We would like to take this, but we have too many on hand." It has no specific meaning and that is the reason it is employed. To find out whether or not it is any good, send it to all the companies in turn. After they have all rejected it be satisfied that it may not be all that you think it, but no story is ever dead until the market is exhausted, and even then it may be fixed over. Public stenographers charge from five to twenty-five cents a page. It all depends on the stenographer. We pay ten cents for double spacing and fifteen for single. Kinemacolor has no regular release dates, nor does it sell or lease through the exchanges.

Richard Roe—An exhibitor may handle both the Universal and Film Supply subjects if he can find an exchange that handles both. Some do. Please do not ask Rex casts. Their press man is dead, but keeps walking around. With the exception of the Melies Company the companies now in the Motion Pictures Patents Company were in at the formation. Biograph, Vitagraph, and Edison and Lubin are the real pioneers with Selig close behind.

H. E. C.—We can't say what the Board of Censorship will or will not permit. It all depends on how it is done. The actual commission of crime is frowned upon, stories based on crime are not approved, but the final test is one of motive and commission rather than a set of regulations. It is not so much what is done as the manner in which it is done and the motive that lies behind it.

Dot B.—Miss Blanche Sweet was the light haired girl in Biograph's "Man's Lust for Gold." Our identifier has not given us the name of the dark girl in "A Siren of Impulse," but may when he reads this. Watch. You cannot purchase pictures of the Biograph players. They are obtainable abroad, but will not be sold except in England and the colonies. Mr. Costello and Miss Turner play regularly. The mere fact that you do not see them has nothing to do with the case. Miss Normand was with Biograph last we heard. The Edison Company produced "Where Is My Wandering Boy To-night." It was done some years ago. The Vitagraph also produced "Wistaria Memories," in which this song is featured.

S. W. B.—It appears from correspondence that your script addressed to the Victorgraph was delivered to the Vitagraph in error, which accounts for the fact that it came back with a Vitagraph rejection slip clinging to its clammy chest. There is more than one "Under Two Flags." Universal and Thanhouser—which is why.

G. M. P.—We do not know whether Biograph paid Street & Smith for the rights to "One Round Hogan" or not. It may have been that they were stung into the purchase of a copyrighted story.

S. C.—It is a matter of taste whether scripts are single or double spaced. Some editors like one and some the other style.

L. G.—There should not be two sheets of the synopsis. If you can't get the story in two or three hundred words, practice until you can. It can be done and should be done.

R. W.—We do not recall that the company mentioned has made this story before, but it has been done by half a dozen other companies so far as the basic plot is concerned. Both the Licensed and Independent companies have repeatedly used the idea, so it is not remarkable that the idea seems familiar.

KLEINE'S COMEDY PROGRAM FOR THE WEEK.

George Kleine's three releases for the week ending Saturday, July 27th, consist of a Cines comedy-drama; an Eclipse farce, combined with a French military subject; and a Cines light comedy; altogether a program attractive, amusing and quite appropriate for this season of the year when light and entertaining pictures are more appreciated than the heavier photodramas requiring the effort of thought.

Tuesday's Cines (July 23rd), "A Daughter's Diplomacy," in which Miss Florence Bertini, one of the Cines Company's most charming leading women, portrays the character of the daughter, concerns the Martin family and the jealousy of Mrs. Martin because of her husband's assiduous attentions to a certain fascinating countess. The daughter, Marion, is very unhappy when she becomes aware of the state of affairs and bends every effort to break the spell of the countess over her father and bring about once more the old-time happy relations. How successfully she works out her dilemma is best related by the finely staged and splendly acted picture-play.

Wednesday's Eclipse (July 24th), "Billy's Nightmare," is one of those French farces requiring very little explanation; the title itself being sufficiently lucid. It is enough to say that from start to finish it is one long laugh—what is commonly termed "a side-splitter."

On the same reel has been added a splendidly military topical subject showing in impressive and thrilling martial array "The French Army in Action." This reel is bound to be a winner because of the splendid combination of fun and laughter and instructive entertainment.

The Saturday's Cines (July 27th), "Too Many Sweethearts," relates in a highly amusing manner how George (played by Alfred Bracci), a very impressionable and fickle young man, imagines himself in love with several girls at the same time and while the guest of two fun-loving sisters at a houseparty he falls in love with both, which results in many laughable complications. Miss Dorothy Ferrari and Mr. Maurice Anverso are also concerned in the cast, which fact is evidence of the high artistic manner in which this comedy is portrayed. Some of the best talent of the Cines players are employed in furnishing the action of the comedy. The scenery and settings also deserve special mention, and there is little doubt of the popular approval with which this film will be received.

EDISON PLAYERS GO WEST.

Director J. S. Dawley, of the Edison Company, with Miss Laura Sawyer, Mr. MacAllister, B. F. Wilson, James Gordon, Charles Sutton and Richard Neil are bound westward on an extensive picture-making tour of the United States. The company will make stops at Chicago, Denver, Colorado Springs, Salt Lake City, Yellowstone Park, San Francisco and various points up and down the Pacific coast, Yosemite Valley and the Grand Canyon of the Colorado River. Scenic and industrial pictures will be included in the work. The principal feature of the trip will be a series of pictures taken in co-operation with the United States Forestry Commission, showing methods of protecting great forests from various forms of depredation and devastation. Stories with love interest will be worked into the various scenes and localities visited by this company, and it is expected that a splendid lot of subjects will be the result.

NEW DETROIT HOUSE.

Messrs. A. Arthur Caille and John H. Kunsky are having plans drawn for the erection of a handsome theater, to be known as the Garden, at 727, 729 and 731 Woodward Ave., Detroit, Mich. The building will be of white tile and terra cotta, fireproof construction, with a frontage of 75 feet and a depth of 200 feet. The lobby will be 75 by 25 feet, and the theater proper, 60 by 125 feet in the rear. It will be one of the finest vaudeville and high-class picture playhouses in this country. The approximate cost will be $60,000. A row of automobile boxes will occupy either side, and an unusually large orchestra pit has been designed. All the interior decorations will be lattice and vine combinations, to carry out the garden effect.

Comments on the Films

Licensed.

"MAN'S GENESIS" (Biograph), July 11.—An old man climbs a hill with two children, a boy and a girl. The boy attempts to strike the girl. The old man sits down with the children and tells them a story. The title describes it as a psychological comedy founded upon the Darwinian theory of the origin of man. The light fades on the peaceful, fertile countryside, dotted with homes. It reappears on a rocky waste. Weakhands crawls out of his cave. When he goes as a suitor for a woman he is driven away by Bruteforce, as big and powerful as Weakhands is frail and anemic.

Lilywhite, through the death of her mother, is forced to go out of her cave. She meets Weakhands, hiding from Bruteforce. Weakhands rushes for her and lays hands on her. She goes with him, willingly. While out of her cave the leering Bruteforce takes Lilywhite, and when Weakhands, with a courage not justified by his strength, interferes, he is pushed down the hill and injured. He crawls back to his cave, from which he can see Lilywhite bemoaning her fate. Weakhands, in his cave, picks up a stick and absently fits it into a rounded stone. The stone falls off and hurts his leg. He puts the stone on again and tries the weapon lightly against his head. It hurts.

Over the expressionless, almost beastlike, face of Weakhands there flashes a look of intelligence. It is the birth of an idea. Securely fastening the stone to the stick, he sets out for the cave of Bruteforce, where he finds Lilywhite, and beckons her to come to him. She holds back through fear. Bruteforce rushes at Weakhands, his fist in the air. The rapidly descending club collides with his wrist. In dumb mystified fashion Bruteforce looks at his limp hand and raises the other. The club gets that, too, and it is useless. The battle goes on all over the hillside. Finally a blow on the top of Bruteforce's head ends the struggle. The amazed clan of Bruteforce assail Weakhands, but the club stops them. Weakhands leads away his companion. Night slowly settles down. The jagged rocks at the crest of the hill are outlined against the sky; all is dark. Day breaks across the beautiful valley. The old man arises from the rock with the children. The boy shakes the girl's hand.

The work of Weakhands, Bruteforce and Lilywhite enthralls. The illusion is complete.

"HUGRY HANK'S HALLUCINATION" (Kalem), July 10.—A very short film. Hank occupied a bench just deserted by six women. He went to sleep. He dreamed the women kissed him. When he awoke a donkey was licking his face.

"THE BUGLER OF BATTERY B" (Kalem), July 10.—This, as the title indicates, is a military story. It concerns the commander of a battery and his bugler, who loved two sisters. The commander, who somehow is a major, is summoned to the front and leaves the bugler in charge of headquarters, which is the home of the sisters; behind him he leaves a piece of artillery, and takes with him every man except the bugler. A company of Federals approach to attack. The bugler, aided by the sisters, serves the piece. At the first shot the Federals drop to the ground. At the second they stay just where they are. At the third they run—away, although they have wounded the bugler. Stonewall Jackson arrives and makes the bugler a lieutenant. He does not court-martial the major for leaving one man in charge of a fieldpiece.

"THE STOLEN RING" (Lubin), July 10.—Arthur Johnson puts over a drama in clean, consecutive, workmanlike manner. Johnson takes the part of a hotel clerk, Charles Brandt that of the hotel proprietor and Howard Mitchell that of his son. The work of the whole company is of the best.

"PA TRUBELL'S TROUBLES" (Essanay), July 11.—Howard Missimer was Pa. His troubles caused him to waive his arms in his most characteristic fashion; somehow those who observed him struggling with his troubles were much more disposed to laughter than to tears. The young man who in different disguises was courting Pa's daughter materially contributed to the fun. It is fine comedy.

"AFTER MANY DAYS" (Edison), July 9.—Camilla Dalberg has written a pretty story. Her work in the leading feminine role added to its effectiveness. Sharing the honors with her was William West, who in the characterization of the father of the singer was in full sympathy with the spirit of the play. His acting was finished—artistic. Marc McDermott got out of his lesser role all there was in it. He played the detective—the real, every day human policeman, not the "dope" sort. There was an unusually dramatic climax, and the three principals all participated.

"TRYING TO FOOL UNCLE" (Biograph), July 4.—Comedy that gets over. The work of the uncle, the nephew and the waitress is good. The photography in the scene of the mansion is superb.

"ONE-ROUND O'BRIEN" (Biograph), July 4.—On the same reel as the foregoing. A laugh, and a good one, all the way.

"ON THE BRINK OF THE CHASM" (Pathe), July 10.—Paul Panzer and Crane Wilbur are co-stars in a better-than-usual Indian drama. There is a fine picture in the scene where Panzer on the cliff holds up the child for the Indians to see.

"THE GEISHA'S LOVE STORY" (C. G. P. C.), July 9.—This is a hand-colored Japanese film, in which all the participants are of the land of the chrysanthemum. It gives a comprehensive idea of Japanese drama and also shows that in the silent play the little brown men and women are adepts in pantomime. They show skill in depicting the varying emotions. Altogether it is a very interesting picture.

"THE VOW OF YSOBEL" (Selig), July 9.—A romance of the days in old Mexico when the Americans first began to stray over the line. It is an interesting story. Ysobel was intended for Jose, the son of a neighboring landowner, but she had no heart for marriage—until she met Dr. Livingston, a young American. Jose, to injure the doctor, cut his saddle girth, with the result that a bad fall into a gulley ensued. In response to Ysobel's calls for help Jose responded, but refused to give assistance until Ysobel promised to marry him in return for the rescue. The Spaniard later on took some of his associates to the spot to show them how it was done. A rearing horse tumbled him down the embankment and killed him. When Ysobel heard the news she almost laughed. The doctor got a bride. The story is well told.

"THE ARTIST'S JOKE" (Edison), July 10.—Harry Furniss, the English comedian-caricaturist or caricaturist-comedian—he seems equally facile in each department of entertainment—puts over another engaging picture. There is a lot of wholesome fun and a bit of romance, in which latter, however, the artist does not share. Nevertheless, he materially contributes to the general result.

"FOR VALOUR" (Edison), July 12.—The "u" in valour is undoubtedly in compliment to the soldiers of the second battalion of the Queen's Regiment, now stationed in the Island of Bermuda, which participated in the battle scenes in the play. The story is by Talbot Mundy. Laura Sawyer takes the only feminine role. Richard Neill and Benjamin Wilson form the two other corners of the triangle. The scenery, the number of men involved in the action and the photography well entitle this film to be classed as a feature.

"A MYSTERIOUS CASE" (Eclipse), July 10.—A story in which circumstantial evidence plays a prominent part, yet is shown to be in this particular case of no value whatever, owing to the fact that the victim of an accident recovered and was able to clear his brother. The acting is good, especially that of the unsuccessful inventor and his daughter.

"DOWN JAYVILLE WAY" (Essanay), July 12.—Howard Missimer and John Steppling are suitors for the hand of Lillian Branscombe. As the title indicates, this is a "rube" show. All the characters are of the country, countrified. There are some amusing situations, especially where the parson drives off with the girl, the two were anxious to marry.

"HIS MASTERPIECE" (Selig), July 11.—A dramatic story of a stolen operatic score, in which the thief retained his ill-gotten honors and gains and the creator of the musical success went to a pauper's grave unhonored and unsung. Aside from this unsatisfactory termination the play is worthy high praise. The old musician's role is splendidly filled.

"THE SHERIFF'S DAUGHTER" (Lubin), July 11.—Clever drama. The daughter of the sheriff, the sheriff, and the detective are natural and likewise interesting. In fact, it may be said they look their parts. So also does the bank president look his—which it is not always possible truthfully to say in these sheriff dramas. The sheriff in this film certainly "looks the goods."

"THE FOSTER CHILD" (Vitagraph), July 12.—Drama with a heartache. Sheridan Holmes is the author. The director is Van Dyke Brooke. That splendid actor also takes the leading role, but the work of all in the cast is so uniformly good that it is another case of "glory enough for all." For a minute we see Miss Finch in serious work; she is good to look upon. James W. Morrison adds to his reputation by his sympathetic interpretation of the part of the foundling. Mrs. B. F. Clinton, Miss Leah Baird and George W. Cooper take the other characters. "The Foster Child" shows craftsmanship; probably none will enjoy it more than Mr. Brooke's confreres.

"MME. DE MODE" (Edison), July 13.—J. W. Culbertson has written a delightful comedy. There are many amusing incidents following the letter written by a young woman to the editor of the "sob sister" column of an evening paper and her prompt marriage. Of course she didn't know her sweetheart was "Mme. de Mode," the editor of the column; he didn't realize the identity of his correspondent. He gave her good advice; she took it. All ended merrily.

"PICTURESQUE DARJEELING, INDIA" (Edison), July 13.—On the same reel as the foregoing are some fine scenes of lofty, snow-covered mountains and pictures of the people.

"SAVED BY TELEPHONE" (Kalem), July 12.—Carlyle Blackwell and Alice Joyce are featured in an interesting drama. It is a pleasure to note that the director has appreciated the importance of having his clocks square with his story—which they do. There is a good picture of a telephone exchange. The particular "central" who handles the messages is so natural it is a question as to whether she is not a member of the company. Blackwell and Miss Joyce make a play worth seeing.

"A PET OF THE CAIRO ZOO" (Kalem), July 12.—On the same reel as the foregoing. Very short, showing a trained monkey.

"MAX TAKES TONICS" (C. G. P. C.), July 12.—Low comedy; nevertheless mighty funny and will heartily amuse any kind of an audience.

"A STORY OF MONTANA" (Essanay), July 13.—A Western drama featuring G. M. Anderson, who is arrested charged with having killed a

ranchman. As a matter of fact, the dead man came to his death through heart failure. Two bullets were fired into his dead body by a jealous rival of Anderson, who caused suspicion to fall upon the hero of the story by laying alongside of the body a pair of gloves that had fallen from Anderson's pocket and which he had found. The story is ordinary; still, Anderson is in it, and that seems to se sufficient for Young America—and many old ones, too.

"AUNTY'S ROMANCE" (Vitagraph), July 13.—Miss Turner and Mr. Costello appear in this dramatic story by W. Hanson Durham. Aiding them are Harry Morey, Mrs. Maurice and William Shea. All are at their best. If there be a man or a woman "Aunty's Romance" does not "get" it must indeed be a hardened case. No lover of the good motion picture should miss this one. In all truth it is a rare film.

"PATHE'S WEEKLY NO. 29."—Among the more interesting features of this number were the picture of Governor Wilson, the Democratic presidential nominee; the Varsity boat race at Poughkeepsie, the wreck of the Central Illinois Dixie Flyer at Danville, Ill.; magnificent photographs of the annual summer review of his troops by the Kaiser, and views of a water flyer making ten miles in thirteen minutes.

"LOS ANGELES POLICE REVIEW" (Selig), July 12.—A half reel of fine views of a fine body of men.

"A MAIL ORDER HYPNOTIST" (Selig), July 12.—On the same reel as the foregoing. This is catalogued as a comedy. It possibly may have been the heat, or it may have been the blase atmosphere, or it may have been due to the fact that it was the morning after the night before—or yet a combination of these three factors—but a Broadway Monday morning audience didn't laugh.

"CONSCIENCE; OR THE CHAMBER OF HORRORS" (Vitagraph), July 15.—There were several thrilling scenes in this rather ingenious story. The characters were well taken by Miss Rose E. Tapley, Maurice Costello, Mrs. Gordon, Robert Gaillord and Mrs. Clinton.

"FOR HER FATHER'S SAKE" (Cines), July 13.—Refined drama, well staged and played. Miss Dorothy Ferrari had the leading role. The three male characters were all portrayed with fine feeling. Especially worthy of mention is the scene between father and son.

"THE PENNANT PUZZLE" (Selig), July 15.—A farce comedy, portraying what happened when Casey, a baseball enthusiast, entered the thousand-dollar contest for the solving of a puzzle. So interested was Casey that he gave no heed when a burglar entered his dining-room in the early hours and right by his side cleared the silver from the sideboard. So interested was the burglar after finishing his immediate job that until Mrs. Casey broke up the session and drove the burglar through a window at 3:30 a. m., he was as excited as Casey and offering many suggestions. There was considerable amusement over Casey's success in inoculating about everybody with the puzzle microbe.

"A BUNCH OF VIOLETS" (Vitagraph), July 10.—The reviewer did not see the first scenes in this drama, but there was an unusually strong conclusion, in which Mrs. Gordon, E. R. Phillips and Harry Morey participated.

"HIS OWN FAULT" (Biograph), July 15.—Biograph has a new woman in its cast. In this comedy she made a hit. She is not of sylphlike mold; on the contrary, she is more than ample in proportion. We will now have to distinguish, in referring to Biographers of the anti-brunette type, by classifying as the little blond and the er—beg pardon—big blond. It looks as if Biograph had made a find. In "His Own Fault" the company made the most of a not extraordinary scenario.

"THE SPEED DEMON" (Biograph), July 15.—On the same reel as the foregoing. There are some interesting pictures of the Santa Monica automobile road race. These saved the reel from being inane.

"THE SMUGGLER'S DAUGHTER" (Essanay), July 16.—A Western featuring G. M. Anderson. In this instance, certainly, the featuring was overdone. There are only ten hundred feet in a reel, and when too many of those hundreds of feet are given over to a dialogue between Anderson and the woman of the company, without any apparent object other than featuring, it is a question if this will interest other than the lovesick moon-struck letter-writers. The story itself is unmoral. Anderson takes the oath of deputy sheriff. The smuggler's daughter, his sweetheart, sneaks in behind the deputy when he has the smugglers under his pistol and puts her hands over his eyes long enough for her father and his companions to turn the tables. Then she goes to the sheriff and notifies him, following which she warns her father in time for him to make his escape. The deputy as he sees the horseman disappearing in the distance says: "I am glad your dad is safe across the border."

"A PERSISTENT LOVER" (Vitagraph), July 16.—Bunny is uniformed in this comedy as an elephant trainer; at first he does not exactly seem in love with his job; in fact, he takes great care to remain out from under the ponderous feet of Romeo. The elephant is a decided addition to the Vitagraph "bunch." He is only one of several who played a few weeks' engagement at the Brooklyn shop. Romeo falls in love with Flora—even goes to call on her when she is taking a bath, which will by some be considered an interesting picture. It is at least an unusual one. The elephant makes plenty of fun, especially when he thrusts his trunk into Flora's window and bodily yanks out a burglar. There is a strong circus flavor about the show.

"A LIVELY AFFAIR" (Vitagraph), July 16.—A clever comedy written by Alice M. Moore and played by Clara Kimball Young and Leo Delaney. There's a slip in the picture which may confuse some of those who see it. The landlady, Mrs. Price, brings a letter into Delaney's room and puts it on the dresser. One or two scenes later the postman delivers the same missive.

"DISOWNED" (Cines), July 16.—A well-played drama. It is a story of a girl, disowned for marrying against her parents' wishes, who with her husband fails in the struggle for existence and attempts suicide. It is the knowledge of this action which brings the parents to the aid of the struggling couple—not the ideal story, perhaps, but a very human one.

Independent.

"GRANDPA" (Reliance), July 10.—This drama portrays the hard heart of an old man softened by bereavement in the loss of his disinherited daughter and by the influence of a little girl, his granddaughter.

GAUMONT WEEKLY, July 17.—The feature is the record of the damage to Regina, a growing Canadian city, by the recent storm. Great buildings were converted into ruins. A picture that will interest all boys and military men is that of the review of the boys just under military age by the French minister of war. The work on the Mississippi dam at Keokuk, Iowa, is also shown. Another interesting picture is that of the celebration of the five hundredth anniversary of the house of Hohenzollern. A hand-colored scene of some women exhibitors at the French dog show will interest feminine patrons.

"THE FOUR-FLUSH ACTOR" (Solax), July 19.—This is a comedy portraying a four-flushing moving picture actor, who was discovered, or rather uncovered, in sufficient season to unload him. A whole lot of things happened before that much-desired eventuality took place. The four-flusher was put through a course of stunts that would make a fireman's apprentice think twice. Lee Beggs and Billy Quirk contributed to the fun.

"HAVANA, CUBA" (Solax), July 19.—On the same reel are some good views around and about Morro Castle.

"BROKEN OATH" (Solax), July 24.—A military story with some very unpleasant features. To cuff and strike a man who is bound is more than unethical; it is like striking a woman—it is brutal and brutalizing. The scene where the sergeant, mounted on a horse, is for several minutes kept with a suspended rope about his neck, also is far from edifying. Then, again, colonels do not dismiss captains. There are prescribed forms of procedure, and one of those forms requires the signature to such a document of the President of the United States.

"LOVE ME, LOVE MY DOG" (Reliance), July 20.—A drama of the mountains written around a clever dog. Gertrude Robinson and Hector Dion take the leading parts. It is worth while.

"FORAGING ON THE ENEMY" (Champion), July 15.—A story of the Civil War which put the boys in blue in a pretty bad light, the action of the commanding officer in sending rations to the Southern family despoiled by the Federals being the saving feature.

"WINNING THE LATONIA DERBY" (Imp), July 18.—A good picture. There's no doubt of that. The first of the two reels is more of a prologue. The second reel is where the real action takes place. It is a picture that will stir the blood of the old-time horse racing followers, especially in the scene where Violet Horner as the sweetheart of Baggot coaxes W. R. Daly, the Colonel, to go with her to witness the race. She is forced to do a little strenuous work, to picture to the peevish Colonel just what he is going to see; but she does it so enthusiastically, so heartily, that the Colonel melts, and before Miss Horner finishes her description she has the Colonel "going." There is good photography, some picturesque views of Latonia, and horsey scenes a-plenty. William E. Shay has the part of the villainous poolroom owner and Jane Fearnley that of the adventuress.

"ARTFUL CONTRAN" (Eclair), July 14.—Comedy of the Continental sort. In revenge for supplanting him in the affections of his sweetheart Contran stole some spoons from the restaurant table and put them, as he supposed, in his companion's pocket, but examination by gendarmes disclosed them in his own.

"ACROSS THE CAUCASUS" (Eclair), July 14.—On the same reel as the foregoing is this educational film. It shows among other things the oil wells at Baku, fur dressers at work, sawing of planks by hand and the use of the buffalo as a beast of burden. It is interesting.

"THE DREAMERS" (Eclair), July 16.—How the air castles of two young people materialized. From adversity and dispiriting conditions came good fortune, and all was well.

"THAT LOVING MAN" (Eclair), July 18.—A comedy in which figures chiefly a young man too lazy to work and strong on spending money and contracting debts. His sweetheart turns him down. He then in turn proposes to several girls, all of whom reject him. Gambling and losing his last dollar, he decides to kill himself. He sends a blanket telegram to all his acquaintances and creditors, informing them of the fact. He then drinks a bottle of wine and lays down on the floor. His messages break up a ball and cause things to happen. He compromises on going to work.

"THE RANCHMAN'S REMEDY" (Nestor), July 22.—The cowboys discovered that the boss of the ranch was strong on medical subjects and decided to have some fun at the expense of his hobby. One of them was seized with a severe cough, and promptly was put to bed. He was given such excellent treatment one of the others decided he had a weak heart. Fat of the land for his also. In about a week the bunk house was a hospital, and the owner set out for town to get a real doctor. He forgot something and turned back. He glanced in at his patients and saw the first pair of invalids engaged in a red hot set-to with the gloves, and the others grouped about the pair. He realized then just how things stood. He mixed some medicine. Into it he put among other things salts, chloroform, vinegar, etc. The dose was to be every fifteen minutes until cured. One administration was sufficient.

"TWO MEN" (Gem), July 16.—A story of love at a military post, in which a lieutenant makes an attempt to strike his captain and also his major, and is not court-martialed. The lieutenant and the major fight a duel and generally set at naught military discipline as it is understood to obtain in the United States Army. The captain makes application to the major at Fort Schuyler (which is one of the Long Island Sound fortifications) for three months' leave of absence. Waiving the formality of indorsing it, and sending it to Washington through routine channels, the major grants it.

"FUR AND FEATHERS" (Nestor), July 17.—A Western picture showing how one of the boys put it over on two other boys who had been too nice to a young woman from the East. There are some laughs.

"YOUNG WILD WEST TRAPPING A TRICKY RUSTLER" (Nestor), July 19.—Some breakneck riding is the chief characteristic of this reel.

"THE TRIFLER" (Nestor), July 15.—A seashore picture in which there is a rather unrealistic surf rescue, the rescued putting her arms about the neck of her rescuer in a strangle hold, which, however, does not prevent him from walking ashore with his burden. The visitor to the shore had trifled with the heart of a native, led him on, and dropped him. When she was thrown into the water with her city lover he went ashore alone. The rejected one went after her. The next day the city young man called and was turned away. The girl goes to extend the olive branch to "Rube," but he refuses to talk to her—which apparently causes no complaint anywhere.

"RIZZIO" (Eclair), July 21.—Eclair has taken pains to give the story of Mary Stuart adequate setting. When Darnley, drunk, breaks into the queen's apartment and there finds Rizzio drinking with the queen there follows good dramatic work. Rizzio's cowardice is matched by the queen's useless courage. It is all well done.

"A GOOD DAY'S WORK" (Powers), July 17.—A story of a sheriff, a farmer, a horse, a little girl and some tramps. The little girl is good.

"THE RANSOM" (Powers), July 17.—A little boy and a little girl are the only characters in this comedy, which is on the same reel as the foregoing. They both show talent.

"BUILDING A CHURCH IN A DAY" (Imp), July 20.—The camera shows how a frame church was built at Spartanburg, S. C., in a single day. There were many men employed. The progress of the work at all stages is shown, and also a picture of the completed structure and the church, members leaving the structure following the initial service.

"A FOREIGN INVASION" (Imp), July 20.—A comedy in which an Irishman is much worried over the possibilities of Americans losing their grip on native industries. The photography is poor.

EDISON PLAYERS IN ENGLAND.

On Tuesday, July 9th, Mr. Ashley Miller, Mr. Marc MacDermott and Miss Miriam Nesbit, well known producers of Edison pictures, sailed for London, where they will remain for some time making pictures. No special program has been outlined for this company. Mr. Miller will recruit his forces from English players as occasion requires, the purpose of the trip being to utilize English scenery and gather such other local color suited to pictures in hand. All the members of the company have had previous theatrical experience in London and the provinces, and will not be altogether strangers in a strange land. Mr. Miller is also accompanied by his wife.

"THEIR LIVES FOR GOLD" (Gaumont).

Thursday, August 15th, marks the release date of the most spectacular two-reel film that the Gaumont Company has yet put upon the market. This feature is entitled "Their Lives for Gold" and is the same two-reel subject that created such continental disturbance and enthusiasm when released in the Eastern Hemisphere under the title of "The Railway of Death." However, the American title does not limit the picture as does its foreign one, because the two desperados do not confine their pursuit of each other to train alone but furnish intense excitement by running down each other with all forms of locomotion both on land and water, only to be finally consumed by flames of their own kindling. The acme of sensationalism is produced when one of the desperados makes a mad leap from the top of a bridge onto the fast flying train beneath, thereby eluding his pursuer. This picture has been described as the most vigorous motion picture ever put upon the market, by a number of Chicago critics who have seen it during the two weeks that Mr. Harry Igel, the Western representative of the Gaumont Company, gave exhibitions of it for the benefit of the exchanges, newspaper critics and the local censorship board of that city. It has been readily acclaimed more tense in its excitement than "Attacked by a Lion," a film which rocked the American market two months ago. This feature is black and white and has for its setting the American Rockies in the gold-mining regions.

CHAMPION CHANGES RELEASE.

It was announced in last week's paper that the Champion Company would release on Monday, July 15, a picture entitled, "The Call of the West." This subject has been replaced by a war story entitled, "Foraging the Enemy," a synopsis of which will be found elsewhere in this issue. The subject "The Call of the West" is now scheduled for release on Monday, July 22.

Scene from Cines Subject, "Too Many Sweethearts." Released July 27 by George Kleine.

Projection Department

Edited by F. H. RICHARDSON.

NEW POWERS 6A MECHANISM.

IN pursuit of the newly adopted policy of describing the new things in projection machinery in this department, we will set forth for our readers, this week, the new Powers 6A projector. The mechanism of this machine is, with the additions shown in Fig. 1, the same that has been sold right along under the name of "Power's Six." There have, however, been radical changes in both the upper and lower fire shields. Lower fire shield 5, Fig. 1, is attached to casting 6 by hinge pin 7 and swings sidewise, being locked open by spring catch 2, instead of tipping backward as the old style shield did. Upper fire shield 3 is much narrower, and has enclosed sides as shown. These two shields now practically entirely enclose the

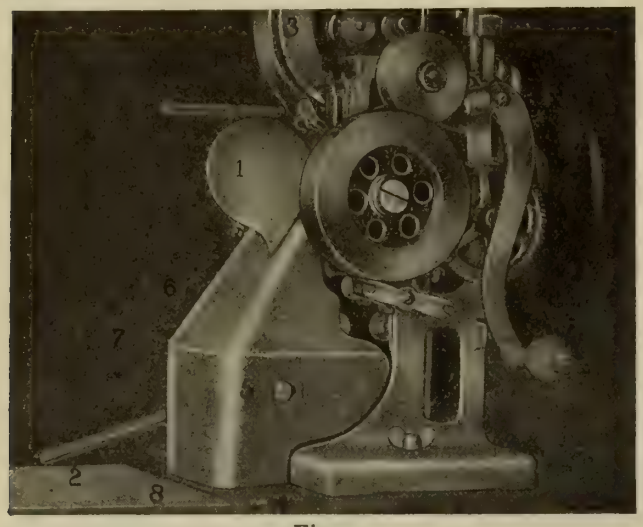


Fig. 1.

film, so that the Powers Six A is approved by the Department of Water Supply, Gas and Electricity for motor drive in New York City. It will be noted that the lower magazine fire trap is slotted at 4, so that the film may be slipped in sidewise, instead of being threaded down through, as was

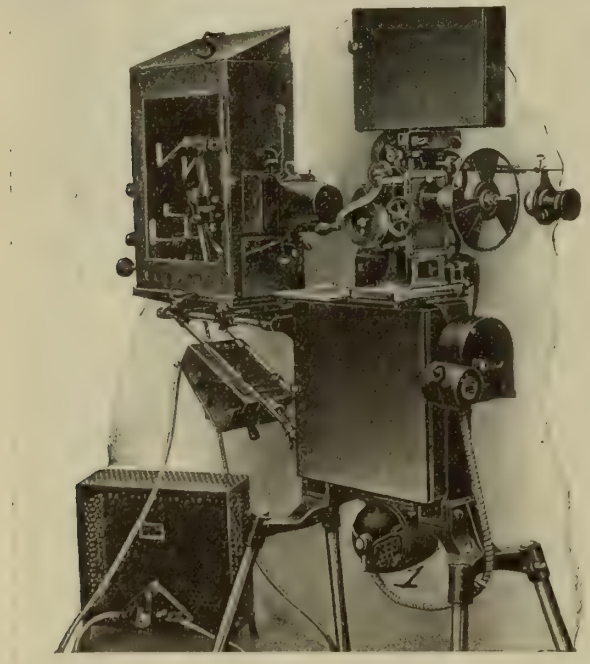


Fig. 2.

necessary with the old style trap. This will be a great improvement from the operator's point of view. On top of lower fire shield 5 we see round, metal target, 1. When lower fire shield, 5, is swung open this target stands directly in the light ray, so that it is impossible to project a picture until the shield has been closed. This is practically all the changes that have been made in the mechanism itself. In Fig. 2 a general view of the machine is had, showing the method of mounting operating switch 4, motor 1 and its switch 2, and starting box 3. Lamphouse cover 5 is collapsible and folds down. When in position shown the back side is entirely open, the whole top of the lamphouse under cover 5 being covered with perforated metal, except for a small square of mica in the center to prevent the carbon from striking the same and forming a ground. The old style condenser mount has been retained, but the lamphouse itself has been greatly enlarged. It now measures 7½ x 14 inches by 20 inches high. The condenser mount and cone remains the same as it was, but under the condenser mount the front of the lamphouse has an extension as shown, so that the lower carbon arm cannot strike the front wall.

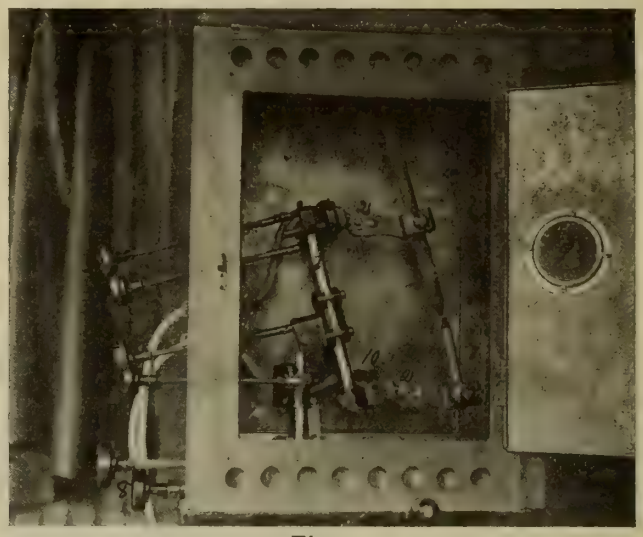


Fig. 3.

In Fig. 3 we have a view of the Six A lamphouse. Lamp rack bars 1 have been made very much larger, and are now round instead of square. The carbon arms may be tilted to any desired angle by means of screws 2-2. Hand-wheel 3 moves the top carbon straight ahead or straight back in relation to the lower carbon, while wheel 4 swings the top carbon sidewise in relation to the lower carbon, thus enabling the operator to force his crater to assume any desired position, without opening the lamphouse door. Wheel 5 is the carbon feed. Wheel 6 swings the whole lamp sidewise. 7 moves the whole lamp straight up and down, and 8 pulls it forward and back by means of a very coarse rapid action screw. 9, is a peephole, consisting of two glasses of different colors which does away with eye strain when looking at the arc. In Fig. 2, it will be noticed that the lower magazine is set into the main frame casting; also the magazines are large enough to take a 14-inch reel. The arrangement of the motor, switch and starting box makes the outfit entirely self-contained. The casting is slotted at 6, where the leg connects with it. By loosening the thumb screw the leg can be slipped up and down, thus securing any desired angle of set. Operating switch 4 is unusually large and substantial. The sliding bars upon which the lamphouse rests have been made much heavier than in the old style. In Fig. 2 the regular Powers 6 motor drive attachment is shown in position at 7. The lamphouse has two doors, one on either side. The perforated metal before referred to makes the ventilation very ample, which ought to, and I believe will, have a large effect in reducing condenser breakage.

The new loop setting device, described in this department on page 1030, June 15th issue, is attached to this machine when ordered. Taken altogether, the Six A presents a handsome appearance, and it is to be hoped its performance will fully equal its good looks.

???????? A Mr. Jacob Merkle, now residing in Brooklyn, N. Y. (Where most good people live I'm located there myself now) has invented a new magazine for the automatic rewinding of the film—that is to say, the same thing is accomplished as was attempted by the Standard rewinding device, which was not a success and was abandoned after costing its backers something like one hundred thousand dollars. The Merkle device is somewhat similar in general plan of operation to the one referred to, with the difference that it really seems to work. It is, of course, too early to pronounce judgment, but one of the magazines has been in constant use in Loew's Columbus Circle Theater, New York, for a week and the operators speak highly of its performance. Moreover, Mr. Merkle assures me that it will handle any kind of film which the machine itself will run. If this is true and there is no "nigger in the wood pile," then the device will, I believe, prove of large value. We will give detailed, illustrated description later.

SOME QUESTIONS.—St. Louis, Mo., writes: "(1) In practice, and for an ordinary length of throw, how much current will be drawn on the secondary side of a compensarc to give proper illumination for the ordi-

nary moving picture? (2) Under the same conditions—that is, equal illumination, same length of throw, same size picture, what current would be required from a D. C. source of supply? (3) Would the voltage to the arc be the same under the above conditions—that is, the A. C. voltage and the D. C. voltage? (4) Have you any data as to the intensity of illumination or the quality of light produced by an intermittent direct current as is produced by the Mercury Arc Rectifier, as compared to a continuous direct current such as would be supplied by a battery or direct current generator? (5) Do you notice much difference in the color of the light supplied from alternating current as compared with direct current?"

(1) This question is very vague, since the "ordinary" length of throw might mean almost anything. The necessary illumination will depend upon the area of the surface to be illuminated. A satisfactory illumination will be had by the use of three amperes of A. C. per square foot of picture, with a minimum of 35 amperes. A maximum of 60 is all that can be used with ⅝ carbons. (2) The length of throw, up to say 150 feet, makes little or no difference in the amount of current required. It is the area of the picture, not the throw, which counts. A satisfactory illumination will be had by the use of two amperes of direct current to the square foot of picture, with a minimum of 20 amperes. (3) It would not. D. C. arc voltage ranges from 45 to 55, averaging probably about 48, whereas the A. C. voltage runs from 30 to 35, averaging possibly 33. (4) I have no data at hand concerning the difference in illuminative power of pulsating and ordinary direct current, but I think the difference is very slight; perhaps too slight to be noticeable. (5)Yes, there is a vast difference in A. C., and D. C. when used for projection. The A. C. is harsh; it does not produce the same soft white illumination that one gets with D. C. It is hard to explain the difference, but it most decidedly is there. However, let it be clearly understood that the necessary amount of amperage per square foot will vary with (a) kind of screen. (b) Amount of light in auditorium and its kind and method of illumination of auditorium. (c) Density of film. (d) Kind of shutter the projection machine is equipped with. (e) Kind of carbons and their set. The foregoing advice as to amperage presumes a plain, perfectly white muslin screen; ordinary, usual motion picture theater conditions as to light, etcetera.

LIGHT TROUBLE.—Lumberton, Miss., writes: "Have been a reader of the World for a long time, and now come to you with my troubles. What causes the light on the screen to be yellow at its edges when projected through the stereo, though we have a good moving picture, using 110-volt current through a compensarc. Have a 55-foot throw, 12-foot picture and an aluminum screen. The moving picture is all right, but the stereo is all wrong. Have tried different lenses without result. Am using an Edison Exhibition model."

In order to answer your question intelligently I would have to know the width of both the stereo and moving picture. Possibly you are throwing a very small stereopticon picture, which would mean a very long focal length stereo lens as compared to the moving picture lens, or perhaps your stereopticon picture is very large as compared to the moving picture lens, which would simply reverse matters and require that the lamp be moved forward or back in relation to the condensing lens every time you shift over. I think very likely, however, that at least a portion of your trouble lies in the fact that you are using what is known as a quarter size stereopticon lens. You should have a half size lens, which is one having a lens diameter of a little more than two inches. The quarter size lens has a much smaller diameter and is not a good lens to use if it is more than 10 inches equivalent focus. Quarter size lenses are all right if of 10 inches E. F., or less; anything over that should be half size.

ODD THEATRE FRONT.—Corning, Cal., sends in a picture of his open air theater and remarks that he is eagerly awaiting news of the new hand-book.

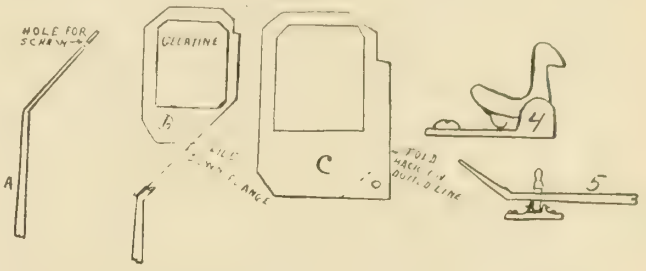
The theater front is certainly unique in its palm tree decoration. Tell that young lady that she should have come outside, though she looks very nice

in a frame. Judging by the mail there are a great many others, neighbor Walls, who are anxious for the new book. We hope to get it out about the first of September, and I think you will all agree with me that it will be a long way ahead of anything else of the kind that has been published.

SIMPLEX MACHINE.—Vernal, Utah, orders a hand-book and says that he will appreciate any information I can give as regards the Simplex projector. Vernal will have to be a little more explicit as to what information is desired. We do not offer advice concerning relative merits of the various projectors through this department. On page 869 of the March issue, you will find complete photographs and instructions concerning the Simplex machine.

MONTGOMERY SALARIES.—Montgomery, Ala., assures us that the salaries named in letter appearing on page 45, July 6th issue, are correct, and in proof sends his contract, which seems to sustain his contention. We are indeed glad to know that the Montgomery boys are getting something like adequate remuneration for their labor. He says the Plaza Theater is at present employing two singers, at $120 a week, meaning presumably for both. They certainly must be some singers to draw $60; although, of course, the salary is not at all high if real genuine talent is secured.

EYE-SHIELD.—Eugene, Ore., sends in description of an eye-shield to be attached to the lower film guard of the Powers No. 6, as per A, B and C of sketch. He fills the opening in the shield with dark red gelatine. 4 and



5 in the sketch illustrate a catch, which Eugene uses to hold down the film guard when threading. The shield is similar to that illustrated on page 72 of the hand-book, though Eugene uses dark red, instead of light green, which I don't think is anywhere near as good. The catch is sufficient for the purpose intended, but I am sorry to say I cannot approve of it, because it presents temptation to the operator to leave the lower fire shield fastened down when running. However, we thank Eugene for submitting the idea. Because we cannot always fully approve a thing is no sign that we do not appreciate the good intention of the one sending it in.

KEROSENE ENGINE.—Columbus Barracks, Columbus, Ohio, writes to the effect that while the generator of a certain kerosene light outfit is excellent, the engine gives a good deal of trouble. The brother operates a moving picture show for the benefit of the soldiers of the Columbus reservation. "These shows were started last fall and were run by one of the enlisted men who claimed to be an operator with eight years' experience, but I must say that when I took hold of the outfit after about two months of his handling, the machine was in such condition that I had to give it a thorough overhauling before I could get anything like good results. This man carried a Union Card from the Toledo, Ohio, local. Our show is given in the Drill Hall and the machine is located in a portable operating room, which we can roll out of the way when the show is over. We use a "Standard" machine and, judging from the results, I would say that it is an exceptionally good machine to stand wear and tear. We have a 95-foot throw and, as most all beginners do at first, we had our difficulties, and they were not few either. We had light trouble from the first. As soon as I took hold of the machine I found that they had been trying to get results with 35 amperes on alternating current. I at once replaced the rheostat with a Ft. Wayne Compensarc, with a 60-ampere maximum delivery, and then my ghost trouble began. I had all sorts of ghosts on the curtain, but I finally did away with these by trying different condensers and I am sure there is not a moving picture house in the city, regardless of the kind of current used, having a better light than ours. Our picture is brilliant, sharp and of fairly good size (14 feet). I use a Bausch & Lomb lens and it certainly gives excellent results. I have just installed a motor drive for the machine and it is working fine. It is a home-made affair, but does the work beautifully. I use an ordinary fan motor and am belting to the flywheel, with an inch and a half pulley on the motor and the motor shaft 10 inches lower than the flywheel, and 20 inches between centers. To allow for the slack in the belt when the machine is framed up I put an idler pulley on as follows: I put an ordinary 2½-inch screw pulley on the end of a 2-inch block 5 inches long, and hung it to the wall on a hinge so the pulley would ride the belt about midway between the motor and the machine. The weight is just enough to keep the belt tight at all times. To vary the speed of the machine I use a rheostat on the motor and get excellent results. I still have one trouble, however, and I would like to know what you would suggest in regard to the matter. I cannot get my screen clear at the corners when using the stereopticon. It clears enough to keep it from showing on the slides, but not when a slide is not in the machine. I have tried the remedies suggested in the hand-book, but they don't seem to help. If I push my lamp over a little further it clears up all right, but then the picture is not central on the curtain. Can you give any reason for this?"

That portion of your letter referring to the engine has been sent the manufacturers of the outfit in question. Many thanks for the description of your motor drive. As to the stereo, it is quite possible that you are using a quarter size stereo lens, whereas you should have a half size, which is a little more than two inches in diameter. Also it is possible that your stereo lens does not set parallel with the moving picture lens. I am inclined to think, however, that the trouble is largely due to the use of a quarter size stereopticon lens, and that as soon as you install a half size lens it will entirely disappear.

SEVERAL THINGS.—New Orleans, La., writes: "By taking out the back combination of the projection lens it does not affect the picture at all, except to make it smaller. Why is this? A few weeks ago you asked about aluminum and reflecting screens. I have one made out of plate glass painted with sapolin silver finish. It increases the brilliancy of the picture by five or six times, but if you sit to one side the side furtherest from you is very dull. I notice the same effect in other houses in this city, but it is the only drawback in connection with this screen which I have discovered up to date. Banana oil makes a fine film cement. Five cents' worth has lasted me nearly four months. What about your new book? When is it coming out? Let us know something."

The reason the picture is smaller after removing one combination is that while one of one combination will refract the light just as perfectly as will both combinations, still it does not refract it so much and the result is, of course, a smaller picture. As to the new book; as I have said upon several occasions, we hope to get it out about September the first, though

it may be a little later than that. We cannot tell you what its price will be, as we do not yet know the number of pages, but you may rest assured that it will be kept just as low as we can keep it. I am not doing these things with the idea of getting every cent I possibly can out of it, but rather with the view of improving the business as a whole through the education of the operator. If I am able to accomplish this, and I think you will all agree that I have at least made progress in that direction, I shall be amply satisfied. The new book will be necessarily higher in price than the old one, since it will be more than twice as large, and will be very much complete. It will contain almost 200 illustrations, not a single one of which will represent waste. More than this I cannot say at this time.

INTERESTING LETTER.—Mr. R. E. Spraker, Rich Hill, Mo., writes: "Maybe I am going to display a lot of ignorance, but I want to ask a few questions. You will remember that I am running a Brush direct connected lighting outfit having a 60-volt generator. I am using a Powers 110-volt, 35-ampere rheostat, with jumpers between the grids, so that I use what is equivalent to about one whole grid when adjusting lever is clear over to the left, or, in other words, when resistance is all in. Now, if a lower amperage means a shorter arc regardless of line voltage, I am wasting your time and displaying my ignorance. I have my ammeter and voltmeter in the operating room on the switchboard sent with the set. When I am using what shows up as 15 amperes on my ammeter I can only burn a very short arc. When I throw the adjusting lever over one point without separating the carbons the ammeter hand jumps up to about 60. But by lengthening the arc it burns very satisfactorily at 20 amperes. This same thing occurs whenever the lever is moved. The whole substance of the thing is, the higher the amperage the longer the arc. Is this anything peculiar to my case? If so, is it because of improper resistance and what should I have? I cut my voltmeter in across the arc and with the line voltage at 60 I get from 45 to 51 volts across the arc according to whether the resistance is all in or on the last point. Raising the line voltage with the field rheostat raised the voltage across the arc, too.

"I am having a 'continued-in-our-next' fight with a ghost—one of those sickly, pale blue ones. I have not yet been able to land a knock-out. Have Powers Six with 6¾-inch Gundlach lens. Have tried 6½, 6½ and 7½, 7½, 7½ and 8-inch condensers, the latter combination giving the best results so far. Ghost is least noticeable when lamphouse is clear back and spot as small as possible to keep the color out of the corners of the picture. Have tried all kinds of carbon sets. Moving the lamp moves the ghost on the screen. I thought this indicated an improper carbon-set, but resetting does not remove the ghost. Condensers about ⅛ inch apart. In regard to the letter from Noble, Ill. I am from Missouri and he will have to show me **how a 6-h.p. engine that will carry full load ten hours on five gallons of gasoline.** I also feel sorry for that make and break ignition at 400 r.p.m. As to the operation of the throttling governor, I will say that our plant has a throttling governor and on constant load the voltmeter hand looks as though it were painted on the dial. But, remember, ours is a two-cylinder engine direct connected to the generator and runs 750 r.p.m. I don't believe there's a belted outfit in the country can show as steady a voltage as we get. I am mighty thankful to the fellow who first told about his 'pinhole projector.' I took whole lamphouse to the machine shop and had a 1-32-inch hole drilled in the door (on the 'other side.' Powers has two doors). My machine is about 2½ feet from the wall. Crater shows about four inches across and lower carbon shows about 1½ inches. I can tell exactly how the arc is burning without looking at it through the peephole. I would not take a farm in Arkansas for that little hole."

You are not displaying ignorance, Brother Spraker, or at least if you are, then I will have to display a little myself. There are certain things in connection with voltage across the arc which I have never been able to make square up with common sense. For instance: presumably the rheostat absorbs, dissipates or uses up the difference between the line voltage and the arc voltage, which latter is, with D. C., about 48 volts, and with A. C. about 35. Now, if this is entirely true, then the arc ought to act exactly the same, regardless of what the line voltage may be, but, as a matter of fact, it does not act the same at all. You take a 25-ampere arc, taking current from a 110-volt line and separate the carbon points by half an inch and the arc will break nine times out of ten before that distance is reached. Increase the line voltage to 220, and you will find that you can separate the carbons a great deal more than a half inch—sometimes even more than an inch, before the arc will break. Now will some of you wise ones kindly explain to me why this is so, if it is a fact that the rheostat has exactly the effect we say it has. I have in my writings adopted the popular theory, for want of a better one, that the rheostat uses up the difference between the line and the arc voltage, but there is something, nevertheless, that I do not understand, and I do not think that any of the rest of you understand it either. If any of you think you do, please let us hear from you. I recently made some tests with an ammeter and voltmeter, the result being that the arc voltage was higher when a small amperage was used than with a larger amperage. I simply threw up both hands. I think we have not any of us a complete understanding of what takes place when the amperage at the arc is changed, though the rule is, the more amperage the longer the arc. I shall welcome discussion on this point from some of our E. E. writers. As to the ghost; possibly it is due to your optical system being out of line. Be sure that all your lenses are in line with each other clear through. I think myself that a 6-h.p. load for ten hours on five gallons of gasoline is pretty strong, and while I do not know very much about gasoline engines I agree with you that a make and break ignition at 400 r.p.m. does not sound very encouraging. Yes that pin hole projector is a very valuable thing to the operator.

FOOLISHNESS PUT INTO TYPE.—In a recent number of Pathe's Weekly, a paper published in Australia, a writer, signing himself "B. C.," tells us what an operator should know. Among other things, he says the operator should know "how it is possible to run a show through successfully without once looking at the screen, i. e., that all points of projection can be attended to by keeping the eye on the machine. When an operator can do this, he will always be able to have his eye on the spot where the danger from fire is."

In the first place, that operator never was and never will be born who can run a show properly without looking at the screen. Without going further into the matter I will simply cite one thing, viz.: speed. How is the operator going to know how fast to run a particular scene by looking at the spot? But, aside from that, how long would the eyes of an operator last if he sat constantly staring at a spot for eight hours per day? "B. C." also says an operator should know why A. C. is cheaper for biograph work than D. C. For "B. C.'s" information we will tell him that, taking all things into consideration, it isn't. In fact, it is much dearer, if equal curtain results are attained. I am glad to welcome into the field of projection literature any author who can write sound sense, but I do not welcome those who break into the field only to make a display of nonsense, and an exhibition of the fact that instead of attempting to teach others, they should themselves be industriously engaged in studying.

FROM DENVER.—Denver, Col., writes: "Am sending you newspaper print showing the front of the New Isis. If you cannot use same in Projection Department, please hand it to some other department. I have already described the operating room in one of the June issues. Our service will, at present, be 21 reels first run. At the old Isis we are using 25 first runs, having two feature days of five reels. I will have light effect machines for specialties on certain pictures in the new house, and may have a border around the picture, announcing the big features. This border will of course be on a slide and can be changed as often as desired. I had a double dissolver in the old Isis, and am debating as to whether or not to put one in the new house, since songs are things of the past."

Allow me to point out a very common error, Denver, into which you have fallen. The "double" to dissolver is superfluous. All dissolvers are double, so why say "double" dissolver when merely "dissolver" fills the bill. As to whether it would be advisable to put one in the new house or not, would depend on what you are going to run. If you have any vaudeville turns it is possible to work some very beautiful light effects with the dissolver and special slides. As to that border around the picture, I do not believe I would like that very well. Any advertising matter thrown around the picture would detract from the interest therein, and most likely cause the audience to lose the thread of the film story while reading the matter shown. We cannot use a newspaper clipping to make a cut from. We must have a photograph.

AN AMATEUR.—Creighton, Neb., writes: "I hope you will pardon a rank amateur for breaking into your very interesting circle, but I find such a great field to advance in, through the medium of your department, and such a wonderful chance for us all through the columns of your paper, that I feel it the duty of each one interested in this work to come right out with it, if he has anything of interest to the department, and say so. I have been a close student of the Moving Picture World this winter, and the pointers I have been able to pick up have been worth more to me than a year's apprenticeship. I only started in the moving picture business last fall, but so far have been fairly successful. I have been in the electrical business for the last 15 years, having spent three years in the factory working on marine searchlights and projecting arc lamps. Have installed a 1912 Motiograph, motor driven, current taken through a General Electric Mercury Arc Rectifier, from 110 volt, 60 cycle city mains. This system gives me direct current without resistance, 25 amperes, 60 volts, at the arc, which is ideal for projection work. Distance to the screen is 75 feet, picture 9 x 12. Screen was white plaster, but it gave an unpleasant glitter to the pictures, so we painted it with curtainleen with good results. The theater is lit with indirect lighting, and is about like twilight; still the pictures are very bright—uncomfortably so with thin films. The economy of this system is, I think, a little out of the ordinary. Our current costs us 7 cents per kilowatt hour, and my arc, by actual watt meter test, consumes 1 7-10 kw. per hour. The arc has no inclination to wander out of its crater, or to flame. A six-inch carbon lasts two hours. Use a ⅝-inch soft-cored top, and a half-inch hard bottom. They burn away evenly and all the attention necessary is to feed occasionally. About 80 per cent. of the light is obtained from the top carbon, so in using alternating current the bottom crater is directed toward the back and top of the lamphouse, and its light is practically lost, therefore your A. C. wastes nearly half of the available light. With direct current it is necessary to use resistance, and any resistance used, no matter how little, is a dead loss. The Mercury Arc Rectifier has cut out the resistance loss of direct current, and the lower crater loss of the alternating arc. Some enterprising electrical concern is going to get busy and build a motor generator set, with a series wound arc machine, with an output of 25 to 30 amperes, and a limit of 150 volts. Such a current would require no resistance, and the arc could only be lost through rank carelessness on the operator's part. All the losses would be in the motor generator set, which would be slight, and it would be adaptable to and kind of current from a street car circuit to a 25-cycle power circuit. Did anyone ever hear of a back condenser turning a dark purple? Mine has; I was obliged to put in a new one, and that one is turning."

This department, Creighton, is at the service of the amateur, as well as the professional, provided, of course, he shows due inclination to study, and a proper amount of intelligence to promise results; therefore you need not fear that you are "butting in." If you have been in the electrical business for 15 years, you certainly ought to have a good grounding in one of the most important parts of the operator's work. I notice that you say the Mercury Arc Rectifier gives you 25 amperes; 60 volts at the arc without resistance. This, in a way, is true, but you might better say "without resistance loss"; moreover, 60 volts at the arc is too much, in my judgment, for the best results, 55 being a maximum. If your picture is too bright you can easily overcome that by increasing its size, or by reducing the amperage. The economy as shown by your report certainly is creditable to the rectifier. You are correct in assuming that nearly 50 per cent. of the light is lost when using A. C. It is for this reason that it is necessary to use about 80 amperes of A. C. to get the same curtain brilliancy as with 40 D. C. I assume that your statement concerning a M. G. set with a 150-volt generator was merely an error. Such a generator would require a great deal of resistance in series with the arc. There are already motor-generator sets, such as you speak of, on the market, but the loss in such sets, while not nearly equal to resistance, is considerable, averaging at least 25 to 30 per cent.

BAD PATCHES.—Mr. W. S. Turnpaugh, Fort Worth, Texas, writes: "Here I am again with another howl. You will find attached a few pieces I took from a release picture this morning. It is from the Essanay film entitled "White Roses." I wish you would call the attention of the Essanay people to the trouble we are having with their patches. The film in question pulled in two twice on the first run. I do wish some big prize

fighter would get his hooks on all of those expert patch artists; also he might take a crack at some of the manufacturers who publish instructions how to operate their machines, and tell operators to wet the emulsion before scraping same off, in making patches. There is absolutely no reason for wetting the emulsion before scraping it off, because the emulsion when wet and rubbed (as is usually the case) off will not allow of a good patch being made. Not only must the emulsion be removed, but the *outer surface of the film stock also;* and after scraping and removing both the emulsion and the surface of the film stock, neither water or anything else must touch it, nor must the finger or thumb touch it, or the patch will not be a strong one. It is also the practice of many operators to not scrape the back side of the other end in making a patch. This is partly the trouble with the enclosed patch. The film stock was not scraped on the back side. Such a patch will not hold. As to the width of a splice or patch, I contend that it is improper to lap one more than the distance between two sprocket holes. You will notice that I burned a hole in the Essanay film when it pulled in two. We run two machines in the Fort Worth theater, but one man handles them both. If he is threading one and the other goes wrong, he has a good jump coming to him in order to prevent damage or fire. I am using a Barnes Variable Speed Motor on my machine and it can't be beat."

I thoroughly agree with you, Brother Turnpaugh, as to the necessity for thoroughly scraping the back side of the film stock on one end, and removing the emulsion and *surface of the film on the stub end.* This is very necessary indeed. I also must say that, judging by the reports coming in by the dozen and by the hundred, there is something radically wrong with either the method of making patches, or with the cement used by a large number of manufacturers. In this case, as Brother Turnpaugh says, the back of the film stock was not scraped. That, of course, makes a weak patch, especially if there happens to be a little dirt or oil on the stock. Brother Turnpaugh also submits a sample, which he patched himself. The patch is not quite ⅛ inch wide, and is very strong indeed—in fact, very nearly, if not quite, as strong as the original stock. I would certainly earnestly recommend that manufacturers carefully look into the methods used in patching their film stock. The American, Biograph, Selig and the Essanay seem to be the worst offenders in this respect. It is too bad, since in other ways they are among those manufacturers who are considered as the best. By the way, friend Turnpaugh, those "patch artists" are girls.

SAFETY DEVICE.—Mr. Roy A. Goggin, Estherville, Iowa, writes: "Am working on a safety device to operate so that if the film breaks, or stops running into the lower magazine, it will automatically shut off the arc lamp; also the motor, if motor drive is used. Do you think an attachment of this kind would be all right, if made so that it can be used with any machine which has a magazine? Do you think some manufacturers would take the plans and manufacture the device? I do not care to patent them and any manufacturer is welcome to use the idea. I believe, if some such attachment as this were used, authorities would be more liberal in approving the motor drive. I am enclosing formula for film cement for either N. I., or ordinary stock. Have used this cement for more than two years and would not use any other kind. It can be made for about one-third the price we pay for cement. Am also sending you a small bottle to try. Film patched with this cement will tear in two before the patch will pull apart."

As to the device named, friend Goggin, I could not, of course, pass any opinion whatever upon it without knowing how it works. You have said that it is designed to "shut off the arc." Now this might mean shut the current off, or it might mean close down a dowser. However, from your reference to the motor, I presume it means the current. There are several things entering in such a proposition, not the least of which is the cost to manufacture and the amount of added complication to the machine. When you get it finished send me drawings and I will be better able to express an intelligent opinion. The sample bottle of cement has just arrived. Will try it out and report later. The cement receipt is as follows: 1 oz. Acetone (pure), 2 ozs. Acetic Ether (Ethyl Acetate) U. S. P. contains 7% alcohol. To this add 5 inches of N. I. film from which the emulsion has been washed. Let stand 30 minutes, then stir with a stick. To make a patch wet emulsion on film and scrape off with a dull knife.

That "wetting the emulsion and scraping it off with a dull knife" part of it does not sound very good to me. I have always found it necessary to use a very sharp knife and scrape right down into the film stock, in order to make a good patch. A good cement must not only make a firm, strong patch, but it must set quickly and *must not curl the film stock,* or make it hard and stiff. We shall see what we shall see when the cement has been tried out.

GHOST.—Hancock, Mich., writes: "Am using 30 amperes of A. C. through a Bell and Howell Compensarc. One 6½ and one 7½ condenser. Am troubled with a ghost on the screen, which is narrower at the center and spreads fan shape on either side. I put the carbons as close as can be without freezing them, yet I cannot eliminate the ghost. Sketch shows how my carbons are set; have also tried them straight up and down, but without success."

In the first place, Hancock, I cannot advise either the straight up and down set, or the jack knife set, which latter you are using. On pages 86 to 91 of the hand-book, you will find the setting of carbons, both described and illustrated, and I believe this one thing would be worth to you the entire price of the book. If you haven't a copy I would advise you to get one. My advice is to set carbons practically the same for A. C. as you would for D. C., but the set must be considerably finer. I cannot say whether or not your condensing lenses are right, because you have not told me the throw or width of picture. Better get the hand-book and study up on these things. It will prove a good investment.

MISTAKEN IDEAS.—Yadkinville, N. C., writes: "I have written four or five times to the Lubin Company, Philadelphia, inquiring for parts for the Lubin machine, but have received no reply, though twice I sent stamps. I tried to operate "Edison's Phantoscope" in 1898. Have had some experience with different makes of machines since; repairing, operating, etc. My idea as regards shutters is that there is very little difference in the front or rear shutters. Front shutters are merely talking points. Some years ago, I made an intermittent movement that would change the picture much quicker at a given crank speed than the usual movement. I took shutter entirely off. It was a very old machine, but I got a good picture, much brighter, and no flicker, except a little, hardly noticeable travel ghost when running at low speed. The last machine I run was a Pathe Professional. I took the front shutter off. All things considered, I had a better picture that way than with the shutter on."

We have never before had complaint of the Lubin Company failing to reply to correspondence. There surely must be a mistake somewhere. I cannot agree with at all as regards the shutter matter. There is a big difference between an inside and outside shutter, owing to the difference in diameter. If you remove the shutter from a Pathe, or any other Standard machine, you will have a very bad travel ghost indeed. It would of course be possible to make an intermittent movement so fast that it would be possible to project a fairly good picture without a shutter, but the "nigger" in that particular "wood pile" is that neither the film nor the movement itself would stand up for any length of time under such terrific strain. All this has been thoroughly tried out and the present movement is as fast as it is practical to make it.

"THE SOLDIER BROTHERS OF SUSANNA" (Kalem).

The series of Civil War pictures being produced by the Kalem Company loses none of its excellence in the latest addition entitled "The Soldier Brothers of Susanna." The characters are excellently portrayed and the incidents are worked out with reasonable regard to the modes of that period.

In this subject Guy Coombs is the principal character, the younger brother of Susanna, Susanna being the daughter of an old Southern planter. The picture opens with a family group, father, mother, daughter and eldest son, anxiously awaiting the return of the younger son, who has been attending a military academy in the North. Shortly after the news of the opening of hostilities between the North and the South brings a division in the family, the younger son having decided to remain loyal to his country. This decision so enrages the old planter that he orders the boy from the house, whereupon he joins the Union army.

Scene from "The Soldier Brothers of Susanna" (Kalem).

In the progress of events, hostilities center in the vicinity of the old plantation. At a council of Confederate officers, the elder son volunteers to secure information regarding the plans of the Union army, but as he sets out on his mission, he is thrown from his horse and is unable to proceed. Susanna rises to the emergency and undertakes to carry out her brother's plan. She makes her way to the headquarters of the Union commander and by a ruse secures the coveted plans, with which she hastens back to deliver them to the Confederate officers. The plans are soon missed and a pursuit is quickly organized.

At first it seems as though the girl would escape capture by hiding among the beams of a bridge under which the pursuing soldiers pass. As she is about to proceed on her way she is discovered by her brother. It is a rather heart-breaking situation when the girl refuses to give up the plans and the brother aids her to escape by holding up the detachment of pursuers, who have returned at this embarrassing moment, at the point of his musket. There is, of course, but one conclusion to a situation of this kind. The brother is court-martialed and shot for treason. The picture closes upon the little family group seated around the table whereat is placed an empty chair.

Manufacturers Advance Notes

"MR. TIBBS' CINDERELLA" (Essanay).

The laughable quest of a shoe salesman in search of his affinity with "fairy feet" forms the basis for one of the funniest comedies Essanay has released for the month. The plot is novel and is given most excellent interpretation.

Mr. Tibbs, salesman with the Walk E-Z Shoe Company, is an enthusiastic admirer of pretty feet of the feminine variety and is always on the lookout for a charming Cinderella. One morning a drummer leaves a plaster mould of a female foot deliciously small and Tibbs goes into ecstacies over it, fits a pair of shoes to the model and places them in the window with the offer to give them to the first lady who can wear them. During his absence a veiled Venus enters,

Scene from "Mr. Tibbs' Cinderella" (Essanay).

finds the shoes a perfect fit, leaves her own and departs. Tibbs returns and, with one of the shoes in his hand, starts out in pursuit. A month passes and still Tibbs searches vainly for his Cinderella. He squats under the sidewalks watching the passing feet, but nowhere can he find those for which he is looking. At last one day he sees his Cinderella through the window of the barbershop, wipes the lather from his half-shaved face and dashes out. The chase leads to the railroad station where Cinderella boards the train. After a hard dash Tibbs catches on as the train is pulling out, secures a berth and goes to bed. Next morning he is searching the floor for his collar button when those "fairy feet" are projected through the curtains of the opposite berth before his very eyes. Down on his knees Tibbs pours forth his love. Suddenly Cinderella's face appears and Tibbs almost faints to find her a toothless and frightfully ugly old spinster. With a whoop of rage he dashes from the coach and, despite Cinderella's desperate efforts to stop him, plunges from the train. A moment later he crawls up the embankment a human wreck and limps off toward the city a sadder and wiser man.

The Essany Company have made the most of the striking opportunities for hearty laughs contained in this funny plot, and the production is replete with rich humor. John Steppling, Essanay's popular comedian, has the time of his life in the role of Tibbs, and anyone who cannot roar with laughter at his antics should consult a physician at once. Lily Branscombe plays the Cinderella, and her admirers will have hard work believing this charming actress is really the awful apparition who appears through the curtains of lower berth No. 6, so clever is her "make-up." The scenes of the train are wonderfully realistic, especially the interiors of the sleeper which have been worked out to the last degree of perfection.

The production is booked for release July 25th.

"THE UNDERSTUDY" (Essanay).

This is a thoroughly pleasing summer comedy-drama, simple yet brilliant in plot and produced with the careful attention to detail that insures it a cordial welcome on the best of programs. The Essanay Company has the knack for turning out superior subjects, and "The Understudy" is one of the finest releases for the month.

Pauline Raymond, a noted actress and leading lady of a company which is to open on Broadway with a new show, receives her part and goes to a small country place to study in quiet. Here she meets Mary, daughter of the landlady, a charming girl, and the two become warm friends. Mary

Scene from "The Understudy" (Essanay).

takes great interest in Pauline's work, and aids her study by splendid prompting. Noting her enthusiasm, Pauline makes her a sort of an understudy and Mary soon becomes to know every line of the part. Two weeks pass and Pauline starts for the city in an auto, forgetting her manuscript part, which is found by Mary. Wandering into the woods, the girl again begins to recite the familiar lines. Meanwhile Pauline is brought back to the house severely injured by the wreck of the auto, and Bradley, manager of the show, is wired for and comes at once in his car. He finds Pauline's injury prevents her playing for weeks to come and visions of failure and ruin confront him, for that night the show is scheduled to open on Broadway. When Bradley discovers that Mary knows every line of the part, he whisks her into his auto, dashes back to the city and arrives just in time to fit her out with wardrobe and send her back upon the stage as the leading lady. Little Mary does not fail him and makes one

of the greatest hits ever seen on the Great White Way, receiving innumerable curtain calls and fainting in Bradley's arms from pure joy while the vast auditorium thunders with volleys of applause. She is at once made leading lady of the new road company and is safely started on the way to fame and fortune.

From a productive standpoint this photoplay is an artistic triumph. The "off-stage" scene showing Bradley, surrounded with the stage-hands and members of the company going wild with enthusiasm as they watch Mary carry off the honors of the show from the "wings," is one of the greatest ever depicted in motion pictures. Beverly Bayne portrays Mary with the charm and effectiveness that characterizes all of this popular young actresses' work, and Francis X. Bushman adds another feature role to his long list of successes playing Bradley. Martha Russell is seen as the "leading lady," and plays the character as only a leading lady can with perfect appreciation and conception of the role.

The production is replete with wonderful touches of beautiful scenery, and the photography is of the highest quality. The film was released July 23rd.

"MARJORIE'S DIAMOND RING" (Edison).

The Edison comedy subject, "Marjorie's Diamond Ring," scheduled for release August 7th, will arouse many a laugh among those who are fortunate enough to see it. The interest is divided between a gallant young lover and his sweetheart on the one hand, and two plumbers on the other. The young lover, played by Ed. Boulden, has been accepted by Marjorie (Miss Elsie McLoud) and her parents. The lover in buying a diamond ring absent-mindedly leaves it on the jeweler's show-case. When he starts out to call upon his sweetheart for the purpose of giving her the ring he discovers that it is gone. As it is too late to go back to the jeweler's he decides to substitute a cheap ring until he can have more time to find the real one. He buys a fifty-cent substitute at a cheap jewelry shop and manages to get by the scrutiny of the family.

Scene from "Marjorie's Diamond Ring" (Edison).

Later the young lady, while washing her hands, loses the setting which falls into the wash-basin and down into the waste-pipe. In order to recover the "valuable" diamond two plumbers are put on the job and they proceed on a tour of exploration. First, they are taken to the room of the old-maid aunt, where they disconnect the drain-pipe, but discover nothing. Then the father returns and the plumbers are taken to the right room. After some tinkering they remove the trap of the waste-pipe and rescue the diamond. But they forget to reconnect the waste-pipe in the room above and Marjorie's little sister turns the water on and leaves it running.

While these operations are in progress, the lover has managed to recover the real ring and arrives with it just about the time the escaping water in the room above works its way through and precipitates a shower of plaster and water on the group below. There are a number of amusing situations in the picture.

BOOSTING THE CHICAGO CONVENTION.

W. J. Sweeney, chairman of the Convention Committee, and L. H. Frank, chairman of the Publicity and Program Committee, for the Chicago Convention of the Exhibitors' League of America, were in New York last week boosting for the big convention.

"THE HAND OF MYSTERY" (Rex).

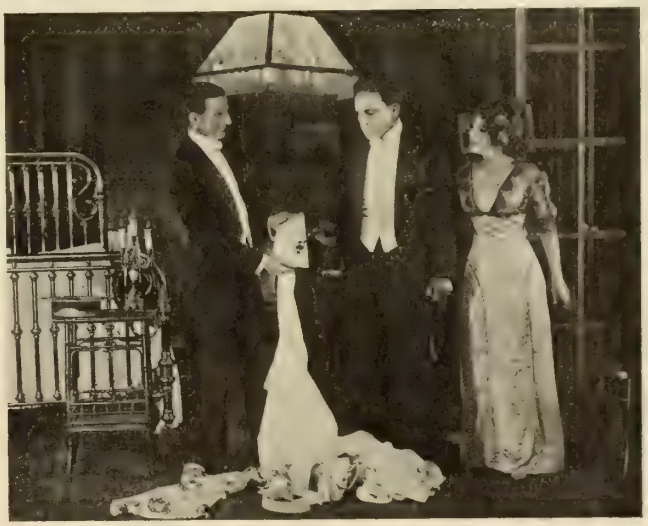
We have in this picture a detective story of society life, told amid sumptuous stage settings for which the Rex Company is noted. The plot is out of the ordinary, inasmuch as the detective is really a double role, for he happens to be the "raffles" of the occasion as well. He is employed as a detective to hunt for himself as a thief.

"The Hand of Mystery," as the name would suggest, is a mysterious hand that can be seen reaching through curtains and lifting subjects of value, but who the person is to whom the hand belongs is not revealed until the last few feet of the picture. In this way the interest of the spectator is kept at a point of keenness until the very end. The idea of the picture is somewhat similar to a well-remembered picture done by Pathe Freres a number of years ago. But in this case the scenes are varied and more characters are employed.

The action takes place in a wealthy home where many guests are evidently spending a week's end. Many articles of jewelry are missed, and the lady of the house occasionally sees a man's hand reach through the curtained doorway and seize a necklace. Terrified with fear, the matron, with a presence of mind, throws an inkwell at the hand of mystery. The ink spatters on the door and onto the cuff of the shirt worn by the thieving arm. It seems that by this ruse the mysterious burglar would be apprehended. But the mysterious hand was resourceful.

A scene or two later, one of the popular young gentlemen guests is seated on the veranda chatting with his sweetheart, the daughter of the hostess. The mysterious hand is again protruded. This time through the window, dropping first the stolen necklace into the pocket of the unsuspecting young man, and a moment later spilling some ink upon his cuff.

A detective meanwhile had been sent for and had arrived. This part was well played by William Sorrelle, the well-known photo-player, who never has received as much credit as he deserves. A few little bits of business as he entered labeled him as a detective, just as surely as though there had been a sub-title



Scene from "The Hand of Mystery" (Rex).

announcing that fact. The hostess told him of the ink-stained shirt, and the detective began on that as a clue. Shortly afterward the young lover was accused and confronted with the evidence on the cuff of his shirt. He left the place in disgrace, while his friends regretted that he had turned out so badly. However, there were a few friends who were loyal to him and one of them set about investigating the private chambers of the various guests. In a laundry-bag he came across a gentleman's shirt with an ink-stain on the cuff. The laundry-bag belonged to the distinguished officer of the law, who at this particular moment stood very high in the opinion of the household. This opinion did not hold for very long because when accused by the finder, the pseudo detective jumped through a window and made his escape.

$30,000 THEATER AT PALO ALTO, CAL.

Mr. Ira G. Betts, of the 'Varsity Theater, 263 University Avenue, Palo Alto, Cal., writes that he has been doing a great business since he opened on March 11th of this year. The 'Varsity Theater seats 512 persons and is one of the prettiest and costliest picture houses in the country—at least, it is one of the prettiest on he coast. The name of the house is very appropriate, for it is located in a college town. Moving pictures constitute the programme.

Scene from "His Madonna," with Florence Barker and Edwin August, Powers Players, in Leading Roles.

POWERS STARS IN FIRST PICTURE.

Edwin August and Florence Barker in a Classical Drama Entitled "His Madonna."

Miss Florence Barker and Mr. Edwin August will make their debut in the Powers Picture Plays Friday, July 26, in a classical drama entitled "His Madonna," a picture produced by Mr. Frank Powell. In this story the recent Biograph stars appear at their best in an especially selected story written for them.

Alice Eggleston is the handsome model of Edwin Gordon, a struggling young artist, who loves her. He is poor and does not declare his love, hoping to win fame, and with it fortune. The inevitable other man comes, and Edwin sees his model estranged from him. He leaves the locality that has been the scene of his deepest sorrow and wanders to establish himself as a painter in a town far remote. Several years afterward he received a commission to decorate a costly church, and paints the windows. On one of them he paints a picture of the Madonna and the Child. He is inspired in the work by the face of Alice, which is constantly before him. He paints as he has never painted before, and the effect is wonderful in the faithful picture of his former sweetheart.

Alice comes to the church and wanders amid the beautiful paintings. She sees the picture of the Madonna and recognizes her picture and is astonished. She knows there is only one man in the world who can reproduce her in paints, and that is Edwin. She has been deserted by the man who came between them, and her one object is to find Edwin. She has not long to search. He is found in the village, and the result is a happy reunion in which they are united forever.

It is a beautiful and touching story and gives the Powers stars opportunity for the greatest work of their careers.

AMERICAN TO CAMP LARGE PARTY AT STARVED ROCK.

Three officials of the American Film Mfg. Co., R. R. Nehls, Omer F. Doud and W. D. Emerson, spent several days at Starved Rock last week, making arrangements to encamp a party of ninety people on the historic ground for the purpose of reproducing the discovery of Starved Rock by Pere Marquette, and Joliet and the later arrival of La Salle and Tonty.

The American is indebted to the State of Illinois for permission to camp its party and use the magnificent scenery of the reservation for that purpose. Through the efforts of Ottawa publishers and the La Salle Commercial Association the American was given every advantage that might help in making some masterful subjects.

W. D. Emerson is the producer who will handle the big aggregation. Sixty tents will be spread on the top of a giant bluff overlooking the Illinois River and within stone's throw of Starved Rock itself. The entire company will be equipped in military uniforms and Producer Emerson, who is an ex-naval officer (Annapolis '84), will put the camp under military law. A large 60 horsepower gasoline launch has been purchased to transport the company to various locations, telephone wires have been run to the top of the bluff, and through the kindness of the electric street railway a big cable carrying a heavy current will supply the light in the camp at night.

It is proposed to make a series of historical two-reel subjects and to keep the company at Starved Rock practically all summer.

GARL HILL & SON BUILD NEW THEATER.

Garl Hill & Son, of Lebanon, Warren County, Ohio, are building a moving picture theater, 100 by 29 feet with a fifteen-foot ceiling. The place will be fireproof throughout. The flooring will be sloped so that those in the back of the house can view the picture without discomfort. The house will have a seating capacity of 299 persons. The operating booth is 8′ x 9′ x 6′ 6″. A Powers No. 6 machine will be used and the throw is to be 74 feet. Independent service will be used. The admission price will be five cents, with a ten-cent admission on Saturday nights.

A CORRECTION.

On page 255 of our last week's issue we gave "Love and Politics" as being the title of a coming Eclair release. This is an error, as the correct title is "The Governor's Daughter." A synopsis of this subject will be found in the film stories department of this number.

"THROUGH MEMORY BLANK" (Rex).

Marion Leonard is the star of this picture, acting a part well suited to her particular charm and talent. By way of variety, Miss Leonard appears this time as a blonde, which she is, naturally, on the strawberry order. She is equally winsome, if not more as a blonde than as a brunette and photographs just as well. Her acting in this picture seems a trifle more natural than it has on previous occasions. Can this be because of the change in the color of her hair? At any rate she is very lovable, which is sufficient unto itself and we like her very much with flaxen hair.

Her part is that of the wife of a rough city "ne'er-do-well." He is down on his luck and, as a last resort, determines to take to thieving, despite the frantic protest of his wife. She overhears her husband and a pal discuss the plans of burglary. They intend to loot the house of a well-to-do farmer out of the city. Her determination to keep her husband from being a burglar is so great that she follows the men to the farmhouse. Finding her there her brutal husband strikes her down with the butt end of his revolver and the two men, thinking that their plans are spoiled for the present, return to the city.

Scene from "Through Memory Blank" (Rex).

The woman is found lying by the house by the farmer's manly-looking son, who carries her home and sees that she gets proper treatment. The would-be thief's wife in time recovers her health, but the blow she received upon the head has left her memory a blank. She does not know whom she is, nor where she came from. Consequently she is given a home there and, as time goes on, she becomes as one of the family. It is only natural that the farmer's son should fall in love with such a lovely creature and his manliness is of the kind that would attract any woman. Hence, she, in turn, begins to feel a liking for the sturdy, handsome farmer's son.

In due time the two become lovers. Their engagement is announced and the wedding day is soon at hand. But while trying on the bridal veil her crooked husband appears upon the scene and demands of her to return with him to the city. At her husband's appearance the young woman's memory returns, and memories of the old life sweep over her mind like a flood. After all, her love for the farmer's son is apparently only a dream. The prospective bride considers it her duty to return and bids goodbye to the man whom she has truly learned to love.

An unforeseen incident on the roadway changes the course of events. The city thief is recognized by a neighboring farmer whom he had robbed. A struggle immediately ensues, during which the thief's pistol is discharged, but in the strong grip of the farmer the weapon is turned upon its owner and he dies by his own bullet. The farmer's son, hearing the shot, hastens to the scene and, seeing now that all obstacles in the way of his marriage are removed, he leads his sweetheart gently away.

"THE PLAYERS" (Victor).

Florence Lawrence and Owen Moore are a happy combination. Many a part they played opposite each other with the original Biograph Company, and to see them act together is like seeing old friends. Their natural forté is comedy, and Producer Harry Solter shows his wisdom by not casting them for parts that call for heavy tragedy. The kind of comedy these two actors do is the kind that people like to see; that which usually ends happily and leaves a sense of charm in the mind of the spectator. They are a very handsome pair, and always appear to exceeding advantage in the parts they undertake.

"The Players" is a humorous little story about a couple of thespians who are both engaged for the coming season to play parts in a rural drama and at the time of their engagement had never met each other. In order to make their parts truly rural each conceived the idea of studying his and her part in the country. Owen was cast for a drunkard's part, while Florence was evidently cast for the wife of the drunkard.

Scene from "The Players" (Victor).

Arriving in the country Owen began to study the town souse, who was a very good model indeed, while Florence concentrated her studies on domestic farm life. Owen found time to go fishing occasionally, and Florence found time to wade in the creek now and then. They met in a very comical manner. Owen cast his fishing hook and caught Florence by the big toe, and from that time on he had a very agreeable job of nursing on his hands. They spent much time together after that, but never told each other of being engaged with a theatrical company. A little game of deception, as it were, for he thought that she was a simple country lass, while she thought that he was one of the neighboring boys.

Their love ran smoothly until one day she saw him apparently drunk with the town souse, but Owen was only getting local color for his part. At any rate, Florence would have nothing more to do with him on that account and they saw no more of each other while in the country. Later, in the city, Owen had returned and was rehearsing his part with the company. Florence was late and when she arrived Owen was giving the ravings of John McCullough to the very great admiration of the stage director. There was a hurried introduction in back-to-back fashion, but it was not until they came face to face in the parts of drunkard and wife that they recognized each other. There was no rehearsing after that. The company was dismissed and the director tore his hair, while Florence and Owen were having a protracted soul-kiss of the pronounced Za-za type.

ESSANAY IN WISCONSIN DELLS.

The Essanay Company, who for the past three weeks have been working in the Wisconsin Dells, are now at Bayfield, Wis., in the heart of the lumber region. A number of splendid productions were secured at the famous Dells that are replete with the wonderful scenery abounding along the banks of the Wisconsin River, including magnificent scenes photographed in both the Upper and Lower Dells. Two of these productions are already booked for early release under the titles of "A Romance of the Dells," and "The End of the Feud." Both are masterpieces of excellent photographic quality and scenic beauty and feature Miss Martha Russell and Francis X. Bushman in fine roles. The company will remain at Bayfield some weeks producing pictures portraying the lumber camp region. A number of specially prepared scenarios have been arranged by Producer Wharton for the new location and his reports of the scenery in which they are working are extravagant in their praise.

VITAGRAPH HAS A REX BEACH PICTURE.

It is announced by the Vitagraph Company that it will release on July 26 a picture from a scenario written by Rex Beach, the popular writer of stories of Alaska. The title of the picture is "The Barriers that Were Burned," which is said to be of great dramatic interest. The Vitagraph Company has staged it most elaborately and promises patrons of the picture theater a real treat.

CHARLES HANFORD IN PICTURES.

Noted Shakespearean Actor Will Appear in Classic Feature Productions.

Charles Hanford, the noted tragedian of classic drama and portrayor of Shakespearean roles, will soon be seen upon the motion-picture screen. He has spent the past winter in Washington, where he has taken opportunity to study the motion picture, and, seeing its great possibilities to perpetuate the best dramatic art of the day, he has been induced to put before the camera some of the elaborate productions in which he has won approval on the road. In this he will hold a two-fold position—that of director and actor. He will be assisted by his wife and an excellent company, which is now preparing for these productions.

As Mr. Hanford was manager of his own plays, he possesses an abundance of scenery, costumes and accessories designed under his direction with historical accuracy. The use of these will lend to the Hanford pictures a beauty and pleasure to the spectator familiar with such plays as he will present that which is not always enjoyed by some of the present manufacturers' films.

The company with which Mr. Hanford has allied himself is located in Washington, D. C., the Feature Film Manufacturing Company, which is incorporated and backed by some of the leading men of that city.

In a talk with Mr. Hanford on the subject he said: "In viewing the releases of the various film manufacturers, I find that the classics have been neglected, and in some cases hurriedly filmed, with little attention to seemingly minor points, which in themselves are of vital importance to bring out the beauty of the play or the author's conception of the character. No one is better acquainted with these details than those who night after night and year after year have become those characters before critical audiences. These are some of the points to which I shall give especial attention. I realize that this is not always possible with a company that must release many reels within a given time with a gathering of players who must to-day present a modern drama and to-morrow give a classic.

"It might not be amiss to add that I have for some years taken a deep interest in the motion pictures, employing at one time a series of views of ancient and modern Egypt and the Nile as a sort of prologue to 'Anthony and Cleopatra.' It has assisted dramatic art by permitting the players to see themselves as others see them and so enable them to make improvements more readily. It has also made facial expressions speak, where often the actor or actress depended upon the words to convey the meaning.

"The aimless, inferior and even bad work of the past is fast giving place to conscientious, artistic releases, and while there is still room for improvement, and always will be, the tendency is towards higher aims among the most reliable manufacturers. Theatrical managers, actors and actresses of the legitimate stage, and large amusement houses have realized the importance of the motion picture and have added it to their enterprises. And why not? Have the vocal records of Caruso, Sembrich, and others of the grand opera, lessened their art by perpetuating their songs in a mechanical instrument? Not at all. Just so will the cinematograph preserve the art of the best dramatic stars of to-day. They should welcome and encourage the motion picture."

WANTED TO SEE "BRONCHO BILLY."

The Essanay Company was proud to entertain at the Chicago studio last week Mr. William Shelby, a ranchman from Texas. Mr. Shelby blew in Thursday morning and immediately inquired for "Broncho Billy." "I've seen Broncho in these movin' pictures out in Texas, and I want to meet him. He sure is th' greatest brand of all-around Westerner I ever saw, and if he ain't a native son of old Texas I'll be the most disappointed galoot this side of the border." It was explained to the enthusiastic ranchman that Mr. G. M. Anderson, otherwise the world-famous "Broncho Billy," was located at Niles, Cal., with his Western company. Shelby was keenly disappointed, said he was in Chicago with a shipment of cattle at the Union Stock Yards and had come out to see his favorite film actor. "If Broncho ever comes to Texas he's sure got to come to my Two-Bar ranch," declared Shelby as he sat in the exhibition room enjoying a new Broncho Billy film booked for early release.

Margarita Fischer and King Bagott in Imp Subject, "Winning the Latonia Derby."

BIG THANHOUSER MOMENTS.

Strong situations continue a feature of the Thanhouser film stories. The World has clipped the best "situation scenes" from the latest Three-a-week and you find them here. The first, from "Cousins" (Sunday, July 28), shows two vaudeville performers preparing to leave their dressing-

Scene from "Cousins" (Thanhouser).

room to do their "turn," which is a "magical" one. Note the little girl with them. She is their daughter—they think—and is of great aid to them in their act. But, as a matter of fact, she is not their daughter, but their niece, who bears a remarkable resemblance to her cousin. She has changed places with her cousin for diversion's sake, and now in the cousin's stage costume completely fools her magician aunt and uncle. Of course, the act does what is known in stage parlance as a "flivver." (2) A young business man makes a hard fight for success and after some years of struggle seems to have reached the goal. He appears in the picture "Treasure Trove" (Tuesday, July 30). He has wealth, health,

Scene from "Treasure Trove" (Thanhouser).

and happiness—seemingly. In truth he lacks one of these things. This is health. He appears to be in the pink of condition, but there is a failing, nevertheless. A physician detects it. The scene reproduced shows everything. It is the big moment in the life of the business man. The physician consigns him to the country. There he finds health, but loses his heart.

Jealousy is the great evil. It "butts in" everywhere. There is a delightful courting and two true affinities are united in an ideal match, when presto! there's a falling out, and it's all caused by the demond Jealousy. You see him getting in his wicked work in the accompanying scene from "A New Cure for Divorce" (Friday, August 2). The husband is coquetting in the waves with a pretty girl, and his wife watches him intently, burning with rage the while. In the end a record of divorce is almost entered on the books, when Mrs. Newlywed's father enters with the new cure the title mentions.

NEW PICTURE HOUSE FOR BROOKHAVEN, MASS.

Mr. G. H. Barney will open on August 1st a new moving picture and vaudeville theater at Brookhaven, Mass. Mr. A. Vontoska, a theatrical man of many years experience, will manage the house.

"BUDDY AND HIS DOG" (Solax).

Buddy is a peculiar urchin. He is one of those little country boys who is willing to sacrifice his life for his pets. When he hears the legal edict that all dogs must have licenses before a certain day—with breaking heart Buddy begins to see visions of the time when he and his pet must part. He determines, however, to work hard and try to raise the money—but Buddy finds it difficult to raise money—enough to buy a license. So he writes to the police and says:

Scene from "Buddy and His Dog" (Solax).

"To the Policeman who comes to shoot my dog 'cause I haven't the $2.50 to pay for his license. I got only $1.75 but honest I tried awful hard. I think that the law is bad to come and shoot my pet dog 'cause I love him very much so I will shoot the policeman that comes to shoot him Thought I would tell you first.

"Yours truly,

"BUDDY SWEENEY.

"P. S.—If you will be good enough to take the $1.75 and let me keep Foxie till I get the rest and I will do anything for you.

"43 Pine Street."

Buddy's dog escapes the ban—in a very unique way.

MORMONS TO HAVE PICTURE.

Harry A. Kelly, president and general manager of the Ellaye Motion Picture Company of Los Angeles, which proposes to stage a remarkable picture-story in and about this city to be entitled "A Hundred Years of Mormonism," arrived in Salt Lake yesterday, says the Salt Lake Tribune of July 13, and was in conference during the afternoon with the Mormon church officials.

The firm will tell the story of Mormonism from its inception to the present day. Forty of the most prominent actors in the motion picture business will be engaged to take the roles of leading characters in the great historical drama, and more than 300 local men, women and children will be employed to fill lesser parts.

President Joseph F. Smith and other officials of the church may consent to appear before the camera in the latter stage of the production, which will pertain to contemporaneous events in the church. $50,000 is the estimated cost.

The picture will have the sanction of the church before being put in circulation.

FOX INJUNCTION CONTINUED.

On Saturday, July 13, Judge Hand, of the United States District Court for the Southern District of New York, handed down a decision continuing the temporary injunction previously granted by Judge Hough of the same court which ordered the Biograph Company and the General Film Company to continue serving the Greater New York Film Exchange with licensed motion pictures. By the terms of this order the defendants are directed to continue serving the Greater New York Exchange until such time as the matter can be properly tried and a decision rendered. In his opinion Judge Hand intimated that there were indications of a violation of the provisions of the Sherman Anti-trust Law.

SOLAX POSTERS EXCITE CRITICISM.

The accompanying illustration shows the plan that has been adopted by the Solax Company in the designing of posters for its releases. Instead of a scene from the picture this enterprising concern has incorporated in its posters a combination of artistic effects which bring out the central theme of the picture. The cut shown illustrates the passion of Fra Diavolo for peli, which is really the main idea of the picture. Our readers will agree that the thought is well brought out in the poster as shown.

A further example is cited in the production "The Call of the Rose." The poster shows a white rose of purity, a snake trying to poison the petals of the rose, a gentle girl extending her arms longingly and her expression of anguish shows that she is suffering because a "snake" is trying to poison the purity of her existence and get in between herself and her husband. In another poster, for the production, "Father and the Boys," we see a typical soubrette dangling by a string an elderly man and his two sons. It is very evident from the poster that the soubrette has "Father and the Boys" on a string.

Regarding this plan the Solax Company say that some criticism has been expressed. One exhibitor has taken the stand that he and his patrons are mislead by posters showing a scene or an object that is not seen in the picture. The exhibitor maintained that such practices hurt the industry and had a tendency to arouse distrust. The poster problem is a difficult one to solve and it is still more difficult to make the solution satisfactory to all. The Solax Company would like to hear from exhibitors and other interested persons relative to this subject.

HERE'S CHESTER FREEMAN.

Chester M. Freeman, of No. 55 Heller Parkway, Newark, was arrested at his home Tuesday, July 16 on a warrant charging him with being a fugitive from justice. He is wanted in Troy, N. Y., where he was indicted on a charge of grand larceny, made by Margaret Jones.

The indictment followed the failure of the United States Film Company, of which Freeman was president. It is alleged that Freeman appropriated 214 rolls of moving picture films, valued at $1,500, which were the property of the company.

FLICKERS.

Mr. Worthy Butts, of the Metropolitan Lithograph Co., and Tom Evans, general manager of the Powers Motion Picture Co., both of whom are enthusiastic motorists, have challenged each other to a five-mile race, to be held at the Brighton Beach motordrome, for a purse of ten getters. Now is the time to place your bets, boys.

* * *

There is something mysterious about that fellow Bert Adler, the Thanhouser scribe. He gives us to believe that he enjoys the happiness of bachelor life, yet I saw him riding across town on the cars, in company with a very pretty and petite young lady, and in his arms he carried quite a young child. I think this commands serious attention.

* * *

Mr. R. S. Edmundson, of England, was a visitor at the offices of the Moving Picture World this week. Mr. Edmundson will visit St. Louis, Mo., for a few days, after which he will return to his London office.

* * *

E. Mandelbaum, of the Feature and Educational Film Co., Cleveland, Ohio, made a hurried trip to New York in quest of new features for his exchanges. While in New York Mr. Mandelbaum was the guest of Mr. A. Warner, of Warner's features.

* * *

During a recent conversation with Mr. A. Warner, the policy and general business methods of the new Warner's feature film exchanges were discussed. It appears that Mr. Warner has adopted the "Make or Break" principle. In their first big feature, to be released July 29th, a military drama, calling for an army of 1,500 soldiers, necessitates an immense outlay of capital and ability. To use Mr. Warner's words, the new company is staking its future reputation on the success of this masterpiece. On account of the strong advertising this subject has already had, the company feels the grave necessity of giving what is expected, and are doing all that is in its power, both financially and otherwise, to make good.

* * *

Mr. Clay E. Brehm, representing the America's Feature Film Co., Chicago, Ill., is in New York City, arranging bookings for "Twenty Years in Sing Sing," and "Convict Life in the Ohio Penitentiary."

* * *

The friends of Joe Miles, one of the most genial men in the entire film business, and cashier of the Film Supply Co. of America, will be sorry to learn that he is confined to his bed. Though Joe's illness is not of a serious nature, it is such as to keep him indoors, which is far from being pleasant these hot days. We all join in hoping for a speedy recovery.

* * *

There is one man in the film business who is earning his money these hot days, and that is Joe Brandt, advertising manager of the Universal Film Mfg. Co. To get a five minutes' conversation with Joe it is necessary to follow him around while you talk.

* * *

Mr. N. Menasse, of Edmonton, Alta, Canada, is in New York City, arranging for the purchase of high class equipment for his handsome new theater in that city. Mr. Menasse is very enthusiastic about the moving picture, and in his new house of 785 seats, which he claims will be the finest theater in Canada, he intends to run a straight moving picture show.

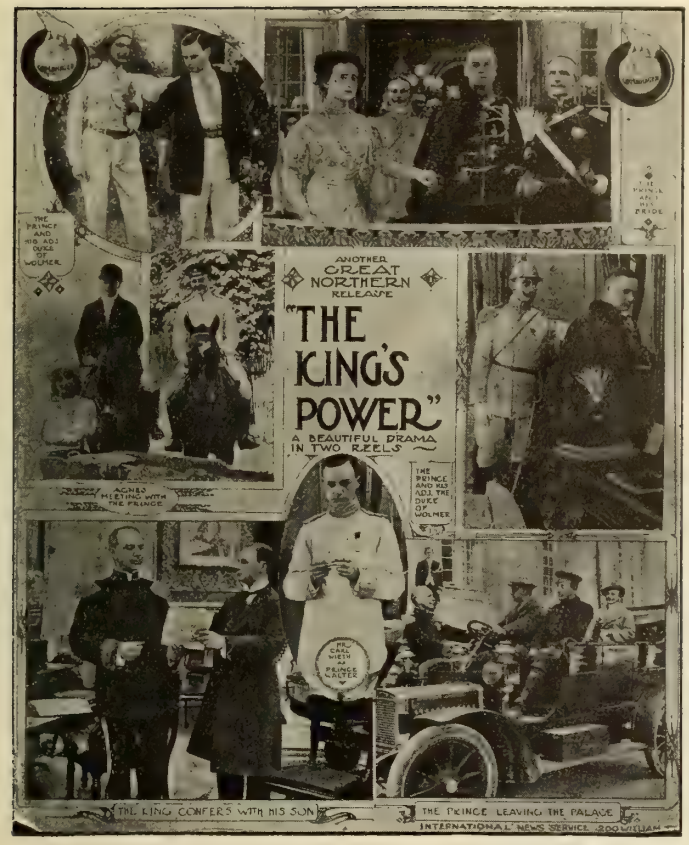
MAC.

FOUR KALEMS EVERY WEEK.

Commencing with Saturday, August 24, the Kalem Company will release four reels each week. The first of the Saturday releases will be "Rube Marquard Wins," a comedy drama in which the famous Giant twirler, divides honors with Miss Alice Joyce, one of the Kalem Company's particular stars. It is said to be some picture and a splendid introductory for the Kalem Saturday releases.

SELIG PICTURES "VEGA" EXPLOSIONS.

On August 2d the Selig Polyscope Co. will release an exceptionally timely educational subject in story form. It is entitled "The Wreck of the Vega." The picture shows the various methods employed in salvaging big ships that have been wrecked. As a special climax to this unusual film we see the wrecked "Vega" blown into a thousand atoms by gigantic explosions. Mr. Geo. L. Cox, Selig producer, secured the pictures.



ATTRACTIVE LOBBY DISPLAY.

The above reproduction illustrates the new multi-photograph which the Great Northern Film Company have arranged to supply with all their two and three reel feature films. This attractive lobby novelty, the size of which is 16 by 20 ins., and printed on a gloss-finished paper, can be had at small cost from the manufacturer.

FOX'S HOUSEBOAT SINKS.

The famous houseboat "Stop-a-While," formerly owned by Charles H. Hyde, then City Chamberlain, and since purchased by William Fox of the Greater New York Film Exchange, was rammed by a tug in the Hudson River off the foot of 140th street last Wednesday and sunk in ten feet of water. Mrs. Fox and a party of four were aboard at the time but were taken off by members of the Colonial Yacht Club.

HAL REID WITH UNIVERSAL.

Announcement is made that the Universal Film Manufacturing Company has secured the distinguished services of Mr. Hal Reid to conduct its scenario department. It is understood that Mr. Reid will completely reorganize and consolidate the editorial branch of the Universal and put into effect some of his own ideas on photoplay writing. As previously mentioned in these columns, Mr. Reid will be remembered as the author of the famous stage classic "Human Hearts." He also has a number of stirring photo-dramas to his credit, notably "Cardinal Wolsey" and "The Seventh Son."

ARGUS WEEKLY

Europe and America and Everywhere
Our EYE IS ON YOU!

NEW AND NEWSY
EXHIBIT IT
AND IT WILL BE
DEMANDED

LIVE AND LIVELY
GET THE FIRST ONE
AND YOU WILL
GET THE HABIT

KEEP Your EYE OPEN FOR OUR RELEASE DATE

ARGUS WEEKLY OFFICE:
4500 Sunset Blvd., Los Angeles, Cal.

EXHIBITORS, IT'S OPEN!
ARE YOU ON THE BOOKS
A NEW EXCHANGE NEW FILM NEW METHODS
All of the Universal Output
HOOK UP NOW WITH THE
UNIVERSAL FILM EXCHANGE OF NEW YORK
AND GET THE BEST INDEPENDENT SERVICE EVER OFFERED
NO WAITING
DON'T WAIT TO WRITE—WIRE
NO REPEATS
DON'T WAIT TO CALL—'PHONE
UNIVERSAL FILM EXCHANGE OF NEW YORK
111 EAST 14th STREET, NEW YORK CITY 'Phone 1000 Stuyvesant

Correspondence

SAN FRANCISCO.

THE demand for seats recently at the Savoy, where the Carnegie Museum Alaska-Siberia Motion Pictures are shown, was so great that Mr. Brown found it necessary to announce a continuous performance on Saturdays and Sundays, the pictures being shown twice daily during the week. These pictures have been exhibited at the Savoy for five consecutive weeks, instead of two, as was announced previously. The success at this point has been so complete that Mr. Brown has secured, in addition to his present territory, the exclusive right to exhibit the films in Western Canada, and will immediately start the second print on the road.

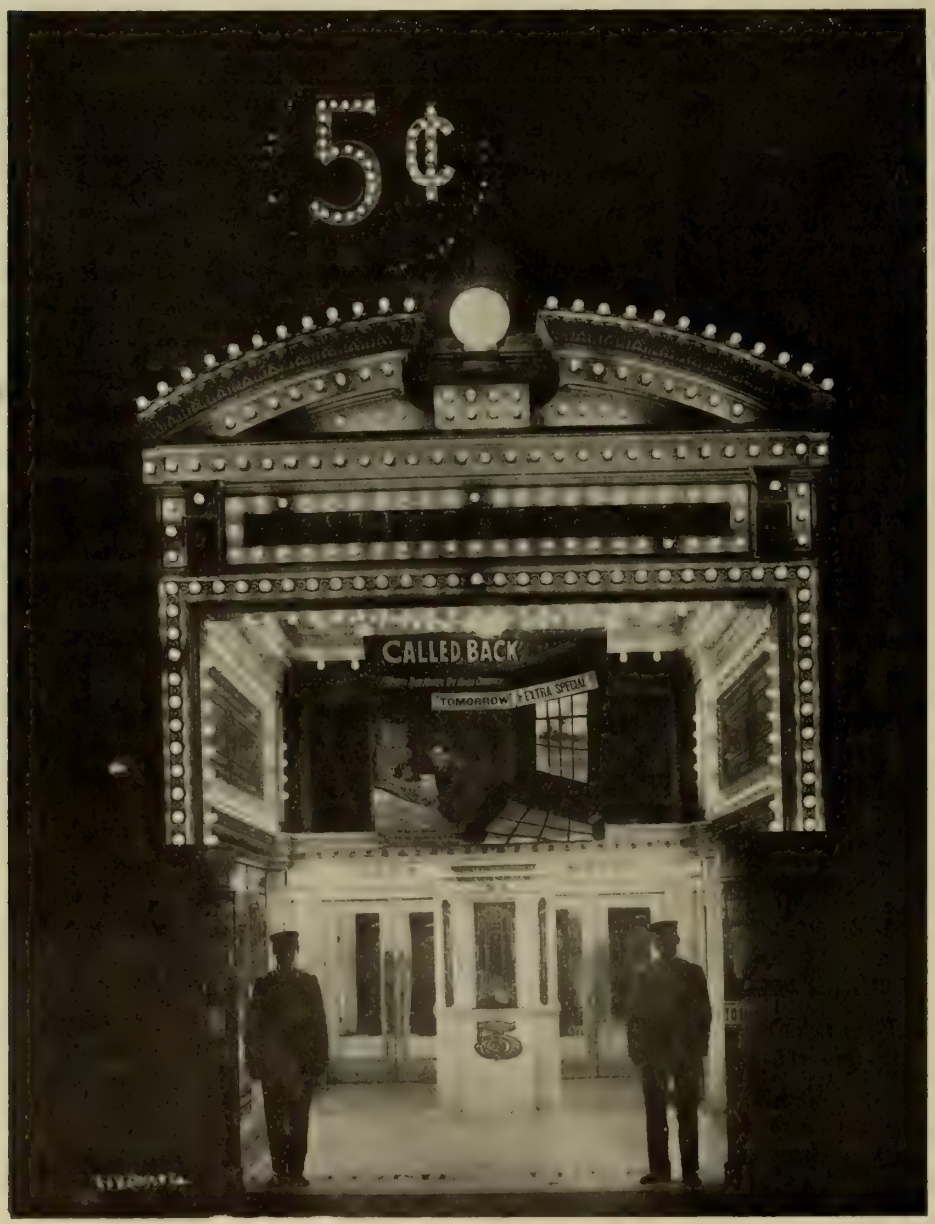
After a continuous run of four weeks at the Cort Theater, the Kinemacolor season closed with the evening performance of July 6th, and opened the following day for one week across the bay at the Oakland McDonough Theater. The films are now booked for a two-weeks' return engagement at Los Angeles and at San Diego for one week. Immediately after that time they will be shown for two weeks at Honolulu, H. I. The Kinemacolor photographing of the Grand Canyon has been brought to a successful termination, and the cameramen are now beginning a five-weeks' stay in the Yellowstone Valley, where, by virtue of a special permit from the United States government, they will record, in nautral colors, the beautiful and world-renowned places in that park.

The motion pictures used in the 1912 edition of the Kemp Travel Tales, were shown at one afternoon and four night performances at the Columbia Theater recently, and although the pictures were badly distorted on account of the short and sharp angled throw, they could be recognized as something out of the ordinary run of educational films. There is no doubt but that the every-day spectator can gain a much better idea of the stupendous amount of work accomplished by the government at the Big Ditch during the past two years, by spending two hours viewing these films than he could by spending weeks at the Zone in person. For the list of pictures shown not only include present day views, but also those secured by Mr. Kemp during November and December of 1910, and as the two films are shown within a few moments of each other, one can get a very perfect idea of exactly what has been done during the interval of two years. Aside from the purely educational features, the films are highly entertaining on account of the amusing phases of native life that is shown in the films, as well as in the stero slides. Each and every view is explained in detail by Mrs. Kemp, who was with her husband at the Canal when he secured the pictures.

The owners of the Fairyland Theater, Cory Bros., have under construction a $20,000 "Class A" theater, which the contractors will finish about August 1st. The house will be furnished with 500 leather-upholstered chairs, a fully equipped stage, large concrete operating room, from which all lights in the auditorium will be controlled and in which will be installed two Motiographs and a spot light. An indirect lighting system is provided, all the lights being concealed in stucco work. The program will consist of four reels of licensed film, changed three times each week, and one musical act. Music will be furnished by a photoplayer. The admission price of ten cents will prevail.

The Pastime Theater, a picture of which is shown herewith, has the distinction of being the only five-cent photoplay house West of Chicago, which is furnished with leather-upholstered chairs. Not content with stopping there, the management is having installed in the lobby a bronze drinking fountain with individual paper drinking cups, for the convenience of their patrons. Manager Herzog makes claim that his house has more light per square foot in the lobby and front, than any other theater of its size on the Pacific Coast. Independent service is supplied by the Golden Gate Film Exchange, and is projected by two Motiograph machines.

"ANDY."



Pastime Theater, San Francisco, Cal.

NEW ENGLAND.

SINCE the Continental Film Company of Boston was taken over by the Mutual Film Corporation, things have been going along in a very business-like way, and on July 8, the Star Theater, Tremont Row, and the Washington Theater, Washington Street, both exhibited films from the Mutual's Boston office. These houses have contracted for first-run service, and will change their programs on Monday, Wednesday, Friday and Sunday. The Revere Theater, Revere Beach, Mass., takes on the same service, making three licensed houses that have changed their allegiance.

The Scenic Temple Theater, East Boston, has closed for the remainder of the summer, after a very prosperous business with licensed service. The house will re-open early in the fall.

The Scenic Temple, Cambridge, Mass., has closed during the "heated term," and will reopen in August. Licensed films and vaudeville constitute the program.

Mr. John Cort of New York, is to build a first-class theater, at the corner of Columbus Avenue and Providence Street. The writer understands that agreements were drawn up recently in Boston, by Laurence Minot, for the New York, New Haven & Hartford Railroad, and Mr. Cort. Work will be started in as soon as the proposed widening of Providence Street is completed. It is stated that Mr. Cort paid $325,000 for the site. Vaudeville and pictures are expected to be the policy.

Messrs. Glover and Harris Ware were kind enough to furnish Abbot Hall, Marblehead, Mass., to the local Y. M. C. A. to give a performance. The show ran three nights to S. R. O. This is of interest to exhibitors, due to the fact that the Ware Brothers managed the show. Mr. Harris Ware got very busy and wrote the music and lyrics, while his brother, Glover Ware, turned himself into an actor. Mr. W. E. Furber, manager of the Nickle Theater, Haverhill, Mass., wrote a great portion of the comedy dialogue which "got across" in great shape. A great many picture men ran down to Marblehead to see what their brother managers could do as all-round showmen.

Mr. B. E. Hausdorff is seriously considering the erection of a first-class moving picture theater in Waterbury, Conn., provided he can complete his present plans for a site.

Springfield, Mass., will soon have another theater, to be devoted to vaudeville and pictures, as the Broadway Theater Company has been incorporated for $40,000.

Mr. F. M. Greenough has had plans prepared for a moving picture theater, to be built at White River Junction, Vermont. Work will commence shortly on the house, which is to be called the Dreamland. It will have a seating capacity of about 700.

Messrs. Nathan and Samuel Goldstein, operating a chain of theaters under the name of the Goldstein Brothers Amusement Company, are to build a new theater in Springfield, Mass. The new house will be called the Broadway Theater. A frontage of 35 feet is proposed for the new house and the seating capacity of the auditorium will be close to 3,000.

The Lyceum Theater, Milford, Mass., playing pictures and songs, and managed by the Luby Brothers, is doing very nicely these hot days. This is due to the fact that the house is now practically an open air theater, as all the windows have been removed, and plenty of electric fans installed.

Col. Willard G. Stanton, formerly manager of the Central Square Theater, Lynn, Mass., will be seen as manager of the new theater in Fitchburg, Mass., which is owned by Mr. Harry Katz.

A new moving picture theater is promised for Taunton, Mass., in which J. F. Boylen, a local real estate man is interested. A whole business block is to be built, which will contain a theater, to seat well over one thousand in the auditorium.

The Lyric Theater, Bridgeport, Conn., is closed for the summer, but the house is the scene of great activity, as the auditorium is being thoroughly renovated and improved.

William F. Doolen is no longer connected with the Providence Opera House, where he had been for many years, having entered another line of business.

On Sunday, June 30, the Boston Lodge of Elks tendered a large benefit to Mr. Victor J. Morris, manager of the Orpheum Theater, Boston. The benefit took place at the Orpheum, which was crowded to its full capacity. Mr. Morris has always been very willing to supply Boston Elks with talent and pictures whenever any entertainment was given at the Elks' Home. The benefit was given in appreciation of Mr. Morris' kindness.

The Paul J. Rainey African Hunt Pictures are still playing at the Park Theater, Boston, Mass., and the management expects to exhibit them until Labor Day. When it is considered that these pictures have been shown at the Park Theater since early June, their drawing power can be imagined.

Miss Adeline Poli, daughter of S. Z. Poli, the theatrical magnate, was married to Thomas McLoughlin of Boston, recently.

The Bijou Theater, Fall River, Mass., is closed for the remainder of the summer, but it will reopen early in August, with the same policy as before.

"Chinatown and the Underworld," a 3-reel feature, attracted considerable comment at the Congress Theater, Portland, Me., where it was exhibited to good business.

HENRY.

LOUISVILLE.

LOUISVILLE.

THE Novelty Theater has passed from the control of the Falls Cities Amusement Company. M. Switow, head of the latter corporation, has sold his interest to the Levinson Brothers, stockholders. No other change in the Novelty has been announced. Robert Jacobstein will continue as active manager, though, of course, Dave and Mose Levinson will dictate the theater's policy.

Mr. Switow also will remodel the Crystal Theater in New Albany. The seating capacity will be increased from 300 to 550. The theater will not be closed during alterations. Mr. Switow now controls but two theaters in Louisville, the Crystal and the Bijou Dream.

Louis J. Dittmar, of Louisville, L. H. Ramsey of Lexington, and A. R. Arnett of Midway, were elected delegates to the National Convention in Chicago, at a meeting of the Kentucky Motion Picture Exhibiton League, held in Lexington recently. Alternates were chosen as follows: A. H. Rose of Cynthinana, Mat. H. Nave of Nicholasville, and A. J. Wellman of Cattlettsburg. Though the meeting was a successful one in that many new members were admitted to the organization, there yet remain many exhibitors who have not come into the fold. The League decided to remedy this by putting an organizer in the field to arouse exhibitors to the advantages of joining the organization. President M. A. Neff was on hand for the Lexington meeting. He spoke briefly of the good work being accomplished by the National organization.

A pretty romance ended recently, when Miss Julia Weidhaus, pianist at the Orpheum Theater, Louisville, married Cecil Howell, drummer at the same theater.

The management of the Westonian Airdome at Twenty-sixth Street and Alford Avenue, have decided to increase the seating capacity of the new house. The work is now in progress and the Westonian will be able to accommodate 3,000 patrons. The Westonian is using vaudeville as well as moving pictures, while illustrated songs also are a feature. Refreshments are served during the performances and this has proven to be a popular step. E. W. Clay is manager of the new airdome.

Joe Stearle of the Broadway Amusement Company, and Arthur V. Sheckler of the Gomes Theatrical Exchange, will be among the Louisville delegation which will attend the national convention in Chicago on August 13.

Moving picture films of Louisville and the Floral Parade, held recently, have been completed and put into the hands of the Advertisers' Club. The organization will use them in exploiting the advantages of the Kentucky metropolis at various conventions held throughout the country.

The Rex Amusement Company, of Hopkinsville, Ky., has announced that it will erect a handsome new theater on East Ninth Street in that city in the near future. About $25,000 will be spent on the theater, which will seat 650 people. A gallery will be a feature of the new house. Buff brick will be used in its construction. The buildings will be two stories high and will front 41 feet. The house will have three fire exits, special attention having been devoted to that factor. Modern ventilating, heating and lighting systems will be installed. The ladies' rest room will be luxuriously furnished and will contain everything dear to the feminine heart. The name of the new motion picture house has not yet been selected. It will be the largest in Hopkinsville. The Rex Amusement Company is composed of Dr. R. F. McDaniel, president; William F. Grau, vice-president; J. T. Shrode, secretary, and J. W. Smith, treasurer. W. T. Cooper also is interested in the new house, which will be completed by September 1.

"Blazing the Trail," a Bison film, attracted big crowds in Middlesboro, Ky., recently, at the Manning Theater.

One of the most important changes recently in Nashville, Tenn., occurred when the Crescent Amusement Company, headed by Tony Sudekum, acquired the newly-built Princess Theater at Church Street and Fifth Avenue. The consideration involved was $65,000. The Princess was completed only a short time ago, $60,000 having been spent on it. W. P. Ready, a stockholder, in the concern which erected the Princess, and also manager of the house, has retired from that position, also disposing of his holdings. Mr. Ready is one of the best known theatrical men in Tennessee, and his name is now being linked with that of other men said to be planning several new motion picture houses. The Princess will continue to present both moving pictures and vaudeville.

Sewell B. Williams and Frank Osborn, managers of the Hipp Theater, Jackson, Ky., have installed a soda fountain in the front of their theater building. The adjunct has proven very successful so far.

G. D. CRAIN, JR.

IN THE MISSISSIPPI VALLEY.

L. J. BULGER, who recently purchased the Idlehour at Greenville, Ill., has changed the name to the Lyric. Three reels of pictures and music will be given for ten and five cents. A policy of showing Biblical and educational travelougues is announced.

The Gaiety, East Monroe Street, Springfield, Ill., recently gave away sheet music to lady patrons at five-cent picture matinees.

The Majestic Theater, at Madison, Wis., which has been run as a vaudeville house for six years, has been secured by Sherwood & McWilliams, who will open it as a picture house about the first of September. The Fair Play Moving Picture House, which has been conducted under the same management of Sherwood & McWilliams, will be closed about the same time, but their other house, the Grand, will continue as a first-class picture show.

Interest in the secret work at the annual convention of the Illinois Grand Lodge Negro Knights of Pythias at Danville was heightened by demonstrating the ritual by moving picture films.

Because of difficulty in complying with local insurance restrictions, W. K. Schuler has been unable to again lease the building in which he conducted the Electric Amusement Hall at Mansfield, Ill., and was forced temporarily out of the field.

The United States Naval Recruiting Service is using moving pictures in the Middle West to supplement the local stations in portraying the attractions of sailor life.

The Bijou, North Main Street, Kewenee, Ill., will emerge from its summer seclusion about August 20.

Picture shows, saloons and other popular amusements will be combatted by the International Baptist Young People's Union, which will provide more church entertainments. This policy was decided upon at the annual convention at Toledo, Ohio.

R. S. Hopper, manager of the Lyric, at Freeport, Ill., has purchased a $2,000 pipe organ and orchestra attachment.

I. C. Cook is now the sole owner of what was the Cook & Crain Building at Lexington, Ill., and is remodeling it for an up-to-date picture show.

C. V. Mayer, vice-president of the Doyle Publicity Service of Chicago, was recently at Dubuque, Iowa, making arrangements for some non-publicity-boosting films. In addition to putting a reel in circulation it is said, a reel was promised free to the Chamber of Commerce for convention promoting, and another for the city hall archives. This company made pictures of the experimental regiment of the United States Army which marched from Dubuque to Sparta, Wis.

Editor Ferriss of the Joliet, Ill., News, sees in the moving picture show the abolition of the often harmful and always worthless shows which mark a week's carnivay in a city. With two or three good photoplays and other attractions, he believes it is possible for visitors to round out a satisfying week of pleasure.

The Washington School, Springfield, Ohio, is using moving pictures to aid the school playgrounds fund. The machine is furnished by a former student.

The Alhambra Amusement Company of Peoria, has been dissolved.

The Grace Amusement Company of Belleville, Ill., has been incorporated with capital stock of $2,000, to operate vaudeville houses, moving picture shows, etc. The incorporators are: Louis Dandau, Jr., Alexander B. Garvin, Edson Douge, Cecile Dodge and Thomas Gray.

Frank and Cliff Hunter and William Daigh and Lyle Thompson of Taylorville, Ill., have sold their lease on the Elk's Theater in that city, to Henry Fort, who has been operating the picture machine. He will run the pictures next winter when road shows do not conflict.

F. H. MADISON.

INDIANAPOLIS.

SPECIAL Judge James A. Leathers, in the Indianapolis police court, has held that the giving of any vaudeville feature constitutes a theatrical performance and requires a theatrical license of $100 a year. This ruling is a blow to moving picture houses, which pay a license of $25 a year, and which, in some instances, have attempted to give one or two vaudeville numbers on their program. The decision was given in a test case brought against Daniel P. Roberts, owner of a moving picture house. In the same ruling, the court holds that if a theatrical performance is given without scenery and other stage apparatus designed to increase the fire hazard, the building need not necessarily comply with the building or dinance governing theaters. Thomas A. Winterrowd, city building inspector, says that he will decline to issue a theatrical license to any motion picture house unless the place complies fully with the theater building ordinance.

Isaac H. Norman, proprietor of the North Star Moving Picture Theater in Central Avenue, was arrested recently for conducting an alleged gift enterprise. It was charged that he gave coupon tickets to patrons and that a drawing was made, entitling the holder of the winning ticket to $1.

One of the features of the annual meeting of the Indiana Association of Photographers, held at Winona Lake during the week of July 8, was a special motion picture performance, arranged by Robert Lieber, Indianapolis representative of the General Film Exchange.

F. J. Mack & Co., painters and decorators, have brought suit asking that a receiver be appointed for the Union Theater, a motion picture and vaudeville house conducted on a co-operative plan by a number of colored people. It is alleged that the theater is insolvent.

Forest Campbell, formerly owner of the Majestic Motion Picture Theaters at Spencer and Sullivan, died recently at his home in Spencer from tuberculosis.

Bruce & Batty have opened a new motion picture theater, known as the McLean Place Theater, at 2148 North Illinois Street. The place seats 300 people.

The Carnegie polar expedition pictures are being shown for a week at the Park Theater.

C. CUMMINS.

PHILADELPHIA

THE Keystone Theater, Eleventh Street and Lehigh Avenue, brought its season run to a close recently after enjoying a most profitable run of high-class pictures and vaudeville. The Keystone Theater is controlled by Nixon interests.

Building operations on a $25,000 Atlantic City moving picture house will be suspended if Eugene N. Colloty is successful in obtaining the injunction which he has applied for. Colloty is the owner of land adjoining the site on which Joseph Stein, of Atlantic City, is erecting his motion picture house. Colloty says that Stein is building on twelve inches of his land. A wall has already been erected and it is Colloty's wish to restrain further work, until he has had an opportunity to institute ejectment proceedings.

George F. and Walter Stuempfig have invited bids for the erection of a theater and store building which will be located at the corner of German town Avenue and Venango Street, costing about $150,000. The plans provide for a three-story building on the front portion of the lot, with a lobby running through to the theater proper, the entire lot measuring 126x200 feet. The theater will be fireproof, with cantilever galleries, and will have a seating capacity of 3,000.

Albert E. Westover, was granted a permit for a $100,000 moving picture and vaudeville theater for Hopkins, Milgram & Gardner, on the west side of Broad Street above Snyder Avenue. The plans provide for a fireproof structure, 110 by 156 feet. The seating capacity will be 2,500.

James E. Moyer, of Ocean City, N. J., filed a bill in equity in the United States court at Scranton, Pa., to restrain the officers of the Exhibitors' Films Company from retiring the preferred stock of that concern and selling out to the Interstate Film Company of New Jersey. Moyer alleges that he promoted the Exhibitors' Films Company, which has its place of business in Wilkes-Barre. He says that the present officers, George W. Bennethum, president; Daniel Bader, secretary, and George H. Kline, at present manager of the Quaker City Feature Film Co., want to sell out to the Interstate Company, and if they succeed, Moyer alleges he will be wiped out.

The little town of Old Fordge, Pa., is to have a moving picture theater, which will cost $15,000. It will have a seating capacity of 600. The building will be two stories high, the front of the second story containing office rooms.

Mr. Pierce, manager of the Aurora Theater, has opened negotiations with the Vitagraph Company to have some of their leading players appear in person on Vitagraph night, which is every Wednesday.

Manager Charles M. Rapport, of the Grand Theater, at Seventh Street and Snyder Avenue, has, in connection with his motion pictures, added a number of high-class vaudeville features. A feature of this house is the ice-blown air from fans.

The shipping office of the Star Feature Film Company has just been opened in connection with the main office in the Heed Building, at No. 1102 Vine Street, under the management of "Doc" Wilson, wro was formerly with the Quaker Feature Company. In connection with the shipping office a modern mounting department has been installed, where all the fine display posters will be mounted on heavy linen, making them very attractive and also very durable.

The Olympia Theater, under the management of L. Stevens, has dropped vaudeville for the summer and is now running pictures exclusively to crowded houses.

The Jumbo Theater has closed down for a short while to make some needed alterations. The Jumbo is under the management of Mr. Nerdlinger.

The Opera House at Cape May, N. J., which was one of the finest picture houses in that summer resort, and was doing a very good business, under the management of Mr. Moyer, has been closed.

Walter Martin, manager of the Grand Theater, at Vineland, N. J., has just recovered from a very severe illness, which confined him to his home for a number of weeks. He has now fully recovered and is back at his post in the management of the theater.

Otto Schmitt has taken over the management of the Lancaster Theater, this city.

The management of the Royal Theater, at Twenty-seventh Street and Girard Avenue, has been turned over to John Spiers, while his brother, Morris Spiers, manager and owner, is away on his vacation, which will be of about a month's duration.

The management of the Miget Bijou, located at Fifty-second Street below Market Street, has changed hands. Mr. Jerome Kline, the efficient manager, has decided to locate elsewhere, and turned the management of the theater over to J. Eaton, who is an experienced showman.

Arthur Heymann, of the Mirror Theater, located at Fifth and Reed Streets, has just returned from a week end with Arthur Longbrake, at the latter's country home, known as the "Longbrake Farm." Mr. Longbrake at the present time is very busy on several new songs, which he expects will make some hit in the musical world.

Booming business for the Quaker Film Exchange is the big noise of George Kline and Oscar Bittner, who are making a tour of the State, booking the big specials of the company, and are meeting with great success.

O. F. Bittner has taken charge of the Quaker City Film Exchange, as manager. Mr. Bittner was formerly of Wilkes-Barre, Pa., and is an experienced feature man.

C. H. CONGDON.

20,000 roll tickets, $1.20; 50 % cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St., New York City

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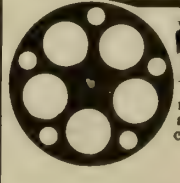

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Calendar of Licensed Releases.

Current Releases

MONDAY, JULY 22nd, 1912.

BIOGRAPH—The Sands of Dee (Drama).....
KALEM—The Thief (Drama).....1000
KALEM—The Siege of Petersburg (Historical-Drama, Special, 2 reels).....
LUBIN—The Ranger's Reward (Drama).....1000
PATHE—Pathe's Weekly No. 30, 1912 (Topical).....
SELIG—On the Trail of the Germs (Educational).....1000
VITAGRAPH—Wanted—a Sister (Comedy-Drama)....1000

TUESDAY, JULY 23rd, 1912.

EDISON—The Sketch with the Thumb Print (Drama)..1000
ESSANAY—The Understudy (Comedy-Drama).....1000
C. G. P. C.—Jane Seymour and Henri VIII of England (Drama) .....
CINES—A Daughter's Diplomacy (Comedy-Drama)... 896
SELIG—The Double Cross (Drama).....1000
VITAGRAPH—The Adventure of the Thumb-Print (Dr.).1000

WEDNESDAY, JULY 24th, 1912.

EDISON—The Grouch (Comedy-Drama)..... 985
ECLIPSE—The French Army in Action (Military).... 505
ECLIPSE—Billy's Nightmare (Comedy)..... 485
KALEM—Fantasca, the Gypsy (Drama).....1000
LUBIN—A Visit to Lively Town (Comedy).....
LUBIN—The Talker (Comedy).....
PATHE—His Second Love (Drama).....
VITAGRAPH—Martha's Rebellion (Comedy).....1000

THURSDAY, JULY 25th, 1912.

BIOGRAPH—Willie Becomes an Artist (Comedy).....
BIOGRAPH—The Would-Be Shriner (Comedy).....
ESSANAY—Mr. Tibbs' Cinderella (Comedy).....1000
LUBIN—The Shepherd's Flute (Drama).....1000
MELIES—A String of Beads (Drama).....1000
PATHE—The Redman's Friendship (Drama).....
SELIG—The Miller of Burgundy (Drama).....1000

FRIDAY, JULY 26th, 1912.

EDISON—The Escape from Bondage (Drama).....1000
ESSANAY—Twins (Comedy).....1000
KALEM—A Political Kidnapping (Drama).....1000
LUBIN—His Vacation (Comedy).....1000
SELIG—A Wartime Romance (Drama).....
SELIG—In Maoriland (Educational).....
C. G. P. C.—A Bold Game (Drama).....
C. G. P. C.—Over Morocco in a Hydro-Aeroplane (Scenic)
VITAGRAPH—The Barrier That Was Burned (Dr.)..1000

SATURDAY, JULY 27th, 1912.

EDISON—The Relief of Lucknow (Hist.-Drama).....1000
ESSANAY—A Moonshiner's Heart (Drama).....1000
CINES—Too Many Sweethearts (Comedy)..... 965
LUBIN—The Divine Solution (Drama).....1000
PATHE—For the Sake of the Papoose (Drama).....

Advance Releasee

MONDAY, JULY 29th, 1912.

BIOGRAPH—The Black-Sheep (Drama).....
KALEM—The Family Tyrant (Drama).....1000
LUBIN—Pueblo Indians, Albuquerque, New Mexico (Edu.)
LUBIN—A Farmer's Son (Comedy) .....
PATHE—Pathe's Weekly No. 40, 1912 (Topical).....
PATHE—Don Juan and Charles V. (2-reel Drama, Special)
SELIG—The Three Valises (Drama).....1000
VITAGRAPH—The Miracle (Drama).....1000

TUESDAY, JULY 30th, 1912.

EDISON—More Precious than Gold (Drama).....1000
ESSANAY—Broncho Billy's Pal (Drama).....1000
C. G. P. C.—The Martyrs (Drama).....
CINES—The Inventor's Secret (Drama).....1080
SELIG—The Peculiar Nature of the White Man's Burden (Drama) 1000
VITAGRAPH—A Juvenile Love Affair (Comedy).....1000

WEDNESDAY, JULY 31st, 1912.

EDISON—When She was About Sixteen (Comedy).....1000
ECLIPSE—The Trials of a Playwright (Com.-Dr.).....1015
KALEM—The Soldier Brothers of Susanna (Drama).....1000
LUBIN—The Derelict's Return (Drama).....1000
PATHE—Anona's Baptism (Drama).....
VITAGRAPH—The Adventures of the Retired Army Colonel (Drama).....1000

THURSDAY, AUGUST 1st, 1912.

BIOGRAPH—The Narrow Road (Drama).....
ESSANAY—Her Hour of Triumph (Drama).....1000
LUBIN—The Two Gun Sermon (Drama).....1000
MELIES—The Will of Destiny (Drama).....1000
PATHE—In God's Care (Drama).....
PATHE—A Little Trip in the Colorado Mountains (Scenic)
SELIG—Officer Murray (Drama).....1000

FRIDAY, AUGUST 2nd, 1912.

EDISON—The Lord and the Peasant (Drama).....1000
ESSANAY—The Browns Have Visitors (Comedy).....1000
KALEM—The Barefoot Boy (Drama).....1000
KALEM—Easter Celebration at Jerusalem (Scenic).....
LUBIN—House Cleaning (Comedy).....
LUBIN—Man Wanted (Comedy).....
SELIG—The Wreck of the Vega (Topical).....
SELIG—The Right Way and the Wrong Way (Edu.).....
C. G. P. C.—The Lightning Paper Hanger (Comedy).....
C. G. P. C.—Havana, Its Streets, Buildings and Fortresses (Scenic) .....
VITAGRAPH—The Awakening of Jones (Comedy).....1000

SATURDAY, AUGUST 3rd, 1912.

EDISON—The Ninth International Red Cross Conference, Washington, D. C., May 7th to 17th, 1912 (Topical).... 700
EDISON—Mary had a Little Lamb (Comedy)..... 300
ESSANAY—The Loafer's Mother (Drama).....1000
CINES—Law and the Man (Drama)..... 640
CINES—Carthage and Sidi-Bu-Said (Scenic)..... 360
LUBIN—The Detective's Conscience (Drama).....1000
PATHE—Memories (Drama).....
VITAGRAPH—The Fatherhood of Buck McGee (Drama).1000

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Calendar of Independent Releases.

Releasing Through Sales Company.

CURRENT RELEASES.

SUNDAY, JULY 21st, 1912.

REX—When Love Rules (Drama) .....
ECLAIR—Rizzio (Drama) .....

MONDAY, JULY 22nd, 1912.

IMP—A Traitor's Fate (Drama) 1000
NESTOR—The Ranchman's Remedy (Drama) .....
CHAMPION—The Call of the West (Drama) .....

TUESDAY, JULY 23d, 1912.

ECLAIR—The Governor's Daughter (Drama) .....
BISON—The Little Rancher (Drama) .....
GEM—Bread Cast Upon the Waters (Drama) .....

WEDNESDAY, JULY 24th, 1912.

NESTOR—The Little Moonshiner (Drama) .....
POWERS—Baby Sherlock (Comedy) .....
POWERS—The American Olympic Victors (Sporting)

THURSDAY, JULY 25th, 1912.

ECLAIR—The Double Cross (Drama) .....
IMP—Heart of a Gypsy (Drama).....
REX—The Hand of Mystery (Drama) .....

FRIDAY, JULY 26th, 1912.

NESTOR—Young Wild West's Prairie Pursuit (Drama)
POWERS—His Madonna (Drama) .....
VICTOR—Not Like Other Girls (Two Reels, Drama)

SATURDAY, JULY 27th, 1912.

BISON—The White Saviour (Drama).....
IMP—Love's Diary (Drama) .....
IMP—Case of Dynamite (Comedy) .....
MILANO—The Blind Man's Sacrifice (Two Reels, Dr.)

ADVANCE RELEASES.

SUNDAY, JULY 28th, 1912.

REX—Through Memory Blank (Drama).....
ECLAIR—The Lady Barrister (Comedy).....
ECLAIR—Life in a Bulgarian Village (Edu).....

MONDAY, JULY 29th, 1912.

IMP—Reunited by the Sea (Drama).....1000
NESTOR—The Undoing of Slim Bill (Drama).....
CHAMPION—The Poisoners (Drama).....

TUESDAY, JULY 30th, 1912.

ECLAIR—A Brother's Jealousy (Drama).....
BISON—An Even Break (Drama).....
GEM—Back to Her Own (Drama).....

WEDNESDAY, JULY 31st, 1912.

NESTOR—The Obligation (Drama).....
POWERS—In the Sowing (Drama).....
POWERS—The Rose Festival (Drama).....

THURSDAY, AUGUST 1st, 1912.

ECLAIR—Running for Congress (Drama).....
IMP—Adrift (Drama) 1000
REX—The Lash of Fate (Drama).....

FRIDAY, AUGUST 2nd, 1912.

NESTOR—Young Wild West Washing Out Gold (Drama)
POWERS—Dora .....
VICTOR—Taking a Chance.....

SATURDAY, AUGUST 3rd, 1912.

BISON—(Title Not Reported).....
IMP—The Cure That Failed (Comedy).....
IMP—In and Around Chicago (Topical).....
MILANO—The Battle of Two Palms (Two Reels) (Drama)

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JULY 21st, 1912.

MAJESTIC—The Alibi Club (Comedy).....
THANHOUSER—Only a Miller's Daughter (Drama)..

MONDAY, JULY 22nd, 1912.

AMERICAN—Indian Jealousy (Drama) .....
AMERICAN—San Diego (Scenic).....
COMET—Reformed by Strategy (Comedy).....

TUESDAY, JULY 23rd, 1912.

GAUMONT—The Silent Castle (Drama).....
MAJESTIC—The New Clerk (Drama).....
THANHOUSER—The Portrait of Lady Anne (Drama)

WEDNESDAY, JULY 24th, 1912.

AMERICAN—How He Made Good (Drama).....1000
GAUMONT—Gaumont's Weekly (Topical).....
RELIANCE—The True Love (Drama).....
SOLAX—Broken Oaths (Drama).....

THURSDAY, JULY 25th, 1912.

AMERICAN—The Canyon Dweller (Drama).....1000
GAUMONT—Love's Floral Tribute (Drama).....

FRIDAY, JULY 26th, 1912.

LUX—Mr. X and the Unfortunate Heiress (Drama).. 967
SOLAX—The Requital (Drama).....
THANHOUSER—The Merchant of Venice (Parts 1 and 2—Drama).....

SATURDAY, JULY 27th, 1912.

GREAT NORTHERN—Don't Go On a Spree (Comedy)
COMET—The Tomboy Ranch Girl (Drama).....
RELIANCE—The Soldier Baby (Drama).....

ADVANCE RELEASES.

SUNDAY, JULY 28th, 1912.

MAJESTIC—The New Policeman (Comedy).....
THANHOUSER—Cousins (Drama) .....

MONDAY, JULY 29th, 1912.

AMERICAN—It Pays to Wait (Drama).....1000
COMET—Reconciled in Reno (Comedy).....

TUESDAY, JULY 30th, 1912.

GAUMONT—The Prison on the Cliff (Drama).....
MAJESTIC—The Mighty Hunter (Comedy).....
THANHOUSER—Treasure Trove (Drama).....

WEDNESDAY, JULY 31st, 1912.

AMERICAN—The Fight at the Mill (Drama).....
AMERICAN—Giants of Steel (Scenic).....
GAUMONT—Gaumont's Weekly (Topical).....
RELIANCE—Where There Is Soap, There Is Hope (Comedy) .....
SOLAX—Bottles (Comedy-Drama) .....
SOLAX—Imagination (Comedy) .....

THURSDAY, AUGUST 1st, 1912.

AMERICAN—A Life for a Kiss (Drama).....1000
GAUMONT—A Romance of the Palm Garden (Drama)...

FRIDAY, AUGUST 2nd, 1912.

LUX—The Mysterious Flowers (Drama)..... 983
SOLAX—Buddy and His Dog (Drama).....
THANHOUSER—A New Cure for Divorce (Drama).....

SATURDAY, AUGUST 3rd, 1912.

GREAT NORTHERN—The King's Power (Drama).....
COMET—The Hold-Up In Buckeye Canyon (Drama).....
RELIANCE—The Wood Nymph (Drama).....

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"Good-Bye, Rose"—Pub. by Shapiro Co.
"Take Me Back to the Garden of Love"—Pub. by Ted Snyder Co.

Levi Company, Inc. (Current Events).

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Mississippi Floods.

A. L. Simpson, Inc.

"The Owl in the Old Oak Tree"—Pub. by F. B. Haviland Pub. Co., New York.
"You're the Queen in the Kingdom of My Heart"—Pub. by Musicians Music Pub. Co., New York.
"It's a Girl Like You that Keeps a Fellow Guessing"—Pub. by Walter Jacobs, Boston, Mass.
"Sweet Marguerite (How I Love You)"—Pub. by Cadillac Music Co., New York.
"When I Dream of Old Erin" (I'm Dreaming of You)—Pub. by Marvin Lee, Chicago, Ill.
"Come Take a Swim in My Ocean"—Pub. by Gus Edwards, New York.
"Drowsyland"—Pub. by Chas. I. Davis, Cleveland, O.
"Sing Me an Old Sweet Song of Love"—Pub. by F. B. Haviland Pub. Co., New York.
"Yawning" (I Wonder Why I Always Feel Like Yawning)—Pub. by Kendis & Paley, New York.

Scott & Van Altena.

"When Old Folks Were Young Folks"—Pub. by Joe Morris Music Co.
"I'm Lonesome for Someone"—Pub. by Longbrake & Edwards.
"The Boogie Man Rag"—Chas. K. Harris.
"Sweethearts of Bygone Days"—Joe Morris Music Co.
"Oh! You Circus Day"—Pub. by Will Rossiter.
"The Lass that I Loved in Killarney"—Pub. by Wm. Cutty Music Co.
"The Funny Bunny Hug"—Pub. by Fred Helf Co.
"I'll Sit Right on the Moon"—Pub. by Harry Von Tilzer Mus. Pub. Co.
"It's the Girl Behind the Man"—Pub. by Harry Von Tilzer Music Pub. Co.
"When I get You Alone Tonight"—Pub. by Leo Feist.

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LICENSED Film Stories

SELIG.

THE THREE VALISES (July 29).—Jim Allen accidentally finds a valise full of burglars' tools. At the same time he discovers that he has fallen heir to a $10,000 legacy. In order to secure the legacy he must be in a distant city on the following day. Being hard up, he decides to borrow the necessary car fare from his double, an unscrupulous broker named Harrington. He goes to Harrington's office, carrying by mistake the burglar's valise. Sam, the burglar, passes him on the street, and, recognizing his valise, follows Jim. Harrington decides to do away with Jim and then make an attempt to get the legacy himself, by passing himself off for Jim. He locks Jim in his vault and leaves for the depot, carrying with him his own valise. Jim's landlady discovers his valise and, thinking that Jim has forgotten it, carries same to the depot in the hope that she can get it into Jim's hands before his train leaves. Jim manages to escape from the vault with the burglar tools, but is arrested for being a safe cracker. Sam follows Harrington and the wrong valise and both land in the police station. Things look black indeed for Jim until his landlady arrives and explanations follow. Jim is released just in time to catch his train, while Harrington and Sam pay the penalty for their crimes.

THE PECULIAR NATURE OF THE WHITE MAN'S BURDEN (July 30).—The history of the picturesque northwest territory abounds with memorable tales of daring performed by members of the Royal Northwest Mounted Police. Looming large among these deeds of daring is the story of how Corporal "Billy" Needham stamped out the "bootlegging" evil on his range. "Half-breed" Joe, a whiskey smuggler, had, for some time, been carrying on his unlawful barter among the Cree Indians, much to the annoyance of the R. N. W. M. P., and "Billy" Needham in particular.

"Billy" gets track of "Joe" and trails him to his camp, where he captures him and confiscates two bottles of whiskey. He stops with his prisoner at his cabin for lunch, and while his back is turned, "Joe" empties every whiskey bottle and refills them with tea from "Billy's" teapot. When "Billy" tests this evidence he is dumbfounded, and releases "Joe." After he has gone "Billy" discovers other bottles are full of whiskey and also that his teapot is empty. Disgusted with having been so easily duped, he sets out determined to re-arrest "Joe" or die in the attempt. He strikes the smuggler's trail and finally locates him in a half-breed's "dive" long since suspected of being the clearing ground for smuggled liquor. "Billy" enters and single-handed proceeds to make his arrest. He is overpowered, however, by "Joe's" accomplices, and is himself taken prisoner. Later, by a most adroit ruse he manages to turn the tables and, as a result, "Joe" and his pals are marched away to pay for their defiance of the law.

THE WRECK OF THE VEGA (Aug. 2).—Five years ago the world was shocked to hear of the sinking of one of the finest and fastest ore boats on the Great Lakes. During one of the worst storms in the memory of sailors this great boat, the Vega, became suddenly lost and almost without warning, was driven ashore on the rocks near the Fox Islands in Northern Lake Michigan. There she lay in shoal water like a wounded thing, helpless, until the maddened sea drove her to the bottom of the lake.

The Vega was a comparatively new boat, built along the most modern lines at an immense cost. Upon this, her fatal trip, she was carrying a valuable cargo of steel. Naturally she became a tempting prize for salvage wreckers.

Time dragged on while the Vega's owners were engaged in expensive litigation. This so delayed the work of salvaging her slowly sinking hull, that, at the end of five years, the herculean task of pillaging her rich storehouse of steel became a necessity.

Capt. Thomas Isabell & Son, owners of the "City of New Baltimore," are given the salvage job and are ordered to begin at once. They are told to recover as much of the cargo as possible and then to dynamite the derelict, which has long since become a menace to safe navigation.

The picture in vivid story form the salvage process. We see the captain and his men hoist their derricks, unload their machinery and get their diving apparatus ready. Then we follow them as they cut great sheets of metal from the steamers' decks by the aid of compressed air. We see the divers go down into her hull and watch the dangerous work of "clamming" her ore cargo. After this interesting work is completed we see the huge boat blown into a million atoms by powerful explosions.

THE RIGHT WAY AND THE WRONG WAY (Aug. 2).—An exceptional subject of vast educational value, showing the right and wrong methods of getting on and off cars, extinguishing fires, crossing crowded streets, getting in and out of boats, etc.

OFFICER MURRAY (Aug. 1).—Officer Murray of the Berry Street Station, is a big-hearted, well-thought-of patrolman in love with his work and his simple home. He incurs the enmity of Joe Slattery, a perverted, prevaricating reporter on the Evening Times. Slattery watches Murray and secures his revenge when the officer is bested by a crowd of young hoodlums whom he is trying to discipline. In the mixup, Murray loses his star. Slattery gets his paper to print a sensational story which results in Murray being discharged from the force. Slattery's poor old mother, an apple peddler, who has often been befriended by Murray, induces him to secure a job in a nearby candy factory. Murray does so and is soon beloved by all the employees.

One day an explosion occurs in the factory and within a few moments the old rattle trap building is one mass of flames. A panic ensues among the employees, who are mostly women and children. Murray takes in the situation, and, with an exhibition of bravery, carries the employees to safety, including Slattery's mother, the old apple woman. In effecting their escape, however, his own is cut off and he faces almost certain death in the burning building. He finally manages to get to the roof of the factory and calls to some steel workers on the building next door. At last they hear him and rescue him, by use of the steel hoisting derrick. They are just in time for the roof tumbles in just as they lift him in the air. When he is safe on the ground again he finds that the story of his bravery has traveled ahead of him and he is vindicated by the crowd and his old chief.

ECLIPSE.

THE TRIALS OF A PLAYWRIGHT (July 31).—Gerald Parker, a playwright, is rehearsing the principal scenes of his new play with the leading actress, when suddenly, in walks his wife, followed by his mother-in-law.

The actress is pretty, and that fact causes all the trouble. The rehearsal is stopped; the actress dismissed; a dispute follows, and divorce action is threatened.

The wife and her mother retire to a house in the country, from which they refuse to stir for any cause.

One night they hear strange footsteps in the house, and having read several accounts of robberies in the neighborhood, are afraid that their time has come. The mother-in-law seizes the telephone and summons the police, then goes to protect her daughter.

When the police arrive, they find the intruder sitting on the parlor sofa with a woman in his arms, who proves to be the daughter. Incidentally, the burglar is only the playwright, who has become lonesome for his wife.

CINES.

THE INVENTOR'S SECRET (July 30).—At last, after years of tireless effort, his ambition has been realized. He has discovered an explosive which will revolutionize modern warfare. The foreign ambassador hears of his success, and determines to possess the secret at any cost. Knowing that money will not avail, he summons the fascinating Countess Flory, and commissions her to win the secret.

At the ambassador's ball, she carries out her well-laid designs, and completely charms the man of genius, who, not long afterwards, proposes marriage. The ceremony over, she immediately starts her treacherous work, and secretly obtains the coveted formula, but not without arousing her husband's suspicions. He discovers evidences of trickery, and lays a trap, in order to bring the matter to a final test.

Unfortunately, the countess has overlooked one important paper, which she must obtain. Cautiously entering the laboratory, she is about to take it from its hiding place, when suddenly the lights are turned on, and she is seized by her maddened husband. He knows now her duplicity, and instantly his love is turned to the hatred of a demon. Holding her fast he places in action his new invention, with a result that only the picture itself can describe.

KALEM.

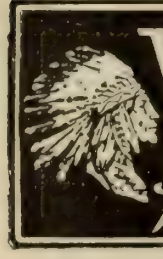
THE SIEGE OF PETERSBURG (2 reels) (July 22).—Lieutenant Van Dorn, C. S. A., obtains permission to visit his betrothed, Charlotte Pemberton. While he is being entertained by her family at their home near Petersburg, Dan Frost, a young man who has become impoverished through the ravages of war, arrives with his crippled sister, Milly. Pemberton permits the Frosts to occupy one of his vacant cabins and the family extends the unfortunate couple many hospitalities. Although forced to accept the benevolence of the Pembertons, the high-spirited Frost resents being an object of charity. Tender-hearted Van Dorn sympathizes with the crippled girl and his actions are misconstrued by the brother, who develops a lodged hate for the soldier. Van Dorn returns to his duties and Frost enlists, hoping for an opportunity to show his benefactors that even a pauper may possess patriotism and bravery. In bidding farewell to Charlotte, Frost impulsively betrays his love for her.

Two months later the bridge across the Appomattox River is occupied by the Confederates, who endeavor to fight off the flanking party of Federals. The bridge takes fire and Lieut. Van Dorn is imprisoned in the fury of the flames. At the risk of his own life, Frost rushes to the bridge and drags the lieutenant to safety.

A year elapses. Frost, who has been promoted to a lieutenancy, meets Van Dorn in the trenches before Petersburg, while Union forces are surrounding the city. Judge Pemberton and his family take refuge in Petersburg. There Charlotte meets Frost, who has won her heart from Van Dorn, but the girl hides her emotions and keeps the new lieutenant from making any declaration. The Federals succeed in mining the Confederate outer works, but their operations are discovered by their enemies, who learn that the mine is to be exploded at 10 o'clock on a certain Wednesday morning. In order that their discovery may be kept a secret, the Confederates place a small detachment under Lieutenant Frost to keep the nearby batteries working. Realizing the hazardous duty he has accepted, Frost calls at the Pemberton home and says a last farewell to his sister and Charlotte. Van Dorn arrives shortly afterwards and learns that Charlotte is in love with Frost. Now comes the test of true manhood. Van Dorn cannot forget that he owes his life to Frost and he forges an order which removes his rival from the perilous command. The lieutenant gives up his own life when the mine explodes and the Federals make an attack through the breach, only to find the Confederates prepared. A sanguinary battle ensues and the Confederates are ultimately victorious. It is a sad hour at the Pemberton home when Frost brings the news of the brave Van Dorn's sacrifice. Milly, the cripple, who has harbored a secret love for the lieutenant, cannot be consoled, while Frost and Charlotte mourn the loss of the noble soldier who gave so much that they might be happy.

THE FAMILY TYRANT (July 29).—Joshua Barstow, a natural-born tyrant, domineers over his wife and daughter Emily. Old Frick, the village skinflint, forces his attentions upon Emily but proves helpless in an emergency and young Clary, her sweetheart, comes to the rescue. Barstow has a dispute with Clary over a boundary line, and, becoming embittered against the young man, orders him from the house when he calls to ask for Emily's hand. Barstow's furious temper gets the best of him. He grabs a chair and hurls it at Clary, but through an accident it strikes his wife. Believing he has killed her he rushes from the house and wanders all night through the woods, a victim of remorse. Clary induces Emily and her mother to take refuge in his home. Barstow, half-crazed, wanders on to Clary's property the next day. There he is seen by the wife, who, womanlike, forgives him and the family is once more united, the tyrant having been completely regenerated.

THE SOLDIER BROTHERS OF SUSANNA (July 31).—Joe, the younger brother, comes home from the military school in the north and shortly after his arrival on the old plantation, Virginia secedes from the Union. John, the older brother, enlists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with the Confederacy and Joe, choosing the North, is ordered to leave the house. Six months later John is commissioned to enter the Union lines and learn the enemy's plans but just as he is starting down the road his horse falls, throwing him to the ground and breaking his leg. Susanna, seeing the accident, determines to take her brother's place. She arrives at the Union lines and through a ruse secures the desired information. The object of her visit is discovered and a detachment of soldiers is sent to overtake her. Hearing the pursuers and fearing capture, she hides on a railroad trestle until the Union soldiers pass by. After they have gone she drops to the ground and is about to make her escape when she is challenged by a solitary soldier, who, much to her surprise, proves to be her brother Joe. She finally persuades him to allow her to escape. When she has disappeared the Union soldiers return and Joe holds them back at the point of his gun while his sister reaches safety. Joe is arrested, taken to headquarters and sentenced to be shot. Susanna arrives home and reports the success of her mission. A few days later the family learns the terrible price that has been paid for the information secured by Susanna.

THE BAREFOOT BOY (Aug. 2).—Jack, the little barefoot boy, is invited by Adelle to visit Arcadia, but while at play he accidentally injures her doll and is told to go away. Jack tries to earn money to pay for a new doll by directing automobile tourists. A week later Adelle sends invitations to her party, but Jack is not invited. With the pennies he has earned Jack buys a little doll for Adelle, intending to leave it at her house and depart unseen. Adelle sees him, however, and following after him, puts her little hand on his shoulder, saying, "I am sorry, little barefoot boy." Jack is invited to partake of the good things and the two little tots become sweethearts once more.

EASTER CELEBRATION AT JERUSALEM (Aug. 2).—According to historians, Helena, mother of Constantine, made a pilgrimage to Jerusalem about 300 A. D. and discovered the tomb and cross of the Saviour buried beneath debris on the spot where the Holy Sepulchre now stands. It is probably the greatest point of religious interest in Palestine and one that is visited by thousands of pilgrims annually.

EDISON.

MORE PRECIOUS THAN GOLD (July 30).—A young owner of a mine in the West, is told that the mine is not particularly valuable but that by high finance methods a great deal of money can be made out of the proposition. In other words that the money from the sale of stock can be much more easily gotten than the gold from the mine itself. Ashamed of himself he yet accepts the offer and after organization of the company, comes to New York.

Money pours in and the business is more than prosperous though both the partners know that it is only a question of time when a collapse must come.

One of the employees, a stenographer, attracts the attention of young Morton, the owner of the mine, an attention which becomes fixed by her refusal to go to the theater or to ride in his automobile with him. Matters drag along until a small legacy is left to her father and believing in the genuineness of Morton's mine, she comes and offers the money for investment in the stock. It is too much for Morton and he would refuse the offer, but Blake, his partner, stepping in, accepts the check and congratulates the girl upon her good business sense.

When she has gone, Morton takes things into his own hands, demands the return of the check, and when it is not forthcoming, draws his old Western six-shooter from the desk drawer and in this way gains possession of the bit of paper. He returns it to the girl although he knows that this amounts to a confession that their business methods are crooked.

Blake, realizing that this is a finish, gets all of the securities and money into a suitcase and tries to leave the office. The girl catches him, however, and Morton makes him give up the suitcase and retire.

Then the girl expresses her confidence in Mortons innate honesty and it is announced that all the stockholders will be paid in full. She and Morton marry, go to the mine and start to work it for what it is worth.

WHEN SHE WAS ABOUT SIXTEEN (July 31).—Henry is in love with Sue but her father has strong prejudices and refuses to allow the engagement to continue. Being a young man of resources, Henry proposes a plan to Sue which she agrees to fall in with and they, to all appearances, part company for good. In reality the plan is working although no one knows it.

Henry rents an old log cabin and proceeds to fit it up. When the cottage is ready an elopement takes place and he and Sue are married.

The old people are unforgiving but Sue wants to see her mother and consequently she and her husband go one afternoon to call. When they reach the front door Sue is incontinently hauled in by her father and the door is slammed in Henry's face. The old man appears at the window with a gun and invites him to make himself scarce. There seems to be no chance for argument and so Henry returns to the lonely log cabin but there he conceives a brilliant idea.

He writes to the old people that he thinks the daughter should obey them and invites her mother to come and get her things. When mamma appears he manages to lock her in the little room or outhouse adjoining the log cabin from which there is no way of escape, and then sends word to the father that as each of them has the other's wife a prisoner, he is willing to consider a trade.

The old man appears, but finds the boy this time at the window with a gun and is obliged to go in search of the young wife or make the trade as suggested by Henry.

THE LORD AND THE PEASANT (Aug. 2).—In a peasant's cot we find a fair, young maiden who is loved by an honest, true-hearted peasant lad, while yonder stands the manor of Glenwood with its noble lord, who chanced to pass by one fair day and there noble eyes met peasant meekness and love found work a-plenty to do. But maiden thought naught of my lodr o' the manor, nor so much as gave him cause to hope that all his castles and lands could win her heart from the true peasant lad who had gone forth in the world to win humble living for his bride to be.

It was then that Dame Poverty came knocking at the peasant's door and upon her heels crept a fever which held the young sister close within her breast only waiting for death to knock gently at the humble cot. And still no word from the loved one in a foreign land! Had he deserted his fond-hearted lassie? Weeks passed by and still no word nor sign of the one held most dear, and then my lord of Glenwood Keep came suing for her hand. On one side poverty, silence and perhaps death to her beloved sister, on the other riches, honor and life for her who needed it so much. If he would only write, her peasant lad. Little she knew that he lay ill raving with fever in a foreign hospital. And so the battle of poverty and riches was fought and her heart grew sick. In a few weeks Glenwood Keep had a new mistress in the maid of the peasant cot.

Months later, worn and weary, a peasant boy wandered back to his own land to find the idol of his heart close within the gray walls of a rich man's mansion. Silently at night he stole into her chamber and there learned from her lips the sad story of her love and struggle. Ere they could part forever, the lord of the manor returned and the peasant boy gave up his life for the honor of the woman he loved. But ere the sun went down we find the lad and maid clasped at last in each other's arms, the kiss of death upon their brow.

NINTH INTERNATIONAL RED CROSS CONFERENCE, WASHINGTON, D. C., MAY 7th TO 17th, 1912 (Aug. 3).—The meeting of the Ninth International Red Cross Conference held at Washington, D. C., is of universal interest for the fact that its tender arms reach around the world of suffering in embraces of relief for humanity. Delegates from all parts of the world are to be seen upon their arrival at Exhibition Hall. A view of the field exercises of various "first aid detachments," some of them in competition, turns the tide of what would ordinarily be monotonous and tiresome to the keenest of interest. The latest inventions of medical science are all depicted in this film. One in particular, known as the pulmotor, is nothing less than omnipotent in power, having been known to revive persons by artificial respiration, one hour after apparent death. This device was purchased for the United States Navy.

A scene showing the "Cyclonette" ambulance, the most perfect vehicle of its kind in the world capable of traveling on any roads is a novel sight to say the least.

MARY HAD A LITTLE LAMB (Aug. 3).—From the child who is old enough to talk to the gray-haired centenarian, who does not know of Mary and that wonderful lamb of hers? Teaching a moral, a lesson of kindness to dumb animals and how the dumb animal shows its gratitude for its care.

The clever little child-actress who plays "Mary," by her sweetness and natural manner, will appeal to you, and will make you think, when seeing her, that it is not a part that is being acted by a little girl, but that in reality you are looking at the famous Mary herself. The little lamb who bears the name of "Sister," was especially trained for this part.

MELIES.

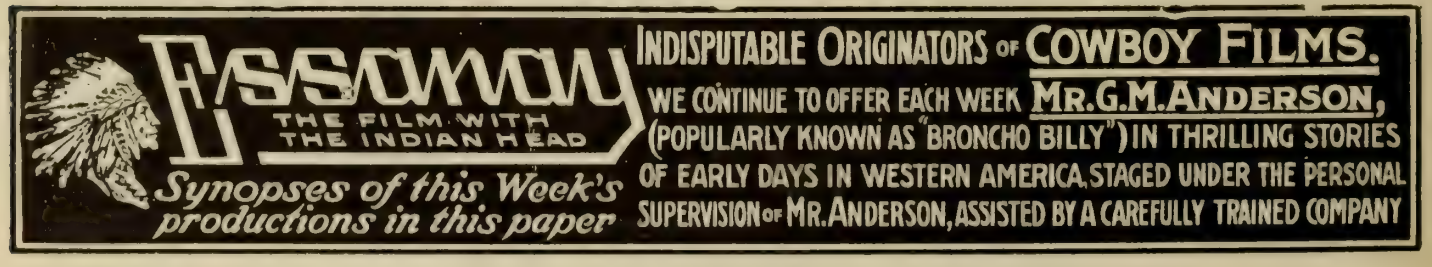
THE RANGER'S GIRLS (Aug. 8).—The rancher, notified that cattle thieves are coming his way, and fearing the loss of his herd, arms himself and his assistant and starts out to round them up. Whilst searching through the mountains they are suddenly attacked by the thieves, who have been hiding in ambush. They open fire and the rancher falls from his horse, a wounded man. His assistant, fearing the worst, retreats and rides home for aid. Arriving at the ranch he tells the rancher's daughters what has happened. Taught by their father from their earliest childhood to protect themselves in case of danger from roving bad men, they are expert markswomen, and so, arming themselves with pistols, they rush to the rescue of their injured father. By skillful riding and careful reconnoitering they surprise and capture the band and release their father, who was about to be tortured. The neighboring ranchers, hearing of the capture, turn out to congratulate the girls on their bravery and success, thanking them in the name of the community for ridding the country of so great a pest.

LUBIN.

PUEBLO INDIANS, ALBUQUERQUE, N. M. (July 29).—A very interesting and instructive picture of the efforts of the United States Government to civilize the Indian tribes. We see the true condition of the Pueblo Indians at Albuquerque, N. M. Although they retain much of their traditional love of barbaric finery, still much of the fashion favors Mexico and the United States. Many of the scenes are photographed in and around the fashionable hotels; also the missions and the government schools, which give an idea of the care Uncle Sam takes of his wards. The Star Spangled Banner is much in evidence, and the aborigines are proud to carry it as their right and ensign of nationality.

A FARMER'S SON (July 29).—Silas, son of old Farmer Simpkins, is very tired of farming, and, while his father and the hired man are out in the fields working, he is soundly sleeping by the stable door. The old man brings the hay rake and horse into the stable about dinner time, and inquires of the hired man where Silas is. The man shows him his son fast asleep. He calls Si, who wakes and goes to his father. The father sends him to the pump to draw a bucket of water. While at the pump he decides to go to the city and on his return to where the old man is, he states the fact to him. The father tries to dissuade him, but the boy is persistant, so the father decides to allow him to go. We next see him leaving the old home and all the farm hands bidding him good-bye. It is haying season and the farmer, who is busy at his daily toil, wonders what has become of his boy. We are very soon enlightened, for while the father makes hay the son shines.

THE DERELICT'S RETURN (July 31).—Harry Byers, who lives with his aged widowed mother in a small town, is at that age when the impetuous nature of youth comes to the surface. He is intent on breaking away from his mother's "apron strings." A minister and his sister, Beth, take a deep interest in Harry. The minister persuades him to leave the village pool-room and attend services at the little church of which he is rector. Harry agrees largely because of his admiration for Beth. But upon his return to the pool-room, his associates tease him so much about the church episode that he goes away thoroughly angry. When the minister calls at his house to again accompany him, with Beth to prayer services, he grows angry and leaves home. A year later he has become a typical vagrant. His wanderings lead him back to his little village. That night he steals a loaf of bread and is pursued by a policeman. In his flight he passes the village church. He dashes inside, and climbs feverishly up into the belfry and decides to sleep in the tower. That same night, his aged mother dies in the cottage home, with Beth and the minister at her side. Early next morning the casket containing her body is carried into the church for funeral services. Harry, in the belfry, suddenly awakens, startled by the ringing of the bell. When he descends into the church, the dazed, bewildered, trembling, Harry goes through the tower door into the church auditorium and, as if in a dream,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stumbles down to where the casket rests. He gives one look at the casket; then slowly sinks to his knees at its side, heart-broken. Beth emerges from her pew, goes up to where Harry kneels, and leads him out. He has learned his lesson. At the old cottage home he determines to start life anew. When he has achieved success he asks Beth to marry him. She accepts, and they are married by the minister who has watched over them since childhood.

THE TWO GUN SERMON (Aug. 1).—Ralph Foster, a young minister, comes to the little Western town of Silver Bell, to organize a congregation. The town never boasted a church or a minister, so when Foster stepped off the train, he was greeted with laughter. His first efforts were met with jeers, but he went bravely on. Ed. Bowman, a drunkard with a wife and family of small children, came to his notice, and after much persuasion he succeeded in taking him from the saloon of Silver Dick and bringing him back to his family. Believing that the minister was taking his "trade" away, Silver Dick packed the minister's belongings and put him out of his hotel. The minister then built a home near the school, where he held his meetings and told his congregation of women and children that he had come to stay. One day, when about to hold a meeting, Mrs. Bowman came to implore him to bring her husband from the saloon. With grim determination he went after Bowman, only to meet with physical resistance. Bowman fought him, but the young minister soon proved himself to be his physical master. During the struggle, guns came from the holsters of the men, but too late, as the young minister had already possessed himself of two and was soon driving the bravadoes to church with their hands in the air. At the church they were compelled to listen to a sermon they never forgot. The next Sunday found the saloon closed with a sign on the door that was unmistakable, and the daughter of Silver Dick, who had been watching and aiding the young minister in his work, gave him her heart and hand.

HOUSE CLEANING (Aug. 2).—Mrs. Jones, the elder, and Mrs. Jones, the younger, being of moderate circumstances and house cleaning being in order, decide to get on the job as soon as their husbands leave for work. In the kitchen hangs a bell so sensitive that the least touch of the knob outside sets it going, and, what with letter carriers, peddlers, canvasers and bad boys, the two women have their troubles and finally decide not to respond to the rings. An extra vigorous agitation of the bell, however, takes them to the door. The callers are two lady friends who have finished their house work and just dropped in to have a talk. Not wishing to appear discourteous, the Jones invite them to stay for lunch. But the visitors outstay their welcome and the elder Mrs. Jones, desiring to get rid of them, spills the hot tea over their frocks. This has the desired effect and the ladies take their leave.

Again the bell is agitated, even more violently, and the worthy housewives plan mischief. With a bag of flour and a bucket of water they attack the disturbers, but quickly discover that they are their respective husbands returning from work and expecting supper to be ready. The men take the situation good-naturedly and patiently await the calmer atmosphere.

MAN WANTED (Aug. 2).—Kitty Tyron and her Aunt Eleanor spend a few weeks at the Lakeside Hotel. Auntie vigorously chaperons Kitty, and, at the same time is anxiously watching her own chances, for she is really tired of single blessedness. They both appear on the beach in fetching bathing suits, much to the disadvantage of the elderly lady. Kitty is very popular with the young fellows, but it is hard to get a quiet gossip for auntie is always on the chaperon job. There is one, however, who thinks auntie is "It"—the hotel porter, who never misses a chance to be attentive. The boys, wishing to get a few minutes alone with Kitty, will sometimes give the porter a dollar to decoy auntie away. Auntie is determined to attract attention and one day, measuring the water at the edge of the lake with a stick, intentionally falls in and James rescues her. Then comes the news that the old maid has received a fortune of $2,000,000. The boys all fall over each other to be attentive, but the porter gets the prize.

THE DETECTIVE'S CONSCIENCE (August 3).—Bud Carter and his sister Nell, live among the foot-hills of Texas, near the little town of Sandson. They are the only remaining members of a family, which for years had lived in Southern Tennessee where they plied the rather hazardous industry of manufacturing illicit whisky, doing a fair business. The appearance of illicit whiskey has not escaped the eagle eye of the sheriff, and he wires the facts to the Chief of the Revenue Office for the section. Delmer Campbell is sent to co-operate with the sheriff in breaking up the Still and arresting the offender. Upon his arrival Campbell, disguised as a convict, gets the sheriff and his posse to pursue him past the Carter homestead. The pretended convict pleads with Bud to save him, which he does. An unlooked for complication arises when Nell falls in love with the disguised revenue officer. Campbell is quick to use the opening thus offered to aid him in his work and takes advantage of it. The result is that he falls in love with the girl, but is not willing to relinquish his task of jailing the brother. Campbell tells Bud that his sister and himself are lovers and contemplate marriage. Suspicious by nature, Bud suggests that the marriage had better take place at once and backs up the suggestion with a significant movement toward his gun. Campbell is in a dilemma. To refuse would probably cost him his life and anyhow would certainly mean the defeat of all his plans to capture the moonshiner. He consents and the party seek the nearest parson, where the knot is tied. Bud welcomes him as one of the family and shows him the still as well as gives him all information regarding its operation. Campbell then seeks the sheriff and the still is raided and Carter arrested. Campbell returns to St. Louis, cruelly abanding his young wife. Two years pass, Bud is serving his sentence. The heart-broken wife is striving to support a little stranger which has come to her. Campbell has been made chief of the St. Louis Bureau. His conscience, however, gives him no rest. Finally he can stand it no longer. He returns and the little woman forgives. Shortly after, Bud is released and returns with a firm determination to kill the man who betrayed him. His first thought is for his sister. He goes to Sandson, and, entering the house, finds Campbell. Bud picks a knife from the table and a struggle begins. It is interrupted by Nell, who with the baby in her arms, enters the room and interposes herself between the two men. At first Bud is obdurate but the baby finally wins a way into his rugged heart and prompts him to forgive.

VITAGRAPH.

THE MIRACLE (July 29).—A child born to Haroun al Rashid, the caliph, and his beloved wife, Abbasah, dies shortly after its birth and Abbasah loses her reason. The royal physician, the high priest, the palace poet and musician, are all consulted, to aid in the restoration of her reason, but all to no purpose.

Mousali, a young and beautiful woman, poverty-stricken, deserted and friendless, sees nothing but starvation for her and her babe. She prays to the Most High to help her in her distress. She goes to the palace with her babe clasped to her breast, and passing the window on which the caliph's attendants have placed his dead child, she averhears Abbasha, its mother, praying and beseeching her God to restore her babe to life, and give her the hope which she had so cherished, to retain the love of her husband. Mousali, with fear and trembling, takes her dead child, and puts her own living one in its place. Dashing away with the lifeless infant, she disappears. Abbasha sees the living babe. She lifts it to her lips and graciously thanks the Diety for giving heed to her supplications. Haroun, entering, sees his wife in the transports of joy, and her right mind, and soon learns the cause. Dancing girls and musicians are brought into the palace court and general rejoicing takes the place of mourning.

Mousali is found wandering with the dead child and arrested by the palace guards. She tells them her story and they readily recognize the wisdom of keeping silence. They sympathize with the poor woman, and after disposing of the body of the dead child, they bring her to the caliph and his wife, telling them that they have found a nurse for their infant. Mousali takes her child to her bosom, happy to be near it and radiant in the assurance that its future is provided for.

A JUVENILE LOVE AFFAIR (July 30).—Two little children, who think themselves very much in love with each other, imbued with the ideas of their elders, plan a romantic marriage. Alvin Strong, the boy, confides his intentions to the family's colored servant, Jaspar. Alvin arranges with Jane, his sweetheart, to elope in the usual way, through a window, with the assistance of a ladder. Jaspar, the negro servant, is instructed by Alvin to have the pony hitched to the cart and drive him to Jane's house. He enters into the scheme greatly enjoying the amusement it affords him. He tries to deport himself with dignity, while restraining his laughter, which almost convulses him.

At dusk he drives his young master to the trysting-place, where Alvin meets his fiancee, and then drives them both hurriedly to the parson's. The good man, entering into the humor of the situation, makes some plausible excuse and the young couple go away greatly disappointed. Not to be daunted, Alvin tells Jaspar to drive him to his cabin, where he induces Jaspar's young son to play the parson and marry them. Jaspar's wife, taking it all as child's play, goes soundly to sleep, while Jaspar peeps through the window and almost laughs himself sick.

The ceremony over, Alvin directs him to take them to an ice cream parlor. It is now getting rather late for the youngsters, and both fall asleep over their refreshments. Alvin's and Jane's parents are distracted when they miss them and immediately start a search for them. Finding them in the restaurant, they lift them tenderly in their arms and into their carriage. Alvin wearily shakes his hand in an effort to be gallant. Jane, in dreamland, is driven home, and put to bed.

THE ADVENTURE OF THE RETIRED ARMY COLONEL (July 31).—The last man to suspect of crime is the one who is employed to protect our lives and property. Mr. Morrison occupies a beautiful home in a suburban town. Policeman Prior, the night patrolman, is dishonest. He enters Mr. Morrison's home when the family are asleep and robs it. In the morning the robbery is discovered. The chief of police is baffled in his efforts to detect the thief. He sends for Lambert Chace, the detective, who makes an investigation, draws his conclusions, states he is unable to solve the mystery, and apparently gives it up.

Later, he comes back to town disguised as an army officer, rents a furnished mansion for the season. It is announced in the papers that the military gentleman who has lately become a resident of the place, is extremely wealthy. To still further impress this point, Chace, in his remarkable disguise, requests Officer Prior to keep a close watch upon his house, as he is a sound sleeper, and it contains many valuables. He tips Prior from a well-filled pocketbook to confirm his pretensions of wealth.

Two nights later Prior enters the Colonel's home and makes his way to the library. The room is dark. Flashing his pocket lantern about, he sees the Colonel's well-filled pocketbook on the table. Chace has been watching for the officer's visit and the moment he reaches out for the wallet and places it in his pocket, the detective draws his pistol, turns on the electric light, and holds the thief at bay. He removes his false moustache, making himself known. With his unengaged hand, he calls up the chief of police on the 'phone. When the chief arrives, Prior confesses the Morrison burglary, and being taken red-handed, he is unable to escape the consequences. The handcuffs are placed on his wrists and he is led away by his chief and fellow officers.

THE AWAKENING OF JONES (Aug. 2).—An actor and his wife, unable to pay their board bill, are obliged to leave their trunks in settlement with Jones, the hotel landlord. While presumably the head of the establishment, his wife holds complete say and handles the cash. Jones needs a suit of new clothes. His wife tells him to make use of the actor's wardrobe. He selects a very loud, sporty-looking suit. When he sees himself in the glass he is filled with pride and the spirit of independence and manhood. He helps himself to a roll of bills from the safe and starts out to paint the town red.

Meeting a drummer, he invites him to have a drink—of soda water. The drummer insists upon having something stronger. Jones is out for a good time and makes his soda with a dash of syrup. The drummer gives the druggist the "wink." Jones insists upon having another—and is now ready to go the limit. The drummer leads him to it and engages him in a game of poker with a couple of friends. They soon help him get rid of his pile. He conceives an idea to get some of his money back.

He hastens home, dresses himself in a pirate costume, from the actor's trunk, goes out upon the highway and lays for the man who won his money, holds him up and makes him unload. After getting possession of his cash, he goes to the city to have a grand old time in defiance of his wife.

"She gets wise" and makes up her mind to do the same thing. Decking herself out in a classy dress from the actress's wardrobe. In the city she finds her husband in company with a couple of bewitching blondes and soon brings him under her control. She sticks closely to him until she sees him landed in his place of business, of which she announces herself to be the boss.

ESSANAY
THE FILM WITH THE INDIAN HEAD
Synopses of this Week's productions in this paper
INDISPUTABLE ORIGINATORS OF COWBOY FILMS.
WE CONTINUE TO OFFER EACH WEEK MR. G. M. ANDERSON, (POPULARLY KNOWN AS "BRONCHO BILLY") IN THRILLING STORIES OF EARLY DAYS IN WESTERN AMERICA, STAGED UNDER THE PERSONAL SUPERVISION OF MR. ANDERSON, ASSISTED BY A CAREFULLY TRAINED COMPANY

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THE FATHERHOOD OF BUCK McGEE (Aug. 3).—Prospecting in the mines of California, Buck McGee and his partner have built themselves a comfortable shack and determine to settle down developing their rich lead. Buck's partner receives a letter from his wife that she and their little girl are coming to make their home with him. Buck, who is not partial to women and children, shows his dissatisfaction. The mother and child are making their way across the prairie when they are attacked by Indians. The mother is killed and buried on the plains at the foot of the hills.

Buck and his partner are working in their mines and during the exploding of a dynamite cartridge, the partner is killed. The little girl Nellie is brought to him, and for the first time the child learns of her father's death, and that she is an orphan. Buck is obliged to keep her overnight, at any rate, until he can decide what to do with her. She sets the table for him and tries to make herself useful in every way. She clothes herself in her little nightdress and comes to Buck asking him to hear her prayers, kneeling at his side. Buck's heart is touched, and when she attempts to kiss him before retiring, he seems to be provoked at himself to discover that he feels so tenderly for her. The next morning he writes a letter to the sheriff, asking him to come and take care of the little one. He goes to his work. At noontime Nellie prepares a lunch for him and takes it to him. He is very much pleased with her thoughtfulness, but when she attempts to kiss him goodbye, he again rebuffs her. Her little heart is broken. She goes back to the cabin and leaves a note saying: "Since you do not love me I am going to go to the mountains, where I can be near Heaven and mother."

Buck comes home, discovers the note, and goes in search of the child. He finds her wounded at the foot of one of the mountains from which she has fallen. He bathes and binds her head, takes her home and tenderly cares for her. When the sheriff arrives to take the child, Buck says: "I have about decided to be a father to Nellie myself." The little one comes to the door, Buck clasps her to his breast and presses her forehead to his lips.

ESSANAY.

BRONCHO BILLY'S PAL (July 30).—Tom Shelby and Broncho Billy, partners on a small cattle ranch, and life-long pals, are stalwart young fellows and true sons of the West. Tom falls in love with Vedah Craig, daughter of the county sheriff, proudly tells Bronch of her, shows him the ring, goes to the Craig house, and puts the ring on Vedah's finger with the consent of her father. Rushing back to the ranchhouse Tom tells Broncho the good news and Broncho congratulates him warmly. That night a dance is held in the town hall. At the height of the mérriment Quick-Draw Kelly, a notorious gun-man, and all-around ruffian, enters the hall with leveled gun and boisterously orders them all out. Fearing his deadly gun the hall is quickly cleared, then the enraged punchers summon Sheriff Craig, who is severely wounded in the arm by Kelly. The ruffian escapes and Craig now endeavors to send deputies after him, but all are afraid of Kelly's quick shooting and refuse to go in pursuit. Suddenly Vedah takes her father's badge, goes to the ranchhouse, calls out her sweetheart, Tom, pins the badge on his shirt and tells him to bring back the man who shot her father. Tom is a coward at heart, weakly agrees and Vedah leaves. Sick with fear, Tom goes to Broncho, confesses he has not the courage to bring back Kelly, and begs Broncho to aid him. Realizing for the first time the true nature of his pal, Broncho takes the badge, gets his saddle and, without a word, leaves. In the early dawn of the next morning Broncho thrusts the captured Kelly into a cell in the town jail, returns to the ranchhouse, tosses the badge on the table before Tom and tells him to inform Sheriff Craig that he has made the capture. Weakly Tom tries to thank Broncho, but the grim-visaged young ranchman waves him from the room. In the Craig parlor Vedah and her father are talking over the mending arm when Tom enters and, with a gulp in his throat, weakly tells of Kelly's capture. With heart torn to shreds by Vedah's fond caresses and Craig's order that he wear the badge as a special deputy, Tom stands with features twisted into a mask of dumb pain too weak to confess his abject terror. Meanwhile, Broncho, seated outside the ranchhouse door, lights his pipe, and smiles grimly as he gazes toward the Craig ranch, just visible down the white trail.

HER HOUR OF TRIUMPH (August 1).—Frederick Barton, a young broker, receives an invitation for himself and wife to attend a fashionable ball. Mrs. Barton, a young and beautiful woman, but inclined to be somewhat vain, begs her husband for a sum of money with which to buy a gown. He gives her a check for the amount and the gown is purchased. Despite Barton's refusal to allow her to borrow jewelry for the occasion, she procures a pearl necklace from a friend, and finally wins her husband's consent to wear it. At the ball she is admired by all present, and is voted the most beautiful woman. Her hour of triumph over, she returns home to discover she has lost the necklace from about her throat. Wildly Barton rushes back to the scene of the ball, but the jewels are not found. The miserable couple now borrow large sums, and sell everything they have in the world to procure a duplicate necklace and return it in place of the lost one. Ten years later Mrs. Barton, now a widow, pays the last debt to her creditors. With whitened hair, and face lined from years of awful agony endured, she goes forth into the street and meets the friend who had loaned her the necklace back in the past years. Unable to bear her secret longer, Mrs. Barton confesses the awful tragedy of the lost jewels. That night, in her miserable rooms in the tenement, Mrs. Barton receives a letter from her friend, who, broken-hearted, reveals the fact that the necklace she loaned was but the cheapest imitation and not worth more than fifty dollars. With the realization of the terrible years of toil and struggle made to replace the worthless jewels with those costly and genuine, Mrs. Barton bows her head in agony as the bitter grief wells from her bursting heart in great sobs.

THE BROWNS HAVE VISITORS (August 2).—Mr. and Mrs. Brown are rather aristocratic city folks, and when a letter comes saying old Deacon Smith and his wife from the rural neighborhood of Marshbottom, are coming to pay them a visit, they have visions of a terribly upset dinner party they are preparing to give that evening. So Brown grabs a glue-pot and hammer, hustles to the front door and cleverly reverses the numbers to throw the Deacon off the scent. But the postman finds the Deacon and his wife as they are about to wander off and pilots them triumphantly to Brown's flat. Brown and his wife are in despair. Brown now hikes down to neighbor Jones and schemes to have Jones 'phone up that a terrible fire is raging nearby. Jones does so and the Deacon grabs his spouse and escapes from the flat in terror of his life, while the Browns celebrate joyfully. To make sure Brown now exchanges flats with Jones, and, when the Deacon returns wind-blown and mad clean through, he finds strangers to greet him and again leaves with his wife in despair. However, the neighborhood policeman, a most obliging cop, finds them wandering the streets and pilots them right back to the flat just as Brown and his wife are congratulating themselves over losing the old rubes and the aristocratic dinner party is in full sway. Naturally the Deacon and his spouse upset things generally with the result that the guests leave in disgust while Mrs. Brown faints in hubbie's arms, and the two old rustics dust off their clothes with the celery and prepare to hold high carnival with the load of good things before them.

THE LOAFER'S MOTHER (August 3).—Gregg Wilson, a young Westerner with no other occupation than hanging about the town saloon, finds it difficult to supply his old sick mother with necessary medicine. One morning he and his pal, a worthless ruffian, are waiting for the medicine to take back to Wilson's shack when old Phillips, a hero of the Civil War, totters in on his cane and presents a check for quite a sum of back pension. The storekeeper counts him out the money in plain sight of Wilson and his pal, who exchange significant glances and depart. Outside they plan to hold up the old soldier and rob him of his money, then Wilson hurries to take his mother the medicine after telling his pal to wait until he returns. Mrs. Wilson now finds several tasks with which to keep Gregg occupied, and his return is delayed many minutes. Out in the woods his pal strides about impatiently, and, thinking he is not coming back, goes on to do the deed alone. Gaining entrance to Phillips' house he attacks the old man, who desperately fights for his life, breaks away and stumbles out the door, where he is overtaken by the ruffian. Coming in sight of the house Wilson is horrified to see his pal about to murder the old man. His nature revolts, and, whipping out his gun, he shoots his pal through the arm just as the old soldier falls from a terrible blow. In mounting Wilson drops his gun and it is found by the sheriff's posse who arrive on the scene. Wilson is arrested and led away, despite his old mother's frantic appeals to spare him. His wounded pal is now captured, and old Phillips identifies him as his assailant. Wilson is set free, hurries back to his shack, and finds his mother on her knees praying for his safety. With a prayer of gratitude in his heart, he joins her and, for the first time in his life, his face is lifted to the Light.

BIOGRAPH.

BLACK SHEEP (July 29).—The son of the foreman of the ranch is a young man of many good qualities, but a bit wayward; drinking and gambling are passions irrepressible with him. The ranch owner's daughter has quite a liking for the boy and does her best to make him reform. This he promises to do, and is given hope of winning more than her friendship. The son has gained the enmity of an ugly tempered Mexican who works on the ranch and who has sworn to get even. His chance comes when the son is entrusted with a large sum of money and sent to town, the Mexican accompanying him. On the way the Mexican works the boy's disgrace by inducing him to gamble at the road house, where he loses the money entrusted to him. The father, upon learning this, casts the boy out. The Mexican takes advantage of this by assaulting the father and robbing him, reasoning that the son will be accused of the deed on account of the trouble which he has had with his father. All this seems to work out well, until fate turns the tables on the Mexican. The incident proves a powerful lesson to the boy.

THE NARROW ROAD (August 1).—Jim Holcomb was a good fellow at heart, but having been thrown into evil associations he became perverted. He and a pal were arrested as counterfeiters and sent to the penitentiary. The story opens as their time of sentence is drawing to an end. Jim's faithful wife toils and patiently waits for his release, feeling that a brighter future is in store for them. The day of release arrives and when Jim meets his little wife he tells his erstwhile pal that it is the straight road for him in the future. The pal goes back to his old life, as he reasons it is easier to make counterfeit money than to earn real money. He is soon recognized and chased from his shack, where he is molding the "spurious." In his flight he runs into the apartment in which Jim and his wife live, and persuades them to hide his kit of tools. This rash act nearly costs them dear, for the detectives enter almost immediately. The cause of their escape and the guilty man's apprehension is too unique to describe here.

PATHE.

PATHE'S WEEKLY NO. 30—1912 (July 22).—Bridgeport, Conn.—Ex-Comptroller of the Treasury, W. L. Gallagher, unfurls the largest flag in the world, measuring 75 by 135 feet and weighing 800 pounds.

New York, N. Y.—Mayor Gaynor reviews the municipal Fourth of July celebration at City Hall Park after a patriotic address by Dr. George Kunz, Chairman of the Celebration Committee.

Potsdam, Germany—Kaiser Wilhelm and the King of Bulgaria inspect the troops quartered in the city.

Old Orchard, Me.—David Lewis wins the one hundred mile auto race at Old Orchard Beach against a classy field.

Plattsburgh, N. Y.—Governor Dix attends the dedication of the statue erected to the memory of the Explorer Champlain, which is unveiled by Miss Katherine Booth.

New York, N. Y.—The Fall River Line Steamer Commonwealth puts in for repairs after ramming the U. S. S. New Hampshire in the fog.

Paris, France—Late Summer hats are being exhibited in the millinery shops of the French Capital.

Spezia, Italy—The Italian Navy launches the new device for raising submarine boats which have become disabled.

Tokio, Japan—An unusually interesting parade is one of the features of the annual Rice Fête.

DON JUAN AND CHARLES V (July 29).—A full and descriptive synopsis of this two-reel, dramatic special release by Pathe Freres will be found in another part of this issue, as reviewed by Mr. Louis Reeves Harrison.

ANONA'S BAPTISM (July 31).—The story of a missioner's effort to convert the savage Iroquois, which results in his being condemned to death at the stake. He is liberated by Anona, the daughter of the Chief, who is then told the story of the cross, is babtized, and in turn converts her savage lover.

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IN GOD'S CARE (August 1).—The approach of Indians to attack a white settlement is discovered by two children at play. The boy rides to Hope City for help and the girl, a mere baby, toddles to where some of the men have been cutting down trees. The men are away and the little tot crawls into the trunk of a fallen tree, where she falls asleep. The men return and, ignorant of her presence, proceed to cut the trunk in two. In the meantime, the boy leads a band of cowboys to the rescue of the settlement and, when this is effected after a stirring fight, the little girl is missed. The hand of fate protects the baby as the moving saw passes harmlessly by the little head, and the child is soon discovered and returned to her grieving mother.

A LITTLE TRIP IN THE COLORADO MOUNTAINS (August 1).—What you would see if you journeyed where the natural scenery has no equal for majestic beauty.

MEMORIES (August 3).—A man at the twilight of his life in fancy lives again his younger days. His memory recalls the scenes of his courting, and unfolds the story of a heart that seems only to have loved too well. Going to the war, he leaves his bride-to-be in tears, and, upon his return, he finds that another has succeeded to her affections. Broken-hearted, he soon takes to drinking, which so weakens him that he can no longer withstand the pangs of regret.

C. G. P. C.

THE MARTYRS (July 30).—This magnificently colored film of Roman life in the early days of Christianity is one which will hold every spectator spellbound from beginning to end. A noble Roman becomes converted and is baptized. He is suspected by his enemy, the pro-consul, of being a Christian, and he is put to a test in the Temple of Diana. Here he destroys the image of the fair Goddess and is condemned to death. While imprisoned, awaiting his doom he is visited by the woman he loves, whom he converts, and who finally dies with him on the funeral pyre.

THE LIGHTNING PAPERHANGER (August 2).—A workman out of a job fills himself up with some Jersey lightning whisky and seeks employment. He finds it finally with a paperhanger who wants a rapid workman. He proves rapid in the extreme; in fact, he goes so fast you cannot see him for dust. This film, of course, depends for its fun upon trick photography, and the results obtained warrant our belief that it is one of the funniest films ever produced.

HAVANA, ITS STREETS, BUILDINGS AND FORTRESSES (August 2).—An entertaining series of views, showing the quaint beauty in the capital of the Star of the Antilles.

JANE SEYMOUR AND HENRY VIII OF ENGLAND (July 23).—The historical intrigue of Jane Seymour to supplant Queen Catherine of Aragon in the affections of Henry VIII of England, is here reenacted. The King and Queen become incompatible, and an anonymous note warns Catherine that Lord Crammer is responsible for the King's infelicity. The Queen sends for Lord Crammer and, in the presence of Jane Seymour and other ladies-of-the-court, fiercely upbraids him. Jane sees an opportunity to further her ambition to be Queen, and joins forces with the enraged Crammer in an effort to influence the royal ruler against his wife. They place the King in a compromising situation in which he is discovered by the Queen, whom he promptly divorces. Success seems assured to Jane Seymour, but an acident prevents her attendance at the Kings country feast, where His Majesty becomes infatuated with Anne Boleyn, and discards Jane.

AMONG THE EXHIBITORS.

Larcy, Ark.—The Grang Amusement Company of this city, filed articles of incorporation in the office of the secretary of state recently. The capital stock is $2,500 and the incorporators are: W. H. Lightle, J. H. Goodman, James E. Lightle and J. B. Lightle.

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RELIANCE.

WHERE THERE IS SOAP THERE IS HOPE (July 31).—Jim, who is down on his luck, is in love with Jane, who promises to marry him if he has enough money within a week to furnish a flat and pay all wedding expenses. He is out of work and his landlady demands the rent due her, which Jim is unable to pay. She gives him two days in which to get the money.

He becomes desperate. He looks sadly at the one dollar and a half that is left him. Suddenly he gets a great idea. He goes to a grocery store and buys a long bar of common yellow soap and a cake of tar soap. He then takes these home where he proceeds to cut the yellow soap into tiny pieces, wrapping each piece in tissue paper.

He hires a horse and wagon in the village and drives out into the country, where he takes the wheel off the wagon and washes the axle clean of all grease and dirt. Then he smears the tar soap over the axle and replaces the wheel. He drives into the village and attracts a large crowd by demonstrating the virtues of his new soap, which will immediately clean anything. To prove this he borrows a handkerchief from a bystander, wipes it in the supposed axle grease, and at once washes it clean with a piece of his soap. His entire stock is soon sold out. Within a few days he is able to hire a handsome team. He writes to Jane, telling her of his success in business. Zeke, a countryman, buys a cake of the soap, and takes it home. His wife does not believe in it, so he puts some axle grease on his handkerchief as Jim did—but the soap will not wash it off. His wife laughs at him and he swears vengeance on the faker. He demands that Jim return his money, but Jim only laughs and again demonstrates his magic soap to Zekes satisfaction. Again Zeke returns home and experiments for himself, but with no better results than before. He finally realizes that he has been fooled and laughs with his wife.

By the third day Jim has made so much money that he writes to Jane, telling her to get ready to be married. She goes to her uncle and aunt, who are none other than Zeke and his wife, to have the marriage performed in their house. Jim comes in and shows Jane a big roll of bills. Zeke recognizes the soap man at once, but says nothing until after the ceremony when he is introduced to the groom. He reaches into his hip pocket as if for a gun, but produces instead, a white handkerchief soiled with axle grease. The story is told to the guests and all join in the laugh that follows.

THE WOOD NYMPH (August 3).—When John became engaged to Grace, a rich young society belle, she stipulated that he give up his fishing trips into the country. He had been in the habit of going off for weeks at a time by himself to fish and enjoy the quiet and solitude of the woods, but to please his capricious fiancee he promised to give up fishing and devote his time to her.

The following summer, while they were staying at a large and fashionable country hotel, the lure of the woods became too strong for John to resist. Early in the morning of the day set aside for his wedding, he left the hotel, equipped for a fishing expedition. On the same day, Gertrude, a little girl from one of the poorer cabins, sets out to catch some fish for breakfast. While fishing she hurts her foot. John, out in midstream, hears her cry, and hastens to her aid. He does everything he can for her, and finally carries her home. He is so interested in the little wood nymph that he forgets all about the wedding and Grace, who is waiting for him impatiently. Angered at his non-appearance, Grace tells her parents she will not marry a man who evidently things so little of her, and, tearing off her wedding finery the spoiled beauty leaves the hotel with her parents. John, helping Gertrude's father, makes the girl more comfortable, suddenly remembers Grace. Looking at his watch he is surprised to see how late it is. He dashes out of the cabin and back to the hotel to learn that Grace is gone, leaving him a curt note, breaking their engagement. For a second he feels bad, then remembering the little wood nymph, he retraces his steps in the direction of the cabin.

AMERICAN.

HOW HE MADE GOOD (July 24).—Jack Edwards was the younger son by the second wife of Colonel Edwards. He loved the Colonel's pretty ward, Vivian, who responded to his affection. Harold, his step-brother, never liked Jack, and lost no opportunity to say a defamatory word when the occasion offered. Jack came home drunk one night, and Harold informed the father, who, in a fit of anger, drove Jack from the house.

He went West, secured work in the Lazy Dog Mining Camp, where he was soon elected sheriff of the town. His letters to Vivian were always intercepted by Harold, and both came in time to think that the other did not care for them.

One year after Jack left home the Colonel became interested in some mining claims in the Lazy Dog region. In company with his capitalists and with Harold, Vivian, and his wife, the Colonel was held up in his auto close to town. In the fight that followed the mother escaped and made the town, where she was met by Jack. A posse was hastily organized and with Jack as their head, affected the rescue of the party after a stirring battle. Reaching town, they went straight to the hotel. Before Jack could have a word with Vivian, Harold took him to the register, showing him the names of "Mr. and Mrs. Edwards," and telling Jack that he and Vivian had been married. At that instant the Colonel entered and from him Jack heard the truth.

THE CANYON DWELLER (July 25).—James Dickson, miner, worked with his pals at placer mining. He fell in love with Jessie Berger, but Jessie never cared for Jim. Her lack of affection was more than replaced, however, by the worship of Margie Brannon, who loved Jim with all her heart. Margie had often pleaded with Jessie not to encourage Jim, and Jessie had promised faithfully.

One day Bob Wentworth joined the camp, and it was love at first sight between him and Jessie, much to Margie's delight. Bob seized Jessie at the stream one day, and had carried her over before them all, much to the disgust of Jim and the amusement of the others. Charlie Berger, Jessie's brother, a close pal of Jim's, did not like the newcomer and told his father so. Old man Berger, therefore, kept a close eye on his daughter, and several times, when catching her in Bob's company, threatened Bob, and securely locked up his daughter. Margie, meantime, watched developments and lost no opportunity to throw the couple together.

Berger and his son decided that they must make way with Bob; so, in company with Jim and several rough characters, they hunted for him through the hills. Jessie, hearing through Margie of her lovers peril, hurried to him, and together they fled. A battle followed when the two factions met in the mountain passes. Margie, with gun in hand, watched the combat carefully, and when one husky miner drew deliberate aim at Bob, she shot him dead in his tracks. Rushing around the face of a giant boulder, Bob and Jessie came face to face with Jim. He had the drop on Bob, and with an evil laugh, slowly raised his revolver, taking aim at Bob's heart. Margie saw him, a horrible fear seized her, and, mastering her emotion, she pointed her gun at Jim and fired the fatal shot, which robbed her of all future happiness, but gave a corresponding joy to her two friends.

IT PAYS TO WAIT (July 29).—Old Ben Hoover, with his wife and two pretty daughters, managed to eke out a precarious livelihood, raking alfalfa and helping generally on the big ranch. John Rich, foreman, had long made love to Mabel, but she did not return his affection. A day came when Rich went to her parents. They readily gave consent.

Out of the prairie rode a handsome young man, dressed in fashionable riding garments and mounted on an expensive, sleek-looking mare. He dismounted in the bushes and hastily changed his clothes, appearing before the foreman as a day worker in quest of labor. Rich eyed him carefully and finally handed him a rake. The young man proved a poor workman, however, for he soon found Mabel's company much to enticing for heavy work. On the way home that night he made love to her and found a not unwilling listener. Rich, also called, and finding but little comfort in Mabel's unresponsive mood, attempted to kiss her by force. Just then the newcomer stepped in and an inspiring fight followed. The following morning Rich peremptorily discharged father, mother and the two sisters, while the newcomer leaned on his rake and blandly smiled. Then Rich turned to him. The newcomer, with a wellaimed blow, laid Rich on his back in the alfalfa, and turning to the other workers, quietly drew a card from his pocket. Rich arose from the grass in time to hear the name of the ranch owner and to discover that he had been kicked about by that very person.

Later the newcomer called on the old folks and formally asked the hand of their daughter. The old man refused to hear him at first, believing him the cause of their trouble, but when his magic name was whispered in the old fellows ear, a transformation took place, and, you can easily imagine, there was but little trouble in convincing the girl that the time to marry had come.

ECLAIR.

THE GOVERNOR'S DAUGHTER (July 23).—Governor Alton, of a prosperous Western State, is spending a few weeks in the mountains of an Eastern resort, with his daughter Marion. A young college man loves her. Several politicians and franchise buyers descend upon the hotel to get the Governor's pull. He first repudiates them, but at last is about to yield. The young chap, Dan Hallan, learns of their plans and discovers that they are about to ruin the Governor in his home State to prevent re-election, and gets into a big row with the old chap for his pains. The Governor forbids his daughter to have anything to do with the young man and she disobeys. Dan starts to feel out the tricksters, whom he makes think that he will cooperate with them. They ask him to win over the Governor's daughter for her influence, and he takes walks, secret drives, etc., with their assistance and connivance—as they explain in the daughter's absence. At last they determine to get married and, while the old country parson is waiting for them in a cottage near the hotel, the girl is told by her father that he has decided to agree with the politicians, for their pull, etc. She is furious and pleads with him. As she is doing so the men approach, and when they hear them they laugh, declaring that Dan helped them all along. She is broken-hearted. She hands him back his ring. She accuses him of falseness to her father's cause—upon which he shows her a telegram from the home State—showing that the gangsters have been exposed in the papers through his quiet work, and her father lauded as a great statesman, who resisted temptation. The wedding goes on and they race away happily.

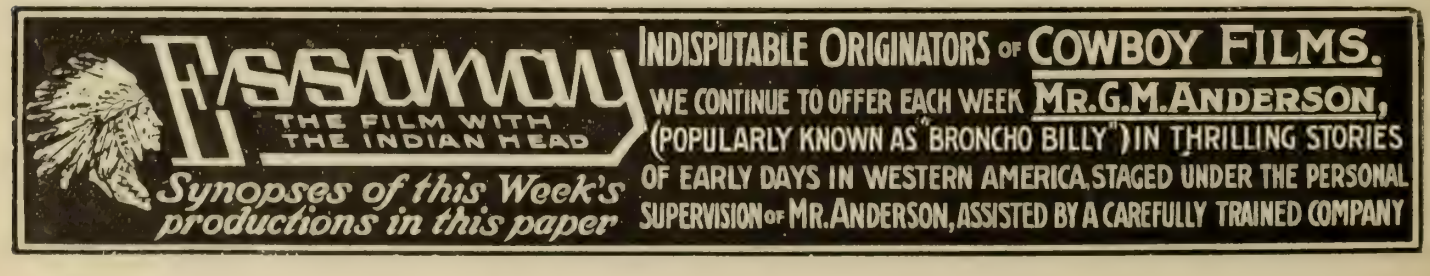
THE DOUBLE CROSS (July 25).—George Carter and William Porter are old college chums who have not seen one another since the latter has married. William sends for George to spend his vacation with him. George leaves to pay a short visit and, while with his friends, through their instigation, he decides to get married if they can find him a suitable wife. George returns home a short time after. Williams is out photographing and comes upon a camping party. In one of the party, Maud Truesworth, he finds the girl for George and takes a picture of the party and sends one of the pictures to George with a cross indicating Maud. The photo and letter duly arrive, but his inquisitive old housekeeper, suspecting his game and afraid to lose her job, changes the cross and puts it under the photo of a plain looking woman. When George sees this he is furious and writes a letter to Williams telling him that he would rather remain a bachelor than marry such a person.

Maud is entering into the spirit of the joke, when William enters with George's letter. Maud is furious and picks up the photo and letter and goes to her father and mother and tells them of the insult. A telegram arrives saying that George is going to Seaport and for her to go there and avenge the insult. So she takes her father and mother. Maud tricks George into talking to her, and a week after he is proposing to her when she indignantly shows him the letter. He does not understand. Maud goes to William and George does the same. He demands those three photos of the group and makes up his mind that his meddlesome housekeeper has changed the cross. He rushes to the hotel and gets his photo and takes them both to show Maud. The old housekeeper appears and finds she is found out and is told to leave with the two pictures. Maud and George become reconciled.

THE LADY BARRISTER (July 28).—Lucette is trying her first case in court when she meets Counselor Dupuy. The Counselor immediately falls in love with Lucette and asks permision to call at her home, which permission she grants.

He calls on the appointed evening, and finds her in company with another gentleman. This stirs his quick jealousy. She excuses herself and enters another room, asking the first gentleman to follow. The poor Counselor is now wildly jealous.

Now the first caller has come to Lucette to talk over a divorce suit, which she is conducting for him, the Counselor listens at the door, misinterprets what he hears and abruptly enters the room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and denounces Lucette. The client leaves during this scene, disgusted.

Lucette scolds the Counselor, who now understands his mistaken suspicions, pleads and wins her pardon and forgiveness. And two years later we see them playfully dressing their pretty baby as a little barrister.

LIFE IN A BULGARIAN VILLAGE (July 28).—This film shows types and customs of Bulgarian peasants, their simple vocations and their farm life, and closes with views of their Sunday feasts and recreations.

GAUMONT.

THE LION'S REVENGE (July 18).—A synopsis of this subject will be found on page 1265 of our issue, dated June 29. It was to have been released on July 2, but has been postponed until July 18.

THE SILENT CASTLE (July 23).—This subject opens in the drawing room in the house of Paul Aubry, a well-to-do young man, only recently married. Already he begins to feel the restraints of married life irksome. His wife's efforts to interest him are rejected. At last she leaves the room, and he turns to a book of old legends, but after reading a few pages falls asleep.

In his dream he fancies himself transported to the legendary castle of which he has been reading, in which, on the day of the wedding of the beautiful Brunhilde and the man of her choice, all in the castle have come under a powerful spell cast by a malevolent sorcerer, and have been struck motionless, in whatever attitude they happened to be. Paul finds the castle exactly as described in the book, the sentries at the doors, the courtiers apparently engaged in conversation on the stairs, and in the courtyard of the castle, all are still and silent. At last he goes to the cell of the sorcerer, compels the latter to appear before him, and receives from him a ring and a phial of wine, which will enable him to make the beautiful Brunhilde from her slumber.

In the banqueting hall he finds the wedding guests, the bride, bridegroom, and retainers motionless. He restores Brunhilde to life by the charm he possesses, and carries her away with him on horseback. The scene returns to the Aubrey drawing room, and, still sleeping, Aubrey sees the figures of himself and Brunhilde seat themselves opposite him. His wife enters and wakes him. The vision fades and with his own charming partner opposite him Paul realizes that the real happiness he enjoys is greater than that of his dream.

LOVE'S FLORAL TRIBUTE (July 25).—The famous French beauty, Susie, the model of many artists and the original of many sketches, is proposed to by two different gentlemen of high birth and standing, but cannot determine which one she likes better, nor which one cares more for her. In order to settle this perplexing problem she decides to employ a strategem and tells each of her lovers when they renew their suit that she will marry the one who guesses her favorite flower.

At this word of encouragement, both hasten to the flower market and come back laden with flowers of all descriptions, colors and sizes; the one brings lilies, while the other brings roses. These fail to satisfy, so they come back, one with gladiolas, the other with hyacinths. Again Susie rejects the flowers whereupon they sue for her hand, the one with violets, the other with orchids. Trying to find out which flower it is that Susie admires most, they in turn present her with narcissus, sweet peas, lilacs, pansies, nasturtiums, and clematis, but to no avail. They simultaneously think of chrysanthemums and hasten out to the market, only to return one with lavender and white and the other with yellow and pink autumnal chrysanthemums. What is their delight to learn that they have guessed the flower, but their sadness on finding out that they have not come across the proper color. Susie confesses that it is a blood red chrysanthemum she likes most, whereupon the one lover rushes headlong to the flower market to beat his rival, while the other aspirant, realizing the handicap to which he has been placed, bares his wrist and slashes his arm, allowing the red blood of his own body to stain the pure white chrysanthemums to the desired color. Susie recognizes in this the valor of true love and rewards him with her hand.

REPUBLIC.

EVIL BE TO HIM WHO EVIL THINGS—(August 5).—Hiram Perkins, a young farmer, has married a country girl, and, after the novelty of the honeymoon had worn off, he became blind to his wife's charms and made of her a farm drudge. His main object in life was money, and to increase his income, he decided to take in summer boarders.

Dick Ravenwood and his mother were the first to come there and Dick, becoming charmed with Mrs. Perkins' personality, did everything in his power to lighten her burdens. Perkins' mind, too cramped for any broad thought, misunderstood these innocent attentions and did not hesitate to unjustly accuse his wife of unfaithfulness. Mrs. Perkins bore all this with the spirit of a martyr and was greatly relieved when upon her younger sister's arrival, Dick concentrated all his attentions upon her.

Dick's impetuous nature knew no obstacles and he quickly won the heart of Mrs. Perkins' younger sister Nellie. Nell would not name the happy day until Dick had spoken to her sister, so Dick sends a note asking Mrs. Perkins to meet him in a secluded spot (where Nell is in hiding), as he has something of great importance to tell her. This note falls into the hands of Perkins, whose brain becomes fired with jealousy.

Perkins bides his time and, upon seeing Dick alone in a canoe, fires at him, causing Dick to fall into the water, helpless. Mrs. Perkins hears the shot and, looking toward the lake, sees Dick slowly sinking. Without a moment's hesitation she leaps into the river and rescues him. Perkins is finally made to realize his mistake, and also to appreciate his wife whose drudging days are about over at the time when Dick marries her sister.

THANHOUSER.

COUSINS (July 28).—One little girl lived in the country. She was a model child, everybody admitted it, but it cannot be denied that she was more or less of a cry-baby and a coward. Her mother, a prim, respectable country woman, was very fond of little Ann.

The mother had a sister, concerning whom she was more or less reticent, for the sister was a "lady magician," and was proud of the "time" she could land in vaudeville. The lady magician, playing in the city near that of her old home, decided to run down to see her sister. She brought her little girl along and there were many exclamations of wonder when it was seen how much the two children resembled each other.

The children talked it over, too, while they were alone together, and each told the other of her life. The country child was envious when she heard that her cousin lived in the beautiful atmosphere of the theater, and the stage child whistfully expressed a desire to have "a real home," and not be compelled to make long jumps from town to town. The same idea struck both of them simultaneously. If each would be happier in the other's life, why not shift identities; so they exchanged clothes, and the lady magician went away not knowing that a strange little girl had been "palmed off" on her.

Now the little girls had been so busy chattering that they had been unable to post each other on their new lives. The stage child was her mother's aid and accomplice. At one period in the act she was placed on the stage, a screen put in position around her, and when the screen was removed, there was no little girl, but a moment later, the child tripped up the main aisle of the theater, having been wafted outside in some extraordinary way.

On the afternoon of the country child's debut, however, something went wrong with the signals, and when the screen was removed, there was the dear little child, looking wonderingly around. Wild with rage, the magician made a grab for her, but the girl escaped, and made a bee-line for her home in the country nearby.

Luckily she got inside, unnoticed, except by the former stage child. The latter was very glad to change identities, and the country girl was very thankful, especially when the magician arrived, grabbed her own child, and punished her for the awkwardness of the other in the theater.

The little country girl believed she had got the best of the bargain, but just then several boys arrived, boys who in days gone by had pulled her hair and made her cry. Now they were weeping themselves, and their indignant mother, who accompanied the delegation, explained to the unhappy country woman that her child had beaten their boys and attempted to assasinate them.

There was a tiny silver lining to the stage child's cloud, for her cousin got just what she did, and got it good.

TREASURE TROVE (July 30).—The Millionaire, who had lived an idle, selfish life, was shocked and surprised when his doctor told him that his physical condition was such that he must abandon his city pleasures and lead a simple existence. On the advice of the physician the millionaire started out on a long walking tour, and there was nothing about him to indicate that he was a man of wealth.

In the course of his journeying, he sprained his ankle, and was given open-handed hospitality at a little farm house. His hosts were an old woman and her two children, a beautiful daughter, and a small and very energetic son. The family fortunes were not flourishing, and the boy was convinced that he would be able to restore them by discovering buried treasure. It afforded the millionaire much amusement, but he did not tease the boy, as almost from the start they became great friends.

The beautiful daughter made a great impression upon the millionaire, and before he realized it, he was hopelessly in love. He dreamed of winning her as a poor man, and then after their marriage, having the delight of telling her that all the money she wanted was hers, but his dream was not to be.

By accident the millionaire learned that the girl had an accepted suitor, a poor young man, who had just been forced to accept a position in a foreign land, which meant that the lovers would be separated for an indefinite time.

The millionaire was a man in a million. He realized that the girl he loved was not for him, but he determined that she should be happy, no matter how he might suffer himself, and little brothers hunt for treasure trove showed him how he could accomplish it.

The millionaire sent to the city for $5,000 in gold, and when it arrived he carefully "salted" the place where little brother was digging. The child brought the money to his sister and her sweetheart, and they accepted it as a fortune. All their troubles were wiped away. They married, and it is presumed lived happy forever afterward.

As for the millionaire, he started out alone in search of health and happiness, but he would have bartered all his millions had he been able to win the love of the girl who was not for him.

A NEW CURE FOR DIVORCE (August 2).—While a wealthy couple were out automobiling one day, they saw a moving picture factory and curiosity led them to enter. They were much impressed with what they witnessed, and it struck them that it would be an excellent idea to have a film made of the approaching wedding of their only daughter.

Desirous of surprising the young people, the old folks took no one into their confidence, and bride and bridegroom, minister and wedding guests, had no idea that they were posing before the camera.

The bridal couple went away on their honeymoon and had a foolish silly quarrel, such as often befalls young married people. The bridegroom was haughty, the bride was indignant, and declared her intention of immediately proceeding to Reno.

The bridegroom said he didn't care, and at the time he really thought he meant it. Their matrimonial bark was just on the verge of being hopeless shipwrecked, when a telegram arrived from the old folks at home. It invited the bridal couple to dine with the girl's parents and announced that the latter had a surprise for them.

The unhappy couple talked it over, and decided, for the parents' sake, to pretend to be friends for a while at least, until the arrangements for their divorce were nearer completion. The wife knew her parents had an old-fashioned prejudice against divorce, and wanted to postpone giving them pain as long as she possibly could.

The surprise was really a surprise to them. It came off at a moving picture theater and was a film story of their own marriage. As they looked upon it and realized how they had promised to love, honor and cherish each other, the differences between them became very small indeed. Before the film had been run off the bride was weeping in her husband's arms, and he was telling her that it was all his fault, while she remonstrated and declared she alone was to blame.

So the surprise was a surprise indeed, and it reunited a young couple who had been fast drifting apart.

SOLAX.

BOTTLES (July 31).—Mr. Johnson is at the club, having a pleasant little dinner with some friends, and as they drain the last toast and he rises to go, it is very evident that he has gotten several drinks too many. Passing out of the room, Johnson, with the assistance of one of the coat boys, succeeded in getting into his coat and taking the proffered hat and cane, left the building. He enters a cab and starts for home.

He got out at the wrong block, however, being compelled to walk the rest of the way, and, as he was swinging unsteadily along the deserted street, he happened to put his hand into one of his coat pockets and pulled out a sealed envelope: "Beware! Your wife is untrue to you." Signed "A Friend."

In the meantime, that evening, Mrs. Johnson's uncle, who had never seen Mr. Johnson before, unexpectedly arrived from the country to pay his niece a visit.

Entering his own flat he produced the note which he had found in his pocket.

Upon reading it, Mrs. Johnson was completely dumbfounded and earnestly proclaimed her innocence, but Johnson was deaf to her entreaties, and, taking a revolver from his pocket, made for the room in which his wifes uncle was sleeping. Mrs. Johnson began to scream, and in a few moments Johnson appeared again, holding the old man by the neck and flourishing the revolver in his face, who believing the man behind the gun to be a burglar, took his valuables out of his night-cap and offered them to Johnson, but he knocked them out of the frightened man's hand to the floor. The old man then began to beg for mercy, which Johnson proceeded to show in the form of vigorous shakes and flourishes of his revolver.

Mrs. Johnson's screams, the old man's appeals for mercy, and the racket Johnson himself was making, had by this time aroused the neighborhood, and the police arrive on the scene and place Johnson under arrest, while the old man, seeing the supposed burglar was powerless, hastened to gather his valuables from the floor.

Just as they were about to march off with their prisoner, a messenger boy rushed into the room, with a coat on his arm. He handed Johnson a note, which read as follows: "Dear Johnnie: I got your coat by mistake. Here it is. Please return mine with bearer." Signed "Bill."

Johnson, who had by this time sobered up pretty well, was entirely non-plussed and had considerable difficulty in explaining the circumstances to the offices, who were extremely reluctant to give up their captive.

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IMAGINATION (July 31).—Mrs. Dobbs is temperamental; she is always imagining things and is nervous as a cat. One day she removes her partial set of false teeth and places them on the bureau. Her four-year-old daughter, just big enough to get into mischief, gets hold of the teeth and hides them.

Mrs. Dobbs makes a frantic search for the teeth high and low in vain. In her absent-minded, nervous fashion, she imagines she has swallowed them, especially as she has just read in a paper how somebody had had that experience. The suspicion soon becomes conviction. She imagines pains and a novel uncomfortable feeling "in the midst." The pains grow worse. She is on the point of collapse.

Nothing but an operation will save her. In haste the surgeon is summoned. By this time she is almost crazy. To save her preparations are made for an immediate operation. The knife is ready. At the last moment the teeth are found where they were hidden. Sensational but joyous scene, doctor non-plussed, mingled feelings of Mrs. Dobbs. Rejoicing by family.

BUDDY AND HIS DOG (August 2).—Buddy, a boy of eight, helps his folks to the family support by selling newspapers. His folks were very poor and Buddy had a route that was the envy of the other village newsboys. Every morning at five he got up to go to the newspaper office. One morning a little stray dog came up to him, and at the same time a window was opened and a lady told him to please take that dog away as he was a nuisance. Before the route was finished that morning, Buddy and the dog were great friends. His parents he knew would object as they had a hard time to feed the hungry mouths. He took the dog to the woodshed and goes home. Dinner time he sneaked whatever he could into his pocket for his pet. He gets scolded but the boy refuses to give up the dog. The father lectures him and tells him that it is so hard to give the children enough to eat, but Buddy is willing to eat less and give it to Foxie (the dog). A few days later the father calls Buddy and reads him a clipping in the paper, stating that dogs without licenses will be shot on August 1st. Then follows Buddy's hardships at getting employment. He lacks about seventy-five cents when the day arrives, so writes a letter to the police. The letter is so oddly written that a policeman and lady reporter go to his home with a camera and Buddy, thinking the dog is going to be shot, hugs the dog tightly and is shot by the camera instead. He is also given money to pay for the dog's license which makes him a very happy boy.

LUX.

MR. X AND THE UNFORTUNATE HEIRESS (July 26).—Mr. X is passing the ancient Chateau de montfort when his quick eye catches sight of a sad face looking sorrowfully out of one of the upper windows of the mansion. His curiosity is aroused, and he determines to solve the mystery of this apparition and the cause of its sorrow. He learns that the chateau is for sale and obtains admittance as a possible purchaser. He is at first met by an elderly man and his wife, who afterwards introduce Miss St. Servan, a young and charming lady, who owns the property and who is their ward. All formalities having been executed, it now remains for Miss St. Servan to sign a document releasing certain lands. Miss St. Servan signs the document and hands it to Mr. X. He says nothing and departs, promising to call again the next day and complete the deal. To his great surprise, the young lady, instead of signing her name to the document, has written the words "Save me." Mr. X recognizes her as the owner of the face he saw at the window and realizes with glee that he is confronted with a mystery such as he loves. At dead of night he breaks into the chateau and steals certain papers which put him in full possession of the facts of the case. He finds that Miss St. Servan is being forced by her uncle to sell the chateau much against her wishes. When he calls the next day, instead of handing over his check in settlement of the deal, he promptly covers the unscrupulous uncle with a revolver and takes Miss St. Servan from his charge. With the aid of the family solicitor he is able to establish the guilt of the trustee and thereby bring happiness to the unfortunate heiress.

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BISON.

THE LITTLE RANCHER (July 23).—Mrs. Jenkins is struggling in her endeavor to educate her son, and is handicapped by the fact that her husband has an ungovernable passion for drink and cards. He comes home in an intoxicated condition after squandering his salary, and demands their little savings. She shows him conclusively that he has spent all. As a final climax, he forcibly takes her wedding ring and pawns it for liquor. Twelve years later, we see the mother and son, now grown to manhood, living on a comfortable ranch in the Middle West. Unexpectedly the husband, who has become a wandering tramp, comes to the ranch house, where he recognizes his former wife. He becomes insolent. The son discovers that the supposed tramp is his father, and arrives just in the nick of time to save him from what might have been a lynching at the hands of the cowboys.

GEM.

BREAD CAST UPON THE WATERS (July 23).—It required an effort for the old violinist to sell his machine for food and heat. He loved his instrument as though it were something human, and dear and kind to him. But the little one was crying for food, and the instrument was compelled to earn it.

Walking away with the money that it procured, he ran across a little street arab, soiled, hungry and dirty, and his heart went out to the mite. He took the boy home.

A few days later a celebrated musician brought his violin to the old man to be mended. He took his overcoat off to explain the defects in the instrument, and the little erstwhile waif, in child play, put on the big overcoat upside down. As he did so, the wallet that the musician had carried in his pocket fell into an umbrella standing nearby. The musician left and later discovered the loss of his money. He at once returned and had the old violinist arrested.

It was not before his trial that the boy found the money in the umbrella and hurried to the court to explain the circumstance. The musician saw his mistake, and returned with the liberated violinist, and as he passed from the house he put the roll of bills that the wallet had contained into the hands of the boy who had shown him his mistake.

VICTOR.

NOT LIKE OTHER GIRLS (July 26).—Flo is not like the other girls at the Ferncliffe Seminary, in that she does not like the attention of the young men at the nearby college, and their efforts to win her affection prove disastrous to their ruffled spirits. Flo has a guardian, John Strong, who has made some unfortunate speculations and to recover his losses uses his ward's fortune, and in the end loses all. He writes to his son and tells him the truth and the only way to keep himself out of jail is a marriage between his son, Owen, and Flo, his ward. Owen arrives home and after persuasion on his father's part, agrees to help him. Flo is invited down for a visit, she arrives and Owen is urged on by his father to try and win her. His first effort is to take for a ride in his auto. On the way she has him stop to pick some wild flowers. While he is plucking the flowers, she starts the car, leaving him by the roadside. The car proves balky and finally stalls, and Flo is unable to start. Owen catches up to her, politely offers her the flowers, makes a few adjustments on the car and proceeds. They arrive home and Flo returns the compliment by presenting to him the bouquet, for his excellent driving, and runs off laughingly. Matters run on and Owen becomes greatly in love with the hoydenish girl, but does not progress very rapidly in his suit. The father also loses heart and is distracted nigh unto death. Finally Owen gives up after Flo has upset him in a canoe and tells his father that he hasn't "a ghost of a chance" to win her. The blow is too much for his father's weakened heart and death ends his troubles forever. Owen enters and finds his father dead, his heart is broken, as the father's misdeeds now fall on the son. Flo begins to soften at

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Owen's sadness and when Owen shows the letter written him by his father, telling him of his misdeeds, Flo is greatly shocked. Owen tries to make reparation by deeding to her the house left him by his mother, leaving her a note to that effect, but when Flo finds him gone, she will have none of his gifts, and taking a short cut across the field, she heads off the auto in which Owen is in and orders the chauffeur to return home. There she upbraids Owen, as only a woman can, orders him to stay and tells him that she hates him for making her love him. Owen does not go away.

NESTOR.

THE RANCHMAN'S REMEDY (July 22).—Col. Brown, owner of Circle X ranch is very much interested in the study of medicine. The boys are aware of it, but it was left to irrepressible "Buck Hoover" to make capital out of it. Buck secures a patent medicine book and decides to have consumption in its worst form. He pours over the book and learns the symptoms of the dread disease by heart. The next day while the ranchman is passing through the grub tent, he coughs in a hollow manner; the ranchman turns quickly and questions Buck, who recites his lesson and is ordered to bed. Then comes the softest period in Buck's more or less eventful life; beef tea, port wine and jellies are fed to him and then—enter the green-eyed monster of jealousy.

Bill Dobbs feels that he, too, needs a little rest and incidentally a portion of the delicacies that fall to Buck's lot. Buck refuses to part with his precious book, but Bill coolly tells him, it's either the book or exposure. Bill gets the book. After scanning the pages Bill decides he has a weak heart. That very day he gets his opportunity, and when the ranchman is looking, he claps his hands to his heart and staggers. The ranchman is at his side in a moment, and very soon Bill is resting comfortably in his bunk.

Buck and Bill carefully guard the patent medicine book, but the other boys cannot see why they should do all the work while Buck and Bill are living on the fat of the land. They demand that the book be turned over to them; the demand is refused and the book is taken away by force. Very soon the ranch is turned into a hospital. The ranchman, of course, is delighted. At times he had almost hoped that one of the boys would fall ill, but to have eight of them down at once with various ailments—it was almost too good to be true.

It is the ranchman's custom to make periodical visits to town, telling his patients he would not be long, he rides off. He soon returns for his wallet. As he is about to enter the house he hears sounds of revelry and nearly collapses at the sight that greets his eyes. He sees Buck, the consumptive, smoking a cigarette, Bill, with a weak heart, doing a breakdown with the paralytic, and altogether they appear to be the healthiest crowd of cow punchers that ever roped a steer. Almost overcome the ranchman steals away and then and there decides to teach them a lesson. How well he succeeds is evidenced by the fact that the boys of Circle X ranch no longer complain of even so much as a toothache.

THE LITTLE MOONSHINER (July 24).—The moonshiner's two daughters, Sue, a child of five, and grown-up sister, Betty, have just brought their father his dinner, when the old man is taken suddenly ill. Little Sue runs for aid and soon returns with their neighbor, Clay Harvey. They help the moonshiner to his cabin, but ere the doctor can arrive, the two girls are left fatherless. Later in looking over her father's papers, Betty finds the following note:

To my dear Daughter:—It is my wish that you continue to operate the still until your sister is old enough to care for herself. Your Father.

The next morning Betty sends little Sue out with a jug to place it as a sign to the mountain folks that her father's business would be continued. Clay loves Betty and would like to tell her of his love, but fear that she may refuse him, makes him hold his peace. Chad, another admirer, sees the jug, and tries to persuade her to give up the still and marry him. Betty refuses, Chad grows angry and tries to force her consent until little Sue comes to her sister's aid, driving him from the place at the point of her rifle. Out of revenge he informs the revenue officers of the illicit still; then returns to the girl and tells her that his rival, Clay, has betrayed her to the revenue officers. Fearing her little sister might be taken from her, Betty at last promises Chad that she will marry him as soon as he destroys the still. Fortunately, the doctor has overheard Chad inform the revenue officers, and at once notified Clay, who with the doctor, hastens to the girls cabin, and after a hasty explanation Betty and Sue are whirled away to love and safety, while the revenue officers arrive in time to arrest Chad, whom they find destroying the still.

YOUNG WILD WEST'S PRAIRIE PURSUIT (July 26).—Horse thieves stealing four horses from the Bar Y ranch are seen by one of the cowboys, who gives the alarm. The ranchman and cowboys give chase. The horse thieves ride through the woods and coming into a small clearing, almost run over a small party camping. They would have run the party down had not Young Wild West pulled the leader of the horse thieves from his horse, and then knocked him down, when he started to draw his gun. Not knowing that the four men have stolen horses with them, Wild West lets them go.

They are hardly gone when the ranchman and his men appear. Wild West leads them in the direction taken by the horse thieves. They lose the trail in the woods and return to the camp. The ranchman invites them to the ranch for a few days and asks their aid in running down the horse thieves. They accept the invitation, and packing up, they leave for the ranch, where on arriving, they are made welcome.

In the meantime the thieves arrive at their house in the woods and hide the horses. The leader swears to get even with Young Wild West, so dressing like an old hunter, and putting on a false beard, he goes to town alone. He is overheard talking to a man by Young Wild West, who has ridden to town with his sweetheart, Arietta and her girl chum. Wild West stops when he hears the voice and after making sure, pulls the beard from the robber's face. The man, however, manages to escape. Wild then gives chase, followed by the two girls. The horse thief reaches his pals on the edge of the wood and they watch Wild West coming, and decide to steal his sweetheart as she passes since she is far behind the others. Wild and Mabel pass the place where the thieves are, thinking the man they are after is ahead. And when Arietta passes, one of the men rides out and pulls the girl from her horse, and turning, dashes into the woods. Wild West, hearing the cries of the girl, turns and gives chase. But again the villains get away and reach their house first, but Wild West sees them from a clearing and is about to enter, when he sees some of the men come out and walk towards the place where the horses are hidden. Wild West is about to untie Arietta when one of the villains appears, and is soon at Wild's mercy. A desperate fight ensues between our hero and the gang leader. Mabel returns with the cowboys just in time to capture the entire band of bad men.

REX.

THE HAND OF MYSTERY (July 25).—When Cleo lost the new locket she had been given a little while before, the guests at the house were annoyed and displeased. She had been walking with Fassett, and—a few eyes turned to him and interpreted unpleasant things. But when, a day later, as the hostess sat in her boudoir, a man's hand stole in through the door, passed over her secretary, and picked up a brooch lying there. Her belief that the locket has been stolen and not lost, was confirmed. Hastily snatching the ink well, she threw it at the hand, and a moment later rushed to the door to find no one. Fassett was sitting on the veranda with Cleo, and a hand with an ink well in it spilled some ink over Fassett's sleeve in just the way and place his own was marred. In the meantime, the hostess summoned a detective, who mixed with the guests. Several times in the next few days the hand appeared, at divers times. And once, when a particularly bold theft had been committed, the detective summoned all the guests to the salon, deliberately walked up to Fassett, lifted his sleeve and showed all the marks of the ink that had been thrown at him. Fassett was no less astonished than his friends, but the guilt was fastened upon him, and he was forced to leave the house in disgrace. Only Cleo believed in his innocence and honor. A few days after he left, the valet was going through the guests' laundry, and came upon a shirt with ink spots on the sleeve. A light dawned upon him. Fassett could not have been guilty. He hastily summoned Cleo, and advised her of his discovery. Cleo at once sent for Fassett, and he became the real detective. Through alertness and persevering diligence, he finally caught the real thief, who was none other than the detective.

THROUGH MEMORY BLANK (July 28).—Her husband was just what she was not, cold and brutal and even a little criminal. He earned his living in God knows what way, but once he boldly boasted that he and a confederate was to rob a house. She pleaded with him to forsake the dishonest plan, but he laughed and hurled her aside. She sobbed and begged, but he merely enjoyed her tears, and left the house.

Outside he met his accomplice. The little wife followed him, caught up with him on the corner, and again pleaded with him to return home. In his rage he turned and struck her on the head. The woman fell and did not rise again. The two ran off.

A little later she was found lying there by a farmer and his wife, who revived her. She did not know who or what she was. Her memory was a complete blank. But the good farmer took her home and made her happy.

And in the peaceful little farmhouse she was to learn again the sweetness and misery of love. A young farmer lad, sincere and earnest, whispered the old words to her, and she said yes.

Her husband came out of prison one day, and came to the little place of the old days. He broke into a little grocery store, but escaped in time to avoid the wrath of the proprietor. He walked down the road and met—his wife. It was her wedding day. He walked over to her, and the blank in her mind became the record of the past. She suddenly knew all, realized the mockery of her new love—and told her sweetheart that she loved him, but that her duty was to the other. Together they left, she and the criminal. But they had not reached the corner when the proprietor ran into them. A struggle followed. The thief tried to obtain possession of the other's revolver, and in doing so shot himself.

Suffice it to say that today she is happy in the love of a good man.

MAJESTIC.

THE NEW POLICEMAN (July 28).—Jim Brennan is the proudest man in town when he appears in his new uniform and takes his place on a conspicuous corner, where his duties as a policeman begin. Anxious to make good with his captain, he is delighted when a chance comes for an arrest. He proudly leads a small boy to the station house, only to find that he has arrested the captain's little son, Tommy. He thinks that he has redeemed himself when he holds up an automobile for speeding, but finds that he has taken the captain's pretty daughter into custody. The small boys make his life miserable and the pretty girls keep his head in a whirl. As a traffic policeman he finds that his troubles have only begun and his downfall is complete when, after a long chase, he arrested a man for stealing a ham which is the man's own property. Back at his old job on the pipe-laying gang, Brennan views with envy his former comrades in uniform.

THE MIGHTY HUNTER (July 30).—Ambitious to be a mighty hunter, R. Buffington Blink makes elaborate preparations to go deer hunting. His wife and daughter fear for his life and beg him not to indulge in such a dangerous sport. But Blink is determined to show his skill as a hunter and promises to bring home a deer's head to hang over the dining room door.

Mrs. Blink receives a letter from him shortly after his departure, telling of a terrific encounter he has had with a large deer, and that he has shipped the head and antlers to her as proof of his success. In reality, Blink has a very unhappy trip. He trails a small calf which has strayed away from a neighboring farm, and finally shoots it. The farmer explains that the calf is his property and is not a deer, much to Blink's disgust, especially when he pays a handsome price for the calf.

Undaunted, he renews his efforts to bag big game, and after taking several shots at his guide, who in the distance looks like a deer to Blink, he succeeds in shooting the guide's hat from his head. A fall in the lake from which he is rescued after nearly drowning, completes his experiences, and the account he gives his wife and family of his wonderful success, makes him a conquering hero in his own home.

POWERS

BABY SHERLOCK (July 24).—John Dobbs, an aged farmer, comes to the village with his family, and while there makes the sale of a cow for a good sum. The farm wagon drives away, filled

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WANTED—Experienced cameramen in all parts of America to cover current events. Wire immediately ARGUS WEEKLY, Los Angeles, California.

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AT LIBERTY—Moving Picture camera man with camera. Am also expert still photographer with complete outfit, all sizes. Will sign with responsible concern. State best salary in first letter. Address CAMERA MAN, care of Moving Picture World, New York City.

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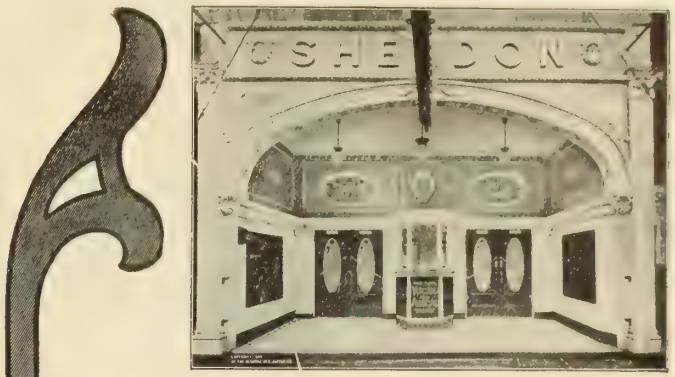

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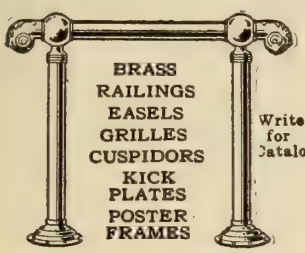

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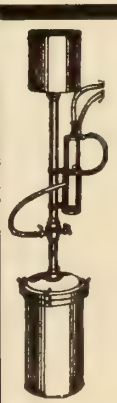

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THE romantic story of two
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Film Company, July 29th

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INDEPENDENT Release Dates

AMERICAN.

July 17—In the Nick of Time (Dr.).....
July 18—The Telltale Shells (Dr.).....
July 22—Indian Jealousy (Dr.).....
July 22—San Diego (Scenic).....
July 24—How He Made Good (Dr.).....
July 25—The Canyon Dweller (Dr.).....
July 29—It Pays To Wait (Drama).....1000
July 31—The Fight at the Mill (Drama).....
July 31—Giants of Steel (Scenic).....
Aug. 1—A Life For a Kiss (Drama).....1000
Aug. 5—The Meddlers (Drama).....1000

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

July 2—The Sheriff of Stony Butte (Dr.).....
July 6—The Restoration (Dr.).....
July 9—Reconciled (Dr.) .....
July 13—Just in Time (Dr.).....
July 16—The Sheriff's Mysterious Aide (Dr.)..
July 20—Dare Devil Dick Wins a Wife (Com.-Dr.) .....
July 23—The Little Rancher (Com.-Dr.).....
July 27—The White Saviour (Dr.).....

CHAMPION.

July 1—Pat's Breeches (Com.).....
July 1—Little Old New York (Hist.).....
July 8—The Gypsy Bride (Dr.).....
July 15—Foraging on the Enemy (Dr.).....
July 22—The Call of the West (Dr.).....

COMET.

July 6—A Heroine of Pioneer Days (Dr.) 975
July 8—The Poughkeepsie Intercollegiate Regatta (Sporting).....1000
July 13—Lights and Shadows of Old Kentucky (Dr.).....1000
July 15—Reggie Breaks the College Rules (Com.).....1000
July 20—Her Indian Guardian (Dr.).....
July 22—Reformed by Strategy (Com.).....
July 27—The Tomboy Ranch Girl (Dr.).....
July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)

ECLAIR.

July 11—The Cedarville Scandal (Com.).....
July 14—Artful Contran (Com.).....
July 14—Across the Caucasus (Scenic).....
July 16—The Dreamers (Dr.).....
July 18—That Loving Man (Com.).....
July 21—Rizzio (Dr.) .....
July 23—The Governor's Daughter (Dr.).....
July 25—The Double Cross (Dr.).....
July 28—The Lady Barrister (Com.).....
July 28—Life In a Bulgarian Village (Edu.)...
Aug. 6—Because of Bobbie (Com.-Dr.).....
Aug. 8—Boys Again (Com.).....
Aug. 11—The Foster Sister (Com.-Dr.).....
Aug. 11—Carlsbad (Scenic) .....

GAUMONT.

July 11—That Troublesome Bird (Com.).....
July 11—A Tenacious Hubby (Com.).....
July 16—Love's Surest Proof (Dr.).....
July 18—The Lion's Revenge (Dr.).....
July 23—The Silent Castle (Dr.).....
July 25—Love's Floral Tribute (Dr.).....
July 30—The Prison On the Cliff (Drama)....
Aug. 1—A Romance of the Palm Garden (Dr.)
Aug. 6—Dream Driven (Comedy).....

GEM.

June 11—The Princess Lorraine (2 reels, Dr.)..
June 18—Hill Folks (Dr.).....
June 25—The Reason (Dr.).....
July 2—The Medal of Honor (Drama).....
July 9—Under Two Flags (2 reels, Dr.).....
July 16—Two Men (Dr.).....
July 23—Bread Cast Upon the Waters (Dr.)..

GREAT NORTHERN.

June 29—How to Make a Reputation (Dr.)....
June 29—A Bath With Consequences (Com.)...
July 6—The Two Sisters (Dr.).....
July 6—Copper Industry In Spain (Edu.).....
July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..
July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....

IMP.

July 11—Caught in the Flash (Com.-Dr.).....1000
July 13—The Wrong Weight (Com.)..... 600
July 13—In and Around Chicago, Ill. (Topical.) 400
July 13—Governor Wilson At His Summer Home (Topical).....
July 15—Hearts In Conflict (Dr.).....1000
July 18—Winning the Latonia Derby (Dr.)....1000
July 20—Building a Church in a Day (Voc'tl.) 400
July 20—The Foreign Invasion (Com.)..... 600
July 22—The Traitor's Fate (Drama).....1000
July 25—The Heart of a Gypsy (Dr.).....1000
July 27—A Case of Dynamite (Comedy).....
July 27—Love's Diary (Com.-Dr.).....
July 29—Reunited By the Sea (Drama).....1000
Aug. 1—Adrift (Drama) 1000
Aug. 3—The Cure that Failed (Comedy)....
Aug. 3—In and Around Chicago (Topical)....

LUX.

June 14—What An Ass (Comedy)..... 514
June 14—Music Mad (Comedy)..... 453
June 21—The Gambler (Dr.)..... 948
June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393
July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967
Aug. 2—The Mysterious Flowers (Drama).... 983

ITALA.

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Feb. 3—Anarchical Attempt (Com.).....
Feb. 10—Toto, Door-Keeper (Com.).....
Feb. 10—Hunting Ducks (Sporting).....
Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

July 14—Father's Bust (Com.).....
July 14—The Widower's Widow (Com.).....
July 16—In Her Brother's Defense (Dr.).....
July 21—The Alibi Club (Com.).....
July 23—The New Clerk (Dr.).....
July 28—The New Policeman (Comedy).....
July 30—The Mighty Hunter (Comedy).....

MILANO.

July 13—The Wolf's Prey (2 reels) (Dr.)....
July 20—The Triumph of Love (2 reels) (Dr.)..
July 27—The Blind Man's Sacrifice (Dr. 2 reels)

NESTOR.

June 28—Young Wild West Leading a Raid (Dr.)
July 1—When Hearts Are Trumps (Dr.).....
July 3—Hard Luck Bill (Com.).....
July 5—Young Wild West on the Border (Dr.)
July 8—The Flower of the Forest (Dr.).....
July 10—A Gentleman of Fortune (Dr.).....
July 12—Young Wild West Cornered By Apaches (Dr.).....
July 15—The Trifler (Dr.).....
July 17—Fur and Feathers (Com.).....
July 19—Young Wild West Trapping a Tricky Rustler (Dr.).....
July 22—The Ranchman's Remedy (Comedy)..
July 24—The Little Moonshiner (Drama).....
July 26—Young Wild West's Prairie Pursuit (Drama) .....

POWERS.

July 10—Tangled (Com.).....
July 10—A Leap Year Delusion (Com.).....
July 12—Her Life's Story (Dr.).....
July 17—The Ransom (Com.).....
July 17—A Good Day's Work (Com.-Dr.).....
July 19—Her Life's Story (Dr.).....
July 24—Baby Sherlock (Com.-Dr.).....
July 24—The American Olympic Victors (Sptg.)
July 26—His Madonna (Drama).....

RELIANCE.

June 22—The Forbidden Way (Drama).....
June 22—The Pelican (Edu.).....
June 26—Votes for Women (2 reels) (Dr.)....
June 29—Before the White Man Came (Dr.)....
July 3—A Man's Duty (Dr.).....
July 6—Rip Van Winkle (Dr.).....
July 10—Grandpa (Dr.).....
July 13—The Toy 'Phone (Dr.).....
July 17—At Cripple Creek (Dr.).....
July 20—Love Me, Love My Dog (Com.-Dr.)...
July 24—The True Love (Dr.).....
July 27—The Soldier Baby (Dr.).....
July 31—Where There is Soap, There is Hope (Comedy) .....
Aug. 3—The Wood Nymph (Drama).....

REPUBLIC.

June 15—A Shadow of the Past (Dr.).....
June 18—The Serpent (Drama).....
June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.).....
July 22—The Octoroon's Sacrifice (Dr.).....
July 29—A House Top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—Evil Be To Him Who Evil Thinks (Drama) .....

REX.

June 30—Looking Backward (Dr.).....
July 4—A Prophet Without Honor (Dr.).....
July 7—The Unknown Bride (Dr.).....
July 11—The Greater Love (Dr.).....
July 14—The Mother Heart (Dr.).....
July 18—The Hidden Light (Dr.).....
July 21—When Love Rules (Dr.).....
July 25—The Hand of Mystery (Drama).....
July 28—Through Memory Blank (Drama)....

SOLAX.

July 10—Winsome But Wise (Com.).....
July 12—Hotel Honeymoon (Com.).....
July 17—Slippery Jim (Dr.).....
July 19—The Four Flush Actor (Com.).....
July 24—Broken Oaths (Dr.).....
July 26—The Requital (Dr.).....
July 31—Bottles (Comedy-Drama) .....
July 31—Imagination (Comedy).....
Aug. 2—Buddy and His Dog (Drama).....

THANHOUSER.

July 12—Nursie and the Knight (Com.-Dr.)....
July 14—The Finger of Scorn (Dr.).....
July 16—Vengeance Is Mine (Dr.).....
July 19—The Ranchman and the Hungry Bird (Com.-Dr.).....
July 21—Only a Miller's Daughter (Dr.).....
July 23—The Portrait of Lady Anne (Dr.).....
July 26—The Merchant of Venice (Parts 1 and 2) (Dr.).....
July 28—Cousins (Drama) .....
July 30—Treasure Trove (Drama).....
Aug. 2—A New Cure for Divorce (Drama)..

VICTOR.

July 12—In Swift Waters (Dr.).....
July 19—The Players (Com.-Dr.).....
July 26—Not Like Other Girls (Drama).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....

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Feb. 27—The Nihilist's Conspiracy.....2000
March 18—The Call of a Woman.....3000
April 8—Cell Thirteen 2000
April 22—The Dead Man's Child.....2000
April 15—The Dead Man's Child, 3 reels (Dr.)

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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Scene: The Movie World. Enter Managers, who sing the following wail:

"Alas! once more, oh! woe for us!
The Summer is here again
The fickle public and their nicks
Indeed are on the wane.
We strive and try with no effect
Fresh features yet we seek
And still we find our takings
Dropping more and more each week.
What can we do? We cry in vain,
Each one has done his best
The public to attract once more—
Will some kind soul suggest?"

Enter, with attendants, the Hero Bradenburgh, who replies:

"Yes! I can aid you Brethren,
Here is the plan you seek,
Asta Nielsen Exclusiveness
On your bill you want each week.
The Greatest Programme ever shown,
And you can have the rights
Of showing SIX EXCLUSIVE FILMS
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"AN OLD MAN'S DARLING" will thrill on Monday Night.
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There are many men in the moving picture business who are richer in dollars and cents than I am. But in one respect I've got them lashed to the mast. *I've got the confidence of the masses* and that means more to me than all the dollars and cents on earth. I'd be a humanized jackass to destroy that confidence by any false move. Therefore you can bet your last sou that it comes from the heart when I say to you, man to man:—"Hook up with the Laemmle Film Service. Demand the Universal program, morning, noon and night. It can't help being the Big Winner. *It is the one that is here to stay.* If you don't know what is going on, shut your eyes, place a blind confidence in me and I'll see that you go straight."

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

July 4—One Round O'Brien (Com.).....
July 4—Trying to Fool Uncle (Com.).....
July 8—An Indian Summer (Dr.).....
July 11—Man's Genesis (Com.).....
July 15—The Speed Demon (Com.).....
July 15—His Own Fault (Com.).....
July 18—Heaven Avenges (Dr.).....
July 22—The Sands of Dee (Dr.).....
July 25—The Would-Be Shriner (Com.).....
July 25—Willie Becomes an Artist (Com.).....
July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....

CINES.

(G. Kleine.)

July 9—The Gay Deceivers (Com.)..... 585
July 9—Leah Learns to Dance (Com.)..... 365
July 13—For Her Father's Sake (Dr.)..... 950
July 16—Disowned (Dr.).....1050
July 20—The Part the Servant Played (Com.-Dr.).....1000
July 23—A Daughter's Diplomacy (Com.-Dr.).. 896
July 27—Too Many Sweethearts (Com.)..... 965
July 30—The Inventors Secret (Dr.).....1080
Aug. 3—Law and the Man (Dr.)..... 640
Aug. 3—Carthage and Sidi-Bu-Said (Sc.)..... 360

EDISON.

June 28—Master and Pupil (Dr.).....1000
June 29—The Father (Dr.).....1000
July 2—The Close of the American Revolution (Hist.).....1000
July 3—Partners for Life (Com.-Dr.).....1000
July 5—The Workman's Lesson (Dr.).....1000
July 6—How the Boys Fought the Indians (Com.)..... 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.)... 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000
July 23—The Sketch With the Thumb Print (Dr.).....1000
July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300

ESSANAY.

June 29—Broncho Billy and the Indian Maid (Dr.) 1000
July 2—On the Cactus Trail (W. Dr.).....1000
July 4—White Roses (Dr.).....1000
July 5—The Butterfly Net (Com.).....1000
July 6—Broncho Billy's Narrow Escape (Dr.)..1000
July 9—Signal Lights (Dr.).....1000
July 11—Pa Trubell's Troubles (Com.).....1000
July 12—Down Jayville Way (Com.).....1000
July 13—A Story of Montana (Dr.).....1000
July 16—The Smuggler's Daughter (Dr.).....1000
July 18—Cupid's Quartette (Com.).....1000
July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000
July 23—The Understudy (Com.-Dr.).....1000
July 25—Mr. Tibbs' Cinderella (Com.).....1000
July 26—Twins (Com.).....1000
July 27—A Moonshiner's Heart (Dr.).....1000
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000

KALEM.

July 5—Winning a Widow (Dr.).....1000
July 8—The Organ Grinder (Dr.).....
July 8—Nile Hippopotamus (Edu.).....
July 10—The Bugler of Battery B (Dr.)..... 875
July 10—Hungry Hank's Hallucination (Com.) 125
July 12—Saved by Telephone (Dr.).....
July 12—A Pet of the Cairo Zoo (Edu.).....
July 15—The Lair of the Wolf (Dr.).....1000
July 17—The Suffragette Sheriff (Com.).....1000
July 19—A Prisoner of the Harem (Dr.).....
July 19—Egyptian Sports (Sporting).....
July 22—The Thief (Dr.).....1000
July 22—The Siege of Petersburg (Hist. Dr.) (Special) (2 Reels) .....
July 24—Fantasca, the Gypsy (Dr.) 1000
July 26—A Political Kidnapping (Dr.).....1000
July 29—The Family Tyrant (Dr.).....1000
July 31—The Soldier Brothers of Susanna (Dr.)1000
Aug. 2—The Barefoot Boy (Dr.) 1000
Aug. 2—Easter Celebration at Jerusalem (Scenic) .....

LUBIN.

July 12—Over the Hills to the Poor House (Com.).....
July 12—The Hypnotist (Com.).....
July 13—The Stranded Actors (Com.).....1000
July 15—Honor Thy Father (Dr.).....1000
July 17—The Senorita's Remorse (Dr.).....1000
July 18—Together (Dr.).....1000
July 19—Buster's Dream (Com.).....
July 19—The Uninvited Guest (Com.).....
July 20—A Western Courtship (Dr.).....1000
July 22—The Ranger's Reward (Dr.).....1000
July 24—A Visit to Lively Town (Com.).....
July 24—The Talker (Com.).....
July 25—The Shepherd's Flute (Dr.).....1000
July 26—His Vacation (Com.).....1000
July 27—The Divine Solution (Dr.).....1000
July 29—Pueblo Indians, Albuquerque, New Mexico (Edu.) .....
July 29—A Farmer's Son (Com.) .....
July 31—The Derelict's Return (Dr.) 1000
Aug. 1—The Two Gun Sermon (Dr.) 1000
Aug. 2—House Cleaning (Com.) .....
Aug. 2—Man Wanted (Com.) .....
Aug. 3—The Detective's Conscience (Dr.)....1000

MELIES.

July 4—The Cowboy Kid (Dr.).....1000
July 11—The Man Inside (Dr.).....1000
July 18—The Lesson (Dr.).....
July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny (Dr.).....1000
Aug. 8—The Ranger's Girls (Dr.) 1000

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July 3—The Wax Model (Dr.)..... 800
July 10—A Mysterious Case (Dr.).....1000
July 17—The Grandmother (Dr.).....1060
July 24—The French Army in Action (Military) 505
July 24—Billy's Nightmare (Com.)..... 485
July 31—The Trials of a Playwright (Com.-Dr.) 1010

PATHE.

June 27—Deer Slayers Retribution (Dr.).....
June 29—The Squawman's Sweetheart (Dr.)...
July 1—Pathe's Weekly, No. 27—1912 (Top.) 1000
July 3—Where Jealousy Leads (Com.-Dr.).....
July 4—The Greed of Gold (Dr.).....
July 6—The Wooing of White Fawn (Dr.).....
July 8—Pathe's Weekly, No. 28, 1912 (Top.)
July 8—The Adopted Child (Special Release) (Dr.).....
July 10—On the Brink of the Chasm (Dr.)....
July 11—His Wife's Old Sweetheart (Dr.).....
July 13—The Unwilling Bride (Dr.).....
July 15—Pathe's Weekly, No. 24, 1912 (Top.)
July 17—A Question of Size (Com.).....
July 18—The Brave Little Indian (Dr.).....
July 20—The Halfbreed Foster Sister (Dr.)...
July 22—Pathe's Weekly No. 30—1912 (Topical) .....
July 24—His Second Love (Dr.) .....
July 25—The Redman's Friendship (Dr.) .....
July 27—For the Sake of the Papoose (Dr.)..
July 29—Don Juan and Charles V (2 reels; Dr.; Special).....
July 29—Pathe's Weekly No. 40—1912 (Top.)
July 31—Anona's Baptism (Drama).....
Aug. 1—In God's Care (Drama).....
Aug. 1—A Little Trip in the Colorado Mountains (Scenic) .....
Aug. 3—Memories (Drama) .....

C. G. P. C.

June 25—The Death of Saul (Biblical).....
June 28—The Heat Wave (Comedy).....
June 28—The Frog (Scientific).....
July 2—Wild Birds at Home (Edu.).....
July 2—The House of Mystery (Com.).....
July 3—Winter Landscapes in Finland (Scenic)
July 5—The Would-be Hunter's Nightmare (Com.).....
July 5—Hairdressing of Other Days (Edu.)....
July 9—The Geisha's Love Story (Dr.).....
July 12—Max Takes Tonics (Com.).....
July 16—The Mosquito (Scientific).....
July 16—Whiffles Mourns His Twin (Com.)....
July 19—The End of Robespierre (Hist.-Dr.)..
July 23—Jane Seymour and Henri VIII of England (Hist.-Dr.) .....
July 26—A Bold Game (Dr.).....
July 26—Over Monaco in a Hydro-Aeroplane (Scenic) .....
July 30—The Martyrs (Drama).....
Aug. 2—The Lightning Paper Hanger (Com.)
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Scenic) .....

SELIG.

June 24—The Adopted Son (Drama).....1000
June 25—Pansy (Com.-Dr.) 1000
June 27—His Father's Bugle (Drama).....
June 27—Elephant Butte Dam at Albuquerque (Educational) .....
June 28—Murray, the Masher (Comedy).....1000
July 1—The Lake of Dreams (Dr.).....1000
July 2—The Cat and the Canary (Com.-Dr.)...1000
July 4—The Last Dance (Dr.).....1000
July 5—Baby Betty (Dr.).....1000
July 8—Under Suspicion (Dr.).....1000
July 9—The Vow of Ysobel (Dr.).....
July 11—His Masterpiece (Dr.).....1000
July 12—A Mail Order Hypnotist (Com.).....
July 12—The Los Angeles Police Department (Top.).....
July 15—The Pennant Puzzle (Com.).....1000
July 16—The Girl and the Cowboy (Dr.).....1000
July 18—The Polo Substitute (Sporting).....1000
July 19—A Day Off (Com.).....1000
July 22—On the Trail of the Germs (Edu.)....1000
July 23—The Double Cross (Dr.).....1000
July 25—The Miller of Burgundy (Dr.).....1000
July 26—A Wartime Romance (Dr.).....
July 26—In Maoriland (Edu.).....
July 29—The Three Valises (Drama).....1000
July 30—The Peculiar Nature of the White Man's Burden (Drama).....1000
Aug. 1—Officer Murray (Drama).....1000
Aug. 2—The Wreck of the Vega (Topical)..
Aug. 2—The Right Way and the Wrong Way (Educational) .....

VITAGRAPH.

July 1—After Many Years (Dr.).....1000
July 2—The Church Across the Way (Dr.)....1000
July 3—Lincoln's Gettysburg Address (Hist.)..1000
July 5—On the Pupil of His Eye (Dr.).....1000
July 6—The Troublesome Step-daughters (Com-Dr.).....1000
July 8—Her Old Sweetheart (Com.-Dr.)..... 500
July 8—Fate's Awful Jest (Dr.)..... 500
July 9—The Curse of the Lake (Dr.).....1000
July 10—A Bunch of Violets (Dr.).....1000
July 12—The Foster Child (Dr.).....1000
July 13—Aunty's Romance (Dr.).....1000
July 15—The Money Kings (3 reels) (Dr.).....3000
July 15—Conscience (Dr.).....1000
July 16—A Persistent Lover (Com)..... 400
July 16—A Lively Affair (Com.)..... 650
July 17—The Redemption of Red Rube (Dr.)..1000
July 19—The Black Sheep (Dr.) 1000
July 20—Rock of Ages (Dr.).....1000
July 22—Wanted—A Sister (Com.-Dr.).....1000
July 23—The Adventure of the Thumb Print (Drama) .....
July 24—Martha's Rebellion (Com.).....1000
July 26—The Barrier that was Burned (Dr.)..1000
July 27—The Light of St. Bernard (Dr.).....1000
July 29—The Miracle (Drama).....1000
July 30—A Juvenile Love Affair (Com.).....1000
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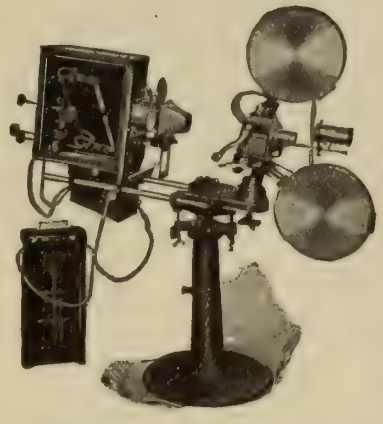

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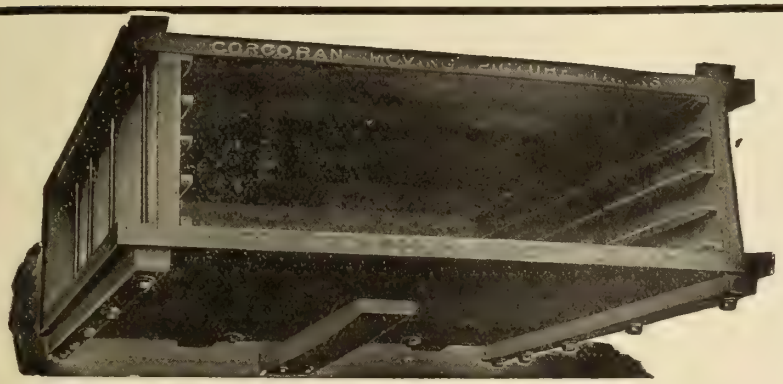

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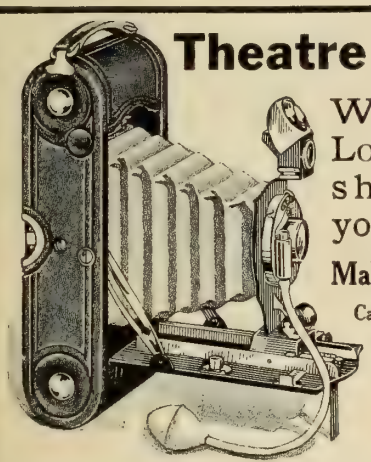

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The Other One	2600	" "	12.00	200.00
Flames in the Shade	2700	" 30	12.00	225.00
Nelly	3500	" 31	15.00	340.00
On the Wrong Path	3000	Aug. 1	12.00	300.00
Ellen, the Work House Girl	3500	" "	15.00	300.00
Ruy Blas	1800	" 2	15.00	150.00
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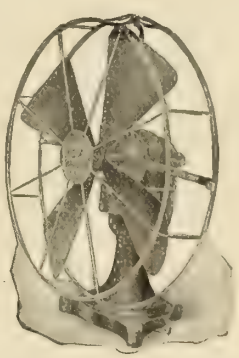

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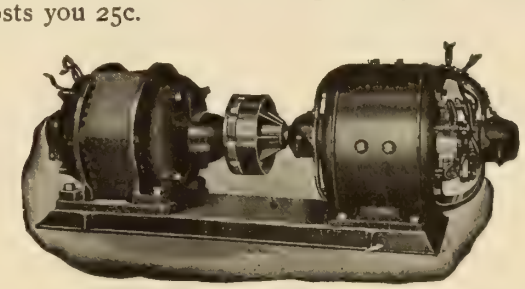

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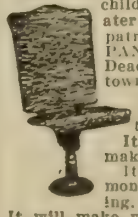

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The Will of Destiny

Alice, after winning John's love from her sister Mary, elopes with a millionaire, during his absence from the city. Mary, hearing of the accident by which John loses his eye-sight, rushes to the station on his arrival, and in order to keep him ignorant of the elopement, she impersonates her sister Alice. John, cured by a skillful operation, discovers the deception; but, having come to love his faithful attendant during his hours of blindness, he thanks Destiny for having shown him the right woman before it was too late.

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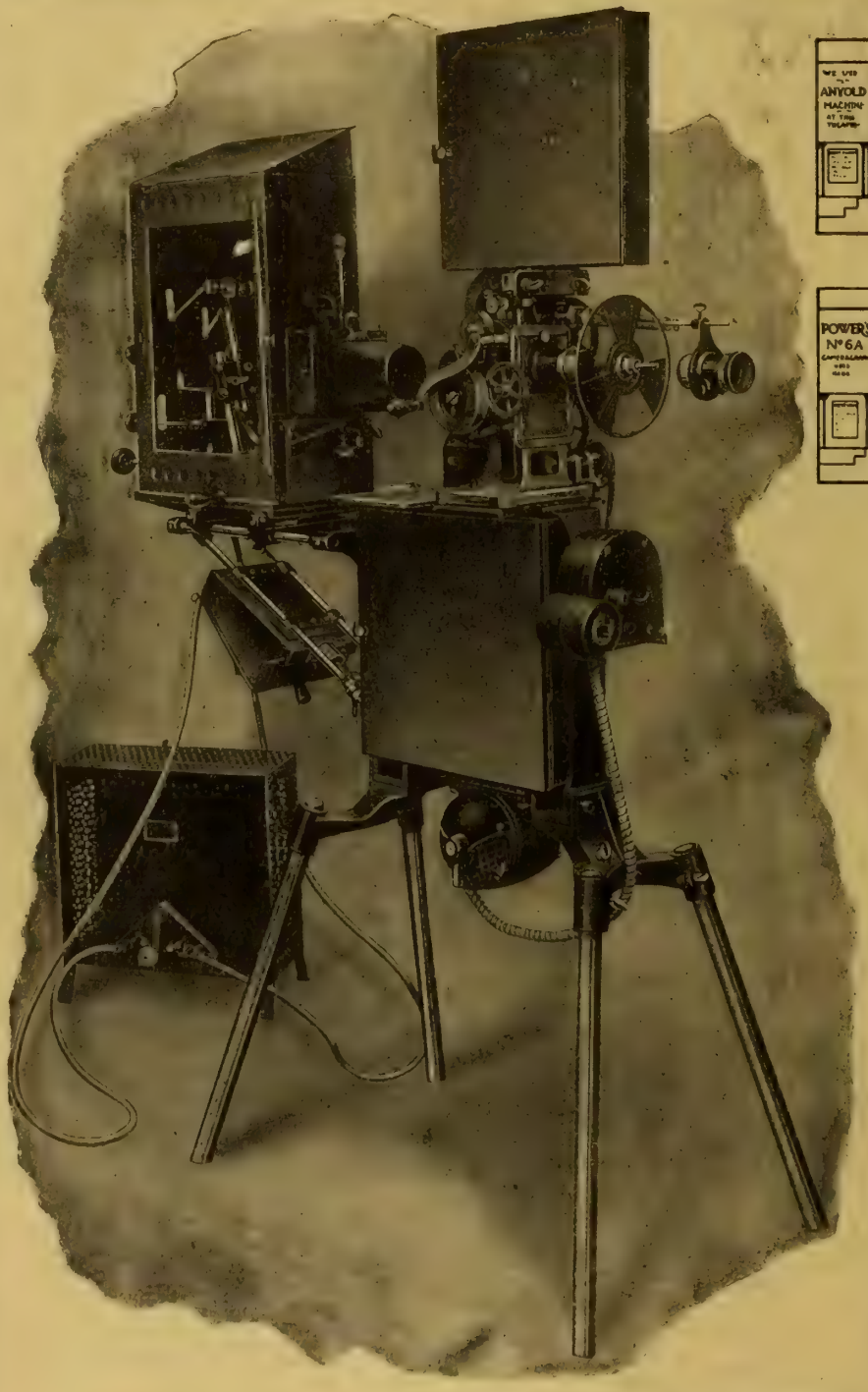

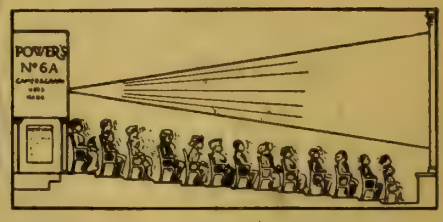

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Battle Ground" (American).

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TUESDAY, AUG. 27, "Lucille" in two reels

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One of the NEW SUNDAY RELEASES, out SUNDAY, AUG. 4

"One of the Honor Squad"

Waile the country is agog over the "crooked" policeman and his alleged connivance at gambling and murder, we spring this story of the Honest Copper, the one who attains the Honor Squad. Take your mind off Police Corruption and think, for a change, of Police Heroism. This picture points the way.

RELEASED TUESDAY, AUG. 6

"Baby Hands"

This is our best "story of the sea" since "The Higher Law," than which it is 50 per cent. better. A female flirt likes the brawny looks of a simple sailorman and attempts to lure him from his wife and baby. He is about to fly with her, when Fate, the perfect card-player, lays the Baby Hands on the table of his life and calls the game off.

RELEASED FRIDAY, AUG. 9

"Old Dr. Judd"

He was a wise enough doctor and of great renown in his certain neighborhood, but here was a case that he never could have treated. For there was only one surgeon in all the wide world who could as much as diagnose it, and he was Head House Surgeon of the Hospital of Hearts—Daniel Cupid. HIS treatment saved the patient! A delicious story, with much trick work.

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FOUR-A-WEEK ESSANAY

G. M. ANDERSON
The WORLD'S MOST POPULAR FILM STAR!

Presents Two Excellent Western Dramas This Week!

The Greatest Role Ever Created—"BRONCHO BILLY"

Released Tuesday, July 30th

"Broncho Billy's Pal"

Here it is! The ushering out of the old month with another of this famous Western series, absorbing in extraordinary plot and presenting Mr. G. M. Anderson in the role famous throughout three hemispheres. There is only one "Broncho Billy." Do you know him?

Released Thursday, August 1st

"Her Hour of Triumph"

Miss Martha Russell, Essanay's popular leading lady, in one of the greatest emotional subjects since the "ADVENTURESS," which won her world fame. A startling drama, richly mounted, wonderfully portrayed. A distinct feature production!

Released Friday, August 2nd

"The Browns Have Visitors"

One of those smart comedies of the distinct Essanay type. The Browns are aristocratic city folks, and their efforts to get rid of old Uncle Josh and Aunt Marandy from down Juniper Corners way, is ludicrous and laughable. A clean-cut subject that will win favor on the best of programs.

Released Saturday, August 3rd

"The Loafer's Mother"

The second Western feature drama for the week. A tense, gripping, human-interest story away from the beaten track and staged by the acknowledged master of Western production, G. M. Anderson. Vedah Bertram in another of her charming characterizations.

COMING SOON! COMING SOON!

ESSANAY'S WONDERFULLY ATTRACTIVE SPECIAL FEATURE HISTORICAL PAGEANT

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The kind you want—must have. Please remember that five different stock companies are engaged in the production of "Flying A" pictures—three of them SPECIALIZING in money-getting "Westerns." There is no excuse for failure to deliver to you THREE STRONG, VIRILE WESTERN DRAMAS every week. Keep after your exchange.

"SAVED BY AN AUTO"

(Released Wed., Aug. 7, 1000 ft.)

How Aunt Mirandy, returning from a city visit made Uncle buy an automobile. Later Auntie saved her brother's life anl helped assassinate a horse-thief by that same buzz wagon. A corking good tale, full of healthy thrills and a rollicking vein of fun. A film that supplies the thrill and the laugh.

"THE GIRL AND THE GUN"

(Released Thurs., Aug. 8.)

A vivid Western drama that will stir you to the marrow. A sheriff and a desperado do battle, swinging dizzily from a rope in midair. A sensation-maker that you cannot soon forget. Don't fail to book it.

"THE MEDDLERS"

(Released Monday, Aug. 5.)

Another thriller, distinctly Western, with a touch of the East. How two meddling Easterners tried to shatter a simple Western romance and succeeded in bringing about their own untimely end. A prettily told love story you are certain to enjoy.

"THE BATTLE-GROUND"

(Scheduled for Regular Release, Monday, Aug. 12—in Two Reels.)

A two-reel subject that you will hear much about. A problem-play that for genuine heart-interest, pathos and tragedy has but few equals. It is the tale of a great sorrow—a boyish error that wrecked three lives. A really masterful subject—a second Camille—

Watch announcements and read the beautiful story of the Battle-Ground.

COMING! "GERONIMO'S LAST RAID"

A two-reel subject of Power, depicting those last days of America's Last Great Indian Warrior.

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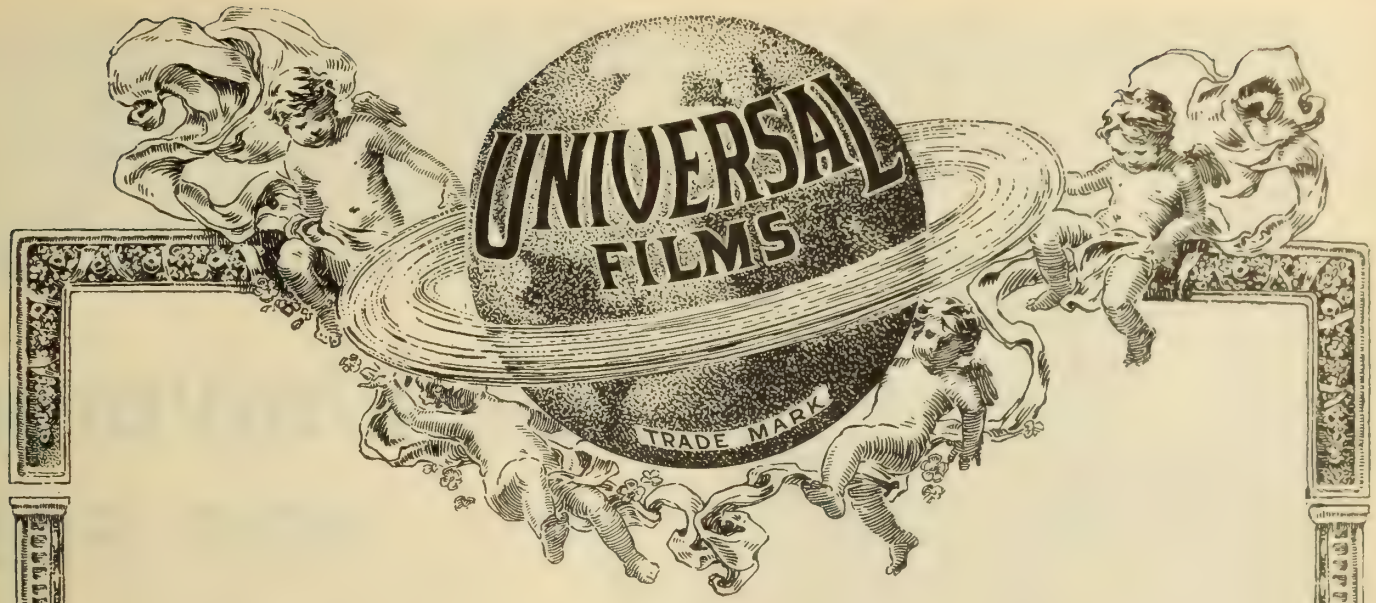

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The company has decided not to take a cent of profit out of its United States business for twelve months, but to turn such profits back into the business immediately and achieve such things as have never been attempted before in the film business. Meanwhile its European organization is being perfected on a scale that is startling the natives across the deep.

The Universal, being by far the strongest company in the moving picture business, can attain its one Big Object, which is to give exhibitors a program that will delight them and insure their prosperity. All it asks in return is that you

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MONDAY - - -	July 29—	Imp.....	Nestor.....	Champion.
TUESDAY- - -	July 30—	Gem.....	Bison.....	Eclair.
WEDNESDAY	July 31—	Powers.....	Nestor.....	Animated Weekly.
THURSDAY -	Aug. 1—	Rex.....	Imp.....	Eclair.
FRIDAY - - - -	Aug. 2—	Victor.....	Powers.....	Nestor.
SATURDAY -	Aug. 3—	Bison.....	Imp.....	Milano—Two reels.
SUNDAY - - —	Aug. 4—	Rex.....	Eclair	

Universal Film Manufacturing Co. 1 Union Square New York

The Universal

"FIT FOR

IMP

"REUNITED BY THE SEA."
Released Monday, July 29th.

For the love of a girl a man deserts his steadfast friend on a deserted isle, that he may win the love denied him. A prettily staged picture with a brilliant company to enact it.

"ADRIFT."
Released Thursday, August 1st.

Mother love, that theme so dear to the hearts of us all, is most lovingly interwoven in a story that thrills with emotion. A most masterly production, most effectively produced. Every man, woman and child will thank you for including it in your program.

"THE CURE THAT FAILED."
Released Saturday, August 3rd (Split).

It's a riot of laughter. Scream after scream will greet your ears when this is thrown upon the screen. Not a dull moment from the flash of the first scene until the side-splitting climax.

"IN AND AROUND CHICAGO."
Released Saturday, August 3rd (Split).

A trip with a camera through the second greatest metropolis in America. Close views of its financial, business and shopping districts. Most interesting scenes in and about the great lake city, showing the principal municipal buildings and departments, including Chicago's "finest."

CHAMPION

"THE POISONERS."
Released Monday, July 29th.

A powerful dramatic story of an intrigue at the royal court. Plot and counter-plot with a thrill in each are continuously in evidence. A speedy succession of thrilling and exciting scenes throughout the entire picture. Most elaborately staged and cleverly produced.

POWERS

"THE ROSE FESTIVAL."
Released Wednesday, July 31st (Split).

The film is a beautiful picture of a fete day in the West when roses prettily hide mother earth and every vehicle is decorated with nature's fairest offerings. A most imposing spectacle that will delight those who are not fortunate enough to live in this beautiful land of flowers.

"IN THE SOWING."
Released Wednesday, July 31st (Split).

Wherein Baby Early is given an excellent opportunity to display her cleverness. The outcast, shunned by everyone, is converted to Christianity. One of the most beautiful stories ever told. Through gentle reproof latent thoughts are revived and the man sees that all is not lost; that he still retains his manhood and the effect is magical.

"DORA."
Released Friday, August 2nd.

A most masterly dramatization of Tennyson's beautiful poem. The stars of the Powers stock company have been especially chosen to make this one of the most classical productions ever released. The Powers version of this story is replete with tense moments. The love and romance which appeals so strongly to the spectator has most effectively been taken advantage of. The settings are beautiful and the clearness with which each scene is portrayed makes it a masterpiece in conception and production.

REX

"THE LASH OF FATE."
Released Thursday, August 1st.

Brotherly love, which is so akin to the love of parents, and in this case, surpasses it, makes up for the neglect and hardships suffered by a brother and sister at the hands of an irate unsympathetic father. Though the brother has taken a life his sister saves him from the hands of the authorities. The love theme, so essential, has been most ably handled. It's there; just where it's appreciated most.

"THE HOUR OF PERIL."
Released Sunday, August 4th.

If there was ever a plot that thrilled; and was filled with emotion that will sway an audience, this picture contains it. It is a pitiful story of the self-sacrifice of a woman and the brutal instincts of a man. Her pure love of devotion is superior to his animal aggressiveness and when he planned to poison her loved ones she rose to the occasion as only a good woman could, crushed from her life what little love she had for him and saved her kin.

VICTOR

"TAKING A CHANCE."

Released Friday, August 2nd.

An unsuspecting faithful wife is unjustly suspected of an alliance with a lieutenant at an army post. Her endeavors to bring about a reconciliation between the lieutenant and his wife are misinterpreted. Jealousy fires the captain with a desire to kill his wife and her supposed lover, but while man proposes God disposes, and all ends happily. Florence Lawrence is cast in the stellar role. A most admirable picture handsomely staged and produced.

Program

THE GODS"

ECLAIR

"A BROTHER'S JEALOUSY."
Released Tuesday, July 30th.

That green-eyed monster jealousy brings about a pathetic situation, in which brothers are parted, a mother loses her reason and a child is robbed of the tender care and nursing of its mother. The finalé, with the restoration of the mother's memory and the reuniting of the family forms a dramatic climax of exceptional merit.

"RUNNING FOR CONGRESS."
Released Thursday, August 1st.

One of those real summery sort of pictures, replete with the light comedy situations that please so in the hot weather. Just enough of the political aspect to make it interesting. Many funny situations throughout the story.

"THE PRICE OF BLOOD."
Released Sunday, August 4th (Split).

Woven around the scientific idea of the transfusion of blood is a story much out of the ordinary. The heroic act of a man in giving his life's blood to save another, whom he had wounded in a fit of jealousy, forms a thrilling, stirring situation.

"BEAUTIFUL VINTAGE TIME."
Released Sunday, August 4th (Split).

Just as deliciously refreshing as a good glass of old wine is this scenically beautiful pictorial description of the harvesting of the luscious grape. The festivities which follow the harvest are inspiring and most amusing.

MILANO

"THE BATTLE OF TWO PALMS."
Two Reels. Released August 3rd.

A real state right feature as a regular release. The most awe-inspiring picture that has been offered for many a day. Not a picture of a sham battle, or a story around a war, but actual views taken on the firing line, at one of the greatest battles of the Italian-Turkish war. The greatest two reel feature ever put on a program. We've secured a winner for you. Book it now. It's a sure money making Milano.

NESTOR

"THE UNDOING OF SLIM BILL."
Released Monday, July 29th.

A slippery outlaw wanted by the police tries to outwit one of his clan. Fate decrees otherwise, and the two desperadoes are finally placed in jail after many screamingly funny situations have been enacted. A parson's garb plays an important part in the mirth provoking incidents of this lively Western comedy.

"THE OBLIGATION."
Released Wednesday, July 31st.

Every once in a while there's a release that shines out above the many good ones that have been made. "The Obligation" is one of those very superior pictures that rank in a class by itself. A masterful production, artistically staged and most thrillingly portraying the myriad of exciting situations which a story strong with dramatic action affords. It is based on life in a mining camp, with its love, avarice, generosity and bravery. It is a vivid heart stirring picture play.

"YOUNG WILD WEST WASHING OUT GOLD."
Released Friday, August 2nd.

Attack and counter-attack between the bad men of the West and Young Wild West's brave forces, makes this one of the most gripping pictures of the series. The fearless young Westerner routs his enemy at every turn and though he is time and again placed in the most perilous positions he succeeds in thrashing the outlaws until they are finally more than willing to surrender.

BISON

"HIS PARTNER'S SHARE."
Rel. Sat., Aug. 3rd.

A story of a thieving, scheming partner who tried to rob a trusting girl of her father's share of a rich mine. The scenes are varied in their brilliancy and strong sensations. Each portrayer performing the part with a sincerity and strength that intensifies the story.

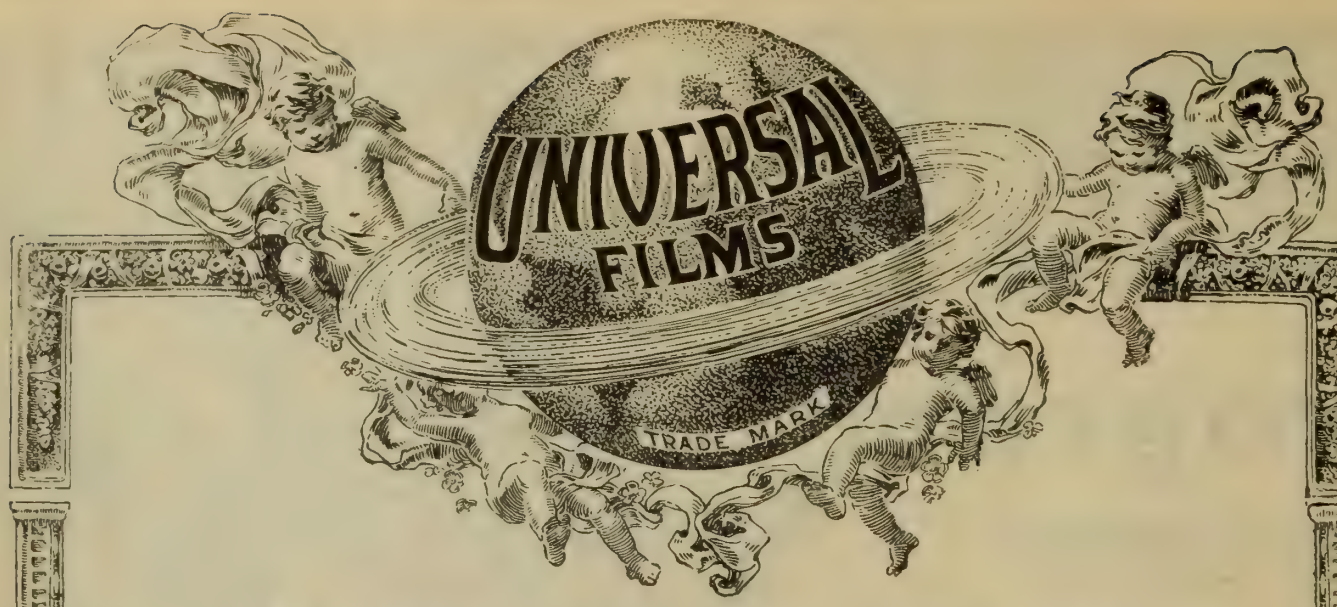
"AN EVEN BREAK."
Rel. Tues., July 30th.

It bristles with excitement, thrilling incidents and hairbreadth adventures. The type of picture that will enthrall your audience in spite of itself. A real Western release that is bold in construction and powerful in plot.

GEM

"BACK TO HER OWN."
Released Tuesday, July 30th.

The call of the wild roving life of the gypsy, though years have passed since she rested 'neath God's blue blanket, masters her and she rejects wealth, comfort and the social surroundings of her wealthy suitor to go back to her people and her gypsy sweetheart. A beautiful story, splendidly produced, where nature reigns supreme.



NOTHING TOO BIG FOR THE UNIVERSAL TO GET FOR YOU

A tremendously exciting picture, actually taken on the firing line in the Italian-Turkish war, was advertised as a stateright proposition. We saw it, realized that it would be a wonderful boost for the Universal program and BOUGHT IT FOR ALL UNIVERSAL EXCHANGES. That means that every exhibitor of the Universal program will get a real stateright feature without paying a state-right price! The title of this Milano release is

"The Battle of Two Palms"

Released Saturday, August 3rd

A GENUINE BATTLE FROM THE FIRST APPEARANCE OF THE ENEMY IN FRONT OF THE ITALIAN POSITION TO THEIR FINAL ROUT.

Several sets of original still pictures.

4-color posters 6 sheets, and one sheets.

And here comes KING BAGGOT again in a DOUBLE-REEL IMP! It is a thrilling story of the moonshine district of the South and is by far the most ambitious product of the Imp organization since "Lady Audley's Secret." Packed houses will be your regular bill of fare when you announce

"In Old Tennessee"

Imp Release Thursday, August 15th

COMING! **COMING!** **COMING!**

ROBIN HOOD

Eclair Release

The most gorgeous production ever conceived.

BRILLIANT MASTERLY PICTURESQUE

Universal Film Manufacturing Co.

1 Union Square
New York

THE NEWSPAPERS ARE ALL RIGHT!

Before your eye gets acquainted with another line, we'd like to call a significant something to your attention. Gee, it makes us feel good! Because—listen—FOR THE FIRST TIME in the history of motion pictures, the daily press have considered a film production worthy of comment. "Queen Elizabeth" with Sarah Bernhardt has achieved more than its individual triumph; it has been elected to the distinction of being the first photoplay to earn the daily newspapers' interest and columns.

Read the story it took eleven years to write! It deserves the heaviest type this paper can boast, but—we're modest!

THE REPUBLIC'S OPINION:

"Divine Sarah" loses none of her art or ardor in the pictures.—*St. Louis Republic.*

. . . . . .

A SIGN OF THE "TIMES!"

"When Madame Bernhardt played in New York a year ago last spring she appeared to be worn out after her tour to the Pacific Coast, but the atmosphere of Paris in the year and a half intervening before the production of 'Queen Elizabeth' seems to have refreshed her wonderfully, and if there was one thing noticeable in the motion pictures it was that her step was sure and her gestures energetic—FUTURE GENERATIONS WILL BE GRATEFUL TO HER FOR HAVING ACTED BEFORE THE MOTION PICTURE CAMERA."—*Hartford (Conn.) Times.*

. . . . . .

This is from an Editorial in "THE NEW YORK EVENING SUN." Talk about there being nothing new under the "SUN!"

"The first real attempt to combine the legitimate stage and the moving picture—One advantage claimed for the plan is this, that persons in remote places never visited by the great companies will have an opportunity to see the great artists. Perhaps the time is coming when it will be said of the actor and actress, as it used to be of little boys and girls, that 'they ought to be seen, not heard.'"

. . . . . .

"THE NEW YORK TRIBUNE," in alluding to the plans of the Famous Players Film Company, says:

"Thus the great stars in their greatest plays, whether in Shakespeare or in modern drama, will be brought before thousands of people in all parts of the country who have never had an opportunity of seeing them."

. . . . . .

This is the last word in motion picture popularity, so we'll not say another except—WIRE!

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Times Building, Broadway and 42d Street, N. Y. C.

ADOLPH ZUKOR, Pres. DANIEL FROHMAN, Managing Director.

The Attorney-General of the U. S. will defend your Rights! Lithographs and Artistic Booklets a BIG ISSUE!

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RELEASE FOR FRIDAY, AUGUST 2, 1912

The Mysterious Flowers

Drama—Length 983 Feet

RELEASE FOR FRIDAY, AUGUST 9, 1912

A Race for Liberty

Length 580 Feet. A Cowboy Drama Enacted in the Wild West. On the Same Reel

The Postman's Escapade

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GREAT NORTHERN

Release for Saturday, July 27th.

DON'T GO ON A SPREE

Hilarious full-reel comedy, depicting the result of "a night out." A mirth-provoking production that is sure to prove a winner.

Release for Saturday, August 3rd

THE KING'S POWER

A beautiful and refined drama, with a cleverly chosen cast. Superb photography and excellent scenic effects. TWO REELS.

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Do not fail to procure our latest advertising novelty, **The Multi-Photograph** for this feature. The best and most attractive lobby display ever put out. Consists of a selection of photo enlargements printed on bromide gloss-finished paper; size, 16″ x 20″. Any quantity obtainable at 35 cents each, prepaid.

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KLEINE

CINES RELEASE OF AUGUST 10th, 1912

THE DANGER LINE

Intensely Dramatic! A Splendid Feature!

This powerful story vividly pictures the strength and weakness in the human character.

A busy husband neglects his attractive wife, who falls in love with an unscrupulous adventurer. Fortunately she is saved from ruin by the remarkable diplomacy of her brother.

A marvelously acted film. See Review in Moving Picture World, issue of July 13th, by Mr. J. S. McQuade.

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ECLIPSE RELEASE *August 7 1912*

A Quiet Boarding House A fast and furious comedy.

The Joker's Mistake Comedy.

From Sion to Champery Scenic.

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The Little Orphan

A story filled with heart interest.

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KLEINE KLEINE

LICENSED BY MOTION PICTURE PATENTS CO.

LUBIN FILMS

RELEASED WEDNESDAY, JULY 31st, 1912
LENGTH 1054 FEET

The Derelict's Return

Harry Byers, being of a wild temperament, rebels against the advice of his mother and the minister of the village church, who try to keep him away from the saloons and other bad company. His companions tease him until he runs away from home. In the big city he becomes a vagrant. Wandering back to the village, he climbs to the belfry of the old church to sleep. In the morning he descends to find a funeral service over the body of his mother. He reforms and finally marries the sister of the minister.

RELEASED THURSDAY, AUGUST 1st, 1912
LENGTH 1065 FEET

The Two-Gun Sermon

Ralph Foster goes to Silver Bell to organize a congregation. He has a hard lot to handle, but when it came to a rough and tumble fight in the bar-room of the Hotel, he gave some of the boys points that were not easily forgotten. By grim force he opened his meeting house, closed up the saloon of the Hotel and won the landlord's daughter.

RELEASED FRIDAY, AUGUST 2nd, 1912

LENGTH 400 FEET

HOUSE CLEANING

A roaring farce showing the troubles of two worthy housewives, who are trying to do house cleaning and are continually disturbed by the door bell. They wreak vengeance on some of the visitors, and finally unconsciously attack their husbands, who have innocently come home to supper.

LENGTH 600 FEET

MAN WANTED

A lively campaign of Kitty and her aunt at the Lakeside Hotel, to secure sweethearts. Auntie, however, is informed that she has come into a fortune of $2,000,000, and wins out, securing the hotel porter.

Released Sat. August 3rd, 1912 *Length* 1000 *feet*

THE DETECTIVE'S CONSCIENCE

An intense story of the Moonshiners of the Tennessee Mountains. The Revenue officer falls in love with the girl of the still, and love and duty cross each other until love prevails and tragedy gives place to happiness.

Released Mon. August 5th, 1912. *Length* 1000 *feet*

A PRIZE PACKAGE

Spoony Sam, a farm hand is impressionable, and Fanny Fatima, a cigarette factory girl, is romantic. One day Fanny writes on one of her cigarette paper books that she will marry the man who gets the book. Sam gets it and promptly responds. Fanny goes to the farm and the complications that there take place are excruciating. Fanny and Sam, however, get together in the end and are satisfied.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.
Berlin, 35 Friedrich Str.

VITAGRAPH
LIFE PORTRAYALS

"THE MIRACLE" — *Monday, July 29th*

SURPASSES BELIEF. A wealthy woman of Bagdad believes her dead child is brought to life. A poor woman takes the dead child and replaces it with her own living infant. The bereaved mother is made happy and the poor mother rejoices in the knowledge that her child has found a comfortable and luxurious home.

"A JUVENILE LOVE AFFAIR" — *Tuesday, July 30th*

HAPPY DAYS. Two youngsters fall in love with each other, elope and get married. All in a childish way, and think they are real grown-ups. We are supposed to take them seriously, but we can't help laughing.

"THE ADVENTURE OF A RETIRED ARMY COLONEL" — *Wednesday, July 31st*

MOST REMARKABLE detective work. Most cleverly done. Full of exciting incidents. Maurice Costello, as Detective Chase, is a marvel.

"THE AWAKENING OF JONES" — *Friday, August 2nd*

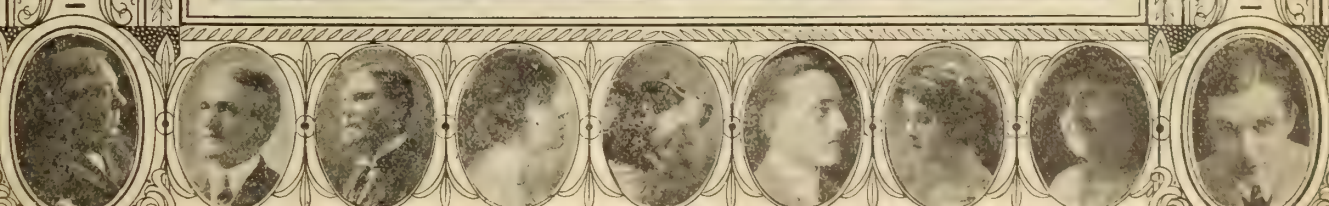
ACTOR FOLKS in trouble, leave their trunks at Jones' Hotel as security for their board bill. Bunny, as Jones, togs himself out in the actor's clothes and cuts up high jinks. He surprises his wife (Miss Finch). They both surprise us with a succession of laughs.

"THE FATHERHOOD OF BUCK McGEE" — *Saturday, August 3rd*

YOU JUST CAN'T HELP IT. When we see the big, hardened Westerner go all to pieces in sympathy and love for a little orphan kid, we feel blessed with holy tears of compassion. Our dispositions are sweetened, just like his.

NEXT WEEK	NEXT WEEK
"TOO MUCH WOOING OF HANDSOME DAN."—Western Comedy.	MONDAY, AUGUST 5th.
"AT THE ELEVENTH HOUR."—Vanity gets a jolt.	TUESDAY, AUGUST 6th.
"THE CROSS-ROADS."—Life's turning point.	WEDNESDAY, AUGUST 7th.
"WANTED A GRANDMOTHER."—The kind we all want.	FRIDAY, AUGUST 9th.
"SUING SUSAN."—It's catching.	SATURDAY, AUGUST 10th.

FIVE A WEEK



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An Unsurpassed Moving Picture Machine from Every Point of View

There's a whole lot of money for live wires in the moving picture business, but you can't get it and KEEP it with a cheap machine.

Start with the machine that builds up the biggest patronage and HOLDS it. The machine that Thomas A. Edison invented and stayed with and brought to its present state of perfection; the one that projects the clearest, steadiest pictures, is easiest to operate, eliminates fire risk, doesn't wear the films, and is built to stand the steady grind—The Edison Kinetoscope. Write to-day for Catalog 500, and copy of the Edison Kinetogram.

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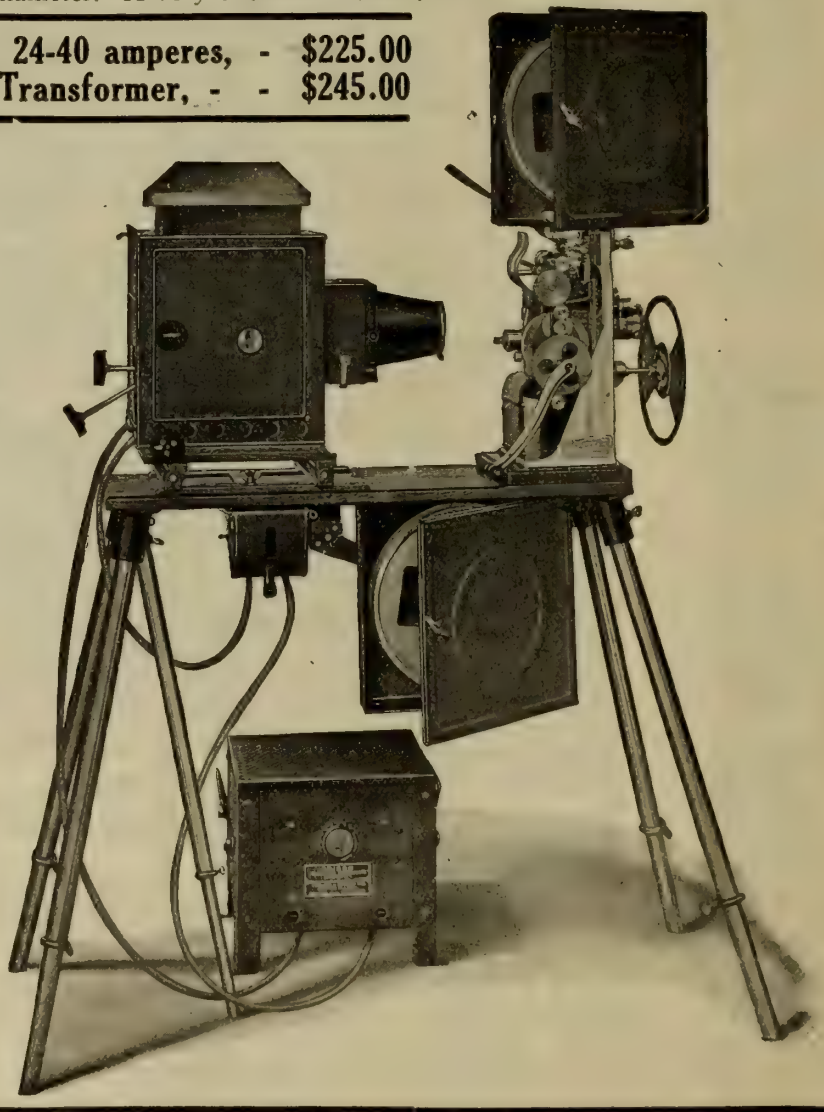
The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs four of which are 1¼ inches in diameter. A very substantial stand.

Price, with Rheostat, 110 volt, 24-40 amperes, - $225.00
Price, with 110 volt, 60 Cycle Transformer, - - $245.00

Current Edison Films

Aug. 3—"Ninth International Red Cross Conference, Washington, D. C., May 7th to 16th, 1912." 700 feet. Descriptive.
"Mary Had a Little Lamb," illustrating the famous poem. 300 feet. Comedy.
" 6—"In His Father's Steps," by Bannister Merwin. 1,000 feet. Dramatic.
" 7—"Marjorie's Diamond Ring." 1,000 feet. Comedy.
" 9—"The Librarian," by Bannister Merwin. 980 feet. Dramatic.
" 10—"The City of Washington, the Capital of the United States." 960 feet. Scenic.
" 13—"A Dangerous Lesson," by B. C. Franders. 1,000 feet. Dramatic.
" 14—"Holding the Fort," by Bannister Merwin. 1,000 feet. Comedy.
" 16—"The Harbinger of Peace," by Robert Brower. 1,000 feet. Dramatic.
" 17—"Spring Log Driving, Maine." 1,000 feet. Descriptive.
" 20—"The Street Beautiful," by Ashley Miller. Produced in co-operation with General Federation of Women's Clubs. 1,000 feet. Dramatic-Educational.
" 21—"Mr. Pickwick's Predicament," from "The Pickwick Papers," by Charles Dickens. 1,000 feet. Comedy.
" 23—"The Cub Reporter." 1,000 feet. Dramatic.
" 24—"The War on the Mosquito." (Taken in New Jersey.) 1,000 feet. Educational.
" 27—"Alone in New York," being the second story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 28—"Helping John," by Bannister Merwin. 1,000. Comedy-Drama.
" 30—"The Boy and the Girl." 1,000 feet. Dramatic.
" 31—"Simla," one of the hill towns of India, Summer Capital of the Empire. 1,000 [illegible] Scenic.



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August 5th

An Unexpected Fortune

A comedy-drama depicting the experiences of three busted but determined American soldiers of fortune who, through perseverance, won out. Well acted and filled with amusing incidents.

About 1000 Feet

August 6th

The Man from Dragon Land

The dramatic story of a Chinese Cooley who proved himself a hero. Thrilling in plot and abounding in the atmosphere of the real West.

About 1000 Feet

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Meet us at the National Exhibitors' League Convention in Chicago, August 13th to 16th.

TRADE MARK

August 8th

The Girl at the Cupola

The story of an iron foundry strike in which the girl at the cupola becomes the heroine of the hour. *A great single-reel feature full of thrills and excitement.* About 1,000 ft.

August 9th

THE BOOB

The story of a country boy who became enamored with the leading woman of a stranded theatrical troupe. Filled with laughs and pathos—and teaching a strong moral.

About 1,000 ft.

Selig Polyscope Co. TRADE S MARK *Chicago U.S.A.*

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

KALEM

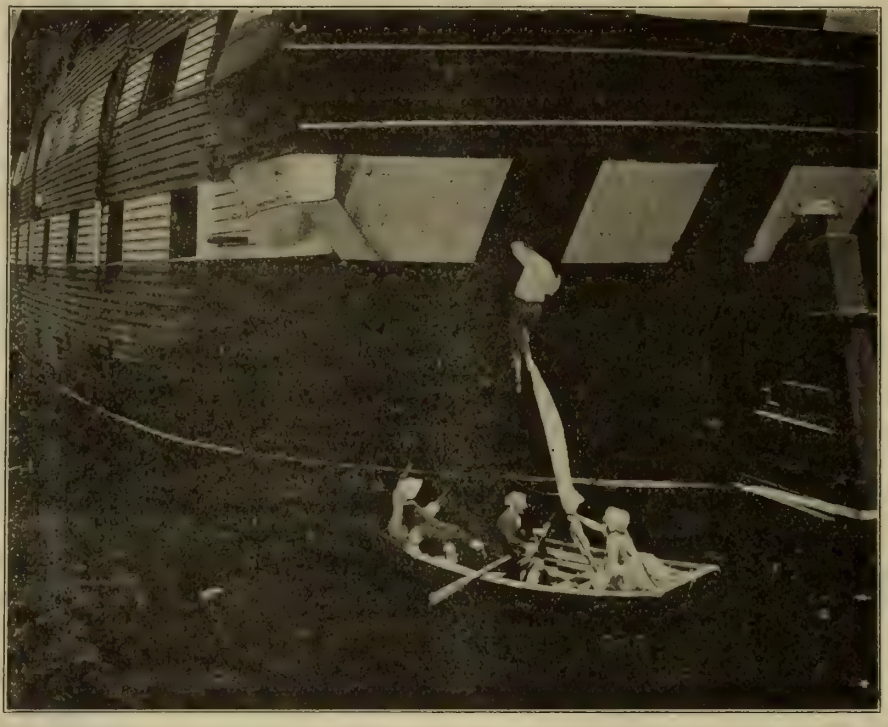
The Little Keeper of the Light

Released Monday, August 12th

New England's rugged seacoast and a picturesque old lighthouse are the backgrounds for this dramatic novelty.

Kentucky Girl

A Romantic Race-track Story—Full of Thrills
Released Wednesday, August 14th



The Prison Ship

A gripping drama of the American Revolution.

Released
Friday, August 16th

Strikingly realistic and abounding with the spirit of patriotism. See the daring escape from the prison ship and the battle at daybreak!

Special one and three-sheet, four-color lithographs for this superb feature.

4 Kalems Every Week 4

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Facts and Comments

IT is a wholesome sign of present conditions in the film world that there is but little litigation for any purpose and that this little litigation excites but feeble interest. The recent decision of Judge Hand in the United States District Court of the Southern District of New York in the case of the Greater New York Film Rental Company against the Biograph Company and General Film Company has scarcely caused a ripple in film circles when a couple of years ago it would have shaken the industry from centre to circumference. The decision of the learned judge is technical in the extreme and appears to be a barren victory for the complainants. The relief granted is only temporary and conditional. The Court broadly hints that the final hearing in the matter will at most give to the complainants a part of what they are contending for. The remedy sought against the General Film Company is denied absolutely and only the Biograph Company is held to a conditional restoration of the old order which existed before the license of the complainants was revoked by the associated manufacturers.

The fact of the matter is, we all begin to realize, that quality and merit of the film rises superior to litigation and that the best weapon to win success in the production of films is quality rather than an appeal to the law. There is no counter move possible against quality and the only appeal there is lies from the good to the better film and from the better to the best. In other words there is no monopoly at the top, but on the contrary, there is always plenty of room for anybody who can excel the rest. There is much more danger from defective copyright laws than from monopolies.

* * *

IT has been observed by a British lecturer that educational films lose half of their proper value if the voice of a competent teacher is not called into service to explain them. This seems sound doctrine. No educational scheme can approach anything like perfection or effectiveness without the aid of the human voice. The educational film must be thoroughly understood by the man who is to lecture upon it. We believe that the really useful educational film of the future will be made with a view to aiding the needs of the lecturer. Even now, when lecturing on educational and other films is still in a state of crudity, exhibitors feel the necessity of having such films properly explained and we know of many instances where the exhibitor shows keen intelligence by getting the local teacher or minister to do the lecturing. A lecture should be an indispensable part of every Sunday program.

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The need of the human voice as an effective aid to the motion picture entertainment has been emphasized in the columns of the MOVING PICTURE WORLD, these many years, but the progress along these lines is still painfully slow. It is surely not a lack of appreciation on the part of the public. Wherever we have heard a competent lecturer, whether in the small or the large theater, whether East, West, North or South, the one remarkable thing has always been the keen attention of the audience, marked by silence and eagerness to hear. In a measure every motion picture theater is a university of the people. The idea that all grown people who have finished going to school do not want to learn anything further and resent any attempt to broaden their minds and add to their stock of knowledge is found among fossilized theatrical people of the Barnum type, with whom the words "showman" and "fakir" were almost convertible terms. The modern type of exhibitor is vastly and conscientiously superior to the mere "showman" of the olden days. He realizes that modern humanity thirsts for new experience, for a widening of ideas, for instruction in all these things which make life interesting and worth living. No human mind stops working and thinking after school days are over. On the contrary our real education only begins when we get older and come in contact with the mysteries as well as the realities of life.

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Those manufacturers have been the most successful who have made their films with this idea in their minds. The most successful exhibitors have been those who have fallen in with the ideas of manufacturers and made the utmost of these filmed ideas. No aid that human ingenuity has yet devised is more helpful to the exhibitor in making the most of these ideas than the proper lecture.

* * *

IT IS rare nowadays to find an intelligent human being who denies the merit and constant improvement of the American motion picture and its demonstrated superiority to the average European product. A puny magazine, printed in the South, says in a recent issue that "the productions of our American firms, with an occasional rare exception, never rise above the level of dime novel or Laura Jean Libby or Blaney melodrama." Do not, benighted editors, let the Blaneys or Laura Jean Libbys hear about this or they will tell you with just indignation, that the American cinematograph has killed the taste for the cheap melodrama beyond the possibility of resurrection, and is killing the taste for the Laura Jean Libby variety of literature. There is nothing the matter with this editor except that he is at least five years behind the times and that the barnacles on his mental vision need to be scraped off with a shovel.

* * *

TO popularize the Sunday exhibition and demonstrate the usefulness of the motion picture on every day of the week it might be well to give an occasional Sunday exhibition at either reduced prices of admission or to place the theater at the disposal of some literary or religious society for the giving of a special Sunday program. As a means of overcoming prejudice, which is not always malicious or obstinate, such a course would seem to have much to recommend it to exhibitors. Narrow-mindedness cannot long endure when it is met by broad-mindedness. As a rule, the man who has made a success of the exhibiting business is genuinely broad-minded.

What Is "Dramatic"?

By Louis Reeves Harrison.

I NOTICE an ingrowing tendency to use this overworked word for anything that is startling or excites intense emotion—it is, in fact, becoming a lofty synonym for "sensational"—because the general idea of its significance is so vague that not one in a thousand can accurately define it. What does it mean? Ask yourself before reading further and attempt to formulate a definition! "Pertaining to the drama" is the cowardly way the Standard Dictionary sneaks out of the struggle. The Century Dictionary meets the issue with greater courage in "Characterized by the force and animation in action or expression appropriate to the drama," but this is shifting responsibility to the noun.

What is a "drama"? The Standard says it is a composition intended to be acted on the stage. The Century cleanly defines it as a story put into action. Yet, for all this, we apply the adjective to a great deal not intended for the stage that actually occurs in the course of daily events. There is a broad and comprehensive meaning in the word which most of us understand without being able to lay hold of an equally broad and comprehensive definition. It takes in what is comic and tragic at one and the same time, whereas compositions intended for action on the stage often drift towards the presentation of humdrum life utterly devoid of exciting episodes.

"Drama," according to Brunetiere, "is a representation of the will of man in conflict with the mysterious powers or natural forces which limit and belittle us; it is one of us thrown living upon the stage, there to struggle against fatality, against social law, if need be, against the ambitions, the interests, the prejudices, the folly, the malevolence of those who surround him." At least, Ferdinand Brunetiere gives us something to think about.

After hearing from three such distinguished authorities as to the true significance of what is "dramatic," let us go back to the Great Bard as an unfailing source of suggestion and try to comprehend the creative spirit which enabled him to animate dead images and their stories, not simply because his plays have survived the intervening centuries, but because they seem to ripen and acquire finer flavor as the years roll on. Shakespeare could not have gathered his people and incidents from any limited circle of society—he must have drawn them from humanity as we are just beginning to understand it. I go to him in humility for the sake of all concerned in photoplay production because, while he disregarded many of the prescribed laws of the drama, he still remains the greatest exponent of what is truly "dramatic."

In justice to the silent drama we will disregard the *utterances* of Shakespeare and consider only what is visual in his plays or made apparent by what can be seen from in front. Is their enduring success the result of plot or of characterization? The answer may lie in his titles. Are we more deeply impressed by "Hamlet," "Macbeth," "Othello," "Romeo and Juliet," or by "Love's Labor Lost," "All's Well That Ends Well," "Midsummer Night's Dream" and "Much Ado About Nothing"? While this comparison may not prove anything, it should set us to thinking, and a close examination of the master's finest works may reveal that *plot and action simply give opportunity for the development of character.* Where they intensify it the play is strong, and where they but superficially portray it our interest falls away.

I do not advocate abandoning the grand harmony of all elements in the picture play, but I think a few authors and many directors are laboring under a theatrical illusion about the drama, an illusion from which I have had opportunity to escape in both a creative and a critical experience. Many honestly believe in the pre-eminence of action and plot, with characterization a poor second if it appears at all, and that is the principal cause of failure on the part of those in front to feel a deep interest in what is going on. Intensified character, such as that of "Shylock" is the *source* of action. With our growth of intelligence we have become cognizant of the *universality* of the human mind—"human nature is much the same the world over"—and what reaches down into our deepest natures to lay hold of our emotions is an intensification of what we recognize within ourselves.

Is not our individuality more important than our conduct?

Shakespeare's mastery of character and motives is what has attracted the best actors and the best audiences and transformed ascetics into enthusiasts. His character portrayals stand forth with cameo distinctness for people of all times to study whether they be ideals or true pictures drawn from nature, and his genius was manifested in the infinite variety of his conceptions. It seems as though he was as broad-sweeping and inexhaustible as Nature herself.

All photoplaywrights are not so fortunately situated as to be able to go before the directors and personally intensify the characterization of their little dramas—perhaps the limitations of a thousand-foot reel do not permit of elaboration in this respect,—but a few descriptive sentences in a scenario may serve to indicate the dominant traits in a central figure, and directors should give the author's intention thus expressed serious consideration. Why are producers turning to established works of fiction so eagerly—I am only referring to those who are willing to pay for good original plays— unless it is because the leading roles are already in evidence, drawn with care by skilled authors?

Is it not true that an artistic blending of the general in stale and unprofitable when the actors become automatons and move through their parts like wooden marionettes?

Is it not true that an artistic blending og the general in action and the *particular in characterization* must be shown to arouse the emotions and passions of the audience?

Is it not true that what is called "dramatic," what Brunetiere names as the "will of man in conflict with mysterious powers of nature," is MAN as we know him, or WOMAN as we know her, in eternal conflict with the influence of circumstances?

Is not the drama simply a presentation of human nature in its endless struggle with the forces of environment?

I leave it to you, What *is* "dramatic"?

HICKEY GOES TO LONDON.

W. H. Hickey sailed on Saturday, July 20, for London, where he will represent the Kinemacolor companies of America and Canada for all foreign countries. His London address will be 8 Wardour Street, London, W. Mr. Hickey has been with the Kinemacolor Company of America for some time representing its interests in both the United States and Canada. He is one of the first men to engage in the exhibition of pictures, his initial venture dating back to the days of the "black tops." Later he operated a chain of picture theaters in Vermont. He is a fine fellow to "meet up" with and will be a valuable addition to the American contingent in London.

Motion Picture Exhibitors' League
OF AMERICA

EXHIBITORS ORGANIZE AT ALBANY.

PRESIDENT SAMUEL H. TRIGGER, of the New York State Branch of the Motion Picture Exhibitors' League of America, reports a very successful meeting of exhibitors at Albany, N. Y., on Friday, July 19th. Forty exhibitors were present at the meeting held at the New Kenmore Hotel, Albany, and Local No. 2 was duly organized. President Trigger, accompanied by National Vice-President, Sidney Asher, reached Albany Thursday evening and made a whirlwind tour of the picture houses in that city, Troy and Watervleit before the time of closing that night. At eleven o'clock Friday morning representatives from all these cities, including Schenectady, Saugerties and Cohoes were present. Mr. Trigger called the meeting to order and spoke at some length on the advantages of organization. He was followed by Mr. Asher, who told the exhibitors present what had been accomplished in New York City by the exhibitors working together. There was an enthusiastic response to these appeals and every man present signed the charter list and a permanent organization was effected by the election of the following officers: President, Geo. F. Wright, Albany; 1st vice-president, E. O. Weinberg, Troy; 2nd vice-president, L. C. Smith, Schenectady; treasurer, J. C. Rosenthal, Troy; secretary, J. E. Weidman, Albany.

After election officers were installed and took hold of the work at once. The resolutions were adopted favoring more liberal Sunday laws and recommending that the penal code be amended, permitting the admission of unaccompanied minors to moving picture theaters during certain hours. Mr. T. A. Keppler, counsellor for the New York City Association, advised the members of the new local on some of the legal aspects of the picture business. Addresses were also made by a number of the newly-elected officers. The meeting adjourned to convene at an early date for the purpose of electing delegates to the Chicago convention and making other preparations to attend that meeting.

In reporting the success of this convention to the Moving Picture World, President Trigger commented upon the fine class of men who have allied themselves with the new organization, and was greatly pleased with the enthusiasm shown at the meeting. He said that he believed that the up-state exhibitors were even more anxious for organization than those in New York City, and was confident that within the next few months more than 90% will be enrolled as members of the New York State Association.

THE WISCONSIN CONVENTION.

PRESIDENT M. A. NEFF was seen at the La Salle Hotel on Sunday, July 21st, on his return from the Wisconsin convention, which was held in Milwaukee, in the Plankington Hotel, on Friday and Saturday, July 19th and 20th. Mr. Neff states that the meeting was very enthusiastic and representative of the entire State. Visitors from outside cities were not so numerous as they might have been, owing to the fact that everyone is looking forward to the national convention at Chicago.

Several questions were considered in the executive session, with recommendation that they be brought before the national convention at Chicago. No change was made in the roster of the officers of the Wisconsin League.

The following delegates and alternates were chosen to represent the State at the national convention: Roy Cummings, Madison, delegate, with Mrs. F. S. McNamara of Milwaukee as alternate; Leo Duff, Appleton, delegate, with W. E. Smith of Fon du Lac as alternate; Max Weisfeldt, Plymouth, delegate, with Jacob Moelke of Singhter as alternate.

Charles Philips, president of the Wisconsin League, was instructed to appoint an organizer for the State.

President Neff states that quite a number of new members were taken in at the Milwaukee meeting. In fact, the former number was almost doubled. Over fifty of the special printed signs, designed for fronts of theaters and showing membership in the league, were sold.

Following were some of the people at the convention: F. R. Trottman, Gem Theater, Milwaukee; Roy Cummings, Amuse Theater, Madison; M. Rice, Owl Theater, Milwaukee; M. Weisfeldt, Crystal Theater, Milwaukee; Jos. Schwartz, Pask Theater, Milwaukee; Ben Judell, Atlas Theater, Milwaukee; H. Klein, Liberty Theater, Milwaukee; C. W. Tiede, Bijou Theater, Racine; O. Spucher, Avenue Theater, Milwaukee; M. Kantak, Lincoln Theater, Milwaukee; Chas. Philips, Apollo Theater, Milwaukee; B. H. Fischer, Mozart Theater, Milwaukee; C. Boyd, Milwaukee; J. Radtke, Murray Theater, Milwaukee; Sam Freritz, Empire Theater, Milwaukee; Al Bartell, Eagle Theater, Milwaukee; Ed Nirvette, Opera House, Two Rivers; B. B. Copp, Sun Prairie; Tom Saxe, Saxe Amusement Company, Milwaukee; H. H. Colburn, Crystal Theater, Burlington; F. W. Loibl, Crystal Theater, Cadarburg; R. Johnsen, Butterfly Theater, Milwaukee; Neil Duffy, Elite Theater, Appleton; Jacob Moelke, Lyric Theater, Singhter, and Jos. Cochrane, Bell Theater, Milwaukee.

THE TOLEDO CONVENTION.

Business Transacted at the Executive Session, Wednesday, July 17th.

AT the executive session of the Toledo convention the following motions were carried:

All State conventions in future will be called by the president of each State league. He has power to call a convention at any time, once a year being preferable.

A resolution was passed to petition the legislature of Ohio to pass a law authorizing the Governor to appoint a board of censorship for all motion pictures shown in the State. F. A. Bott, of Cincinnati, introduced the resolution.

A motion to pass a vote of thanks to Will C. Bettis for his hospitality and for his enthusiastic efforts to make the Toledo convention a success was carried amid loud applause. In connection with this vote of thanks a collection was afterwards made to hire a band to play in front of Mr. Bettis' theater, the Colonial, on Wednesday evening.

Chas. Reark, from Sandusky, moved that all moving picture films made or copied from cheap and vicious literature, and all advertising placed on moving picture films relative to said literature be condemned. In this connection it may be noted that dime novels from which such pictures are taken are advertised on the films as being on sale at the box office of the theater.

It was moved by Ernst Schwartz, of Cleveland, and seconded by Clem Kerr, of Dayton, that the present officers of the National League be retained for the coming year. It was suggested that this motion be recommended to be brought before the national body at the Chicago convention.

The following questions will be considered at the national convention:

Only one local will be allowed in each city.

In cities over 500,000 population the city limits will form the boundary line. In cities under 500,000 and over 100,000 the county boundary (or counties boundaries) will form the limits. In cities under 100,000 the State officers will establish the line.

The following delegates at large, with their alternates, were appointed to represent Ohio at the national convention: Louise C. Schmitz, of Cleveland, delegate, with O. B. Weaver, of Dayton, as alternate; J. H. Broomhall, of Hamilton, delegate, with C. C. Haddox, of Kenton, as alternate; W. A. Pittis, of Conneaut, delegate, with Wm. Stansbury, of Marion, as alternate.

The following telegram was sent out during the convention to G. A. Robinson, president of the New Jersey League, by President Neff: "Ohio exhibitors send greetings. Our rapid growth and strength are being cemented together through organization, based upon justice and a square deal to all."

The following telegram was received by President Neff from Samuel H. Trigger, president of the New York State League: "Send best wishes of the New York exhibitors to the Ohio exhibitors and hope they are pushing a good thing along. Our power is being felt throughout the Union. Any of your members, including Hon. J. M. Cox, visiting New York City will be accorded a right royal welcome."

President Neff has already reserved 25 rooms at the La Salle Hotel for Local Branch No. 2, of Cincinnati.

NEW YORK EXHIBITORS PREPARING FOR ANNUAL BALL.

The Motion Picture Exhibitors' Association of Greater New York has appointed a committee, consisting of A. Coleman, chairman; H. W. Rosenthal, secretary, and G. W. Anson, treasurer, to arrange for the annual ball of the association to be held November 14, 1912, at Palm Garden. It will be remembered that the first annual ball of the New York association was one of the greatest successes ever scored by New York exhibitors, and it is the desire of the committee to make the coming event greater than the first. It is announced that Maurice Costello, of the Vitagraph Company, and Alice Joyce, of the Kalem Company, have accepted invitations to lead the grand march. It is expected that other notable photoplay stars will be in attendance.

CINCINNATI TO MAKE SHOWING AT CHICAGO.

At a recent meeting of the Cincinnati Exhibitors' League, held at Sinton Hotel, great preparations were made for attending the National Convention at Chicago. League badges and pennants, sufficient for all members of the local, were ordered and a brass band will accompany the delegation, which will go by special train. Many other exhibitors from various points in Ohio and Kentucky will join the Cincinnati contingent, which expects to make some noise at Chicago.

CINCINNATI ORDINANCE NOT EFFECTIVE.

Judge Dickson, of Cincinnati, recently declared to be ineffective the ordinance adopted by the city of Norwood, providing a minimum charge of $5.00 a day for a picture show license in that city. It was shown at the hearing in a case against the Norwood Amusement Company that varying amounts were charged for picture houses, some as low as $10.00 per month. The court held that $5.00 per day was unreasonable and a dead letter since it has been ignored in times past by the Norwood authorities.

EXHIBITORS FIGHT DECISION.

Recently Judge Orlady, sitting at the Superior Court, Philadelphia, Pa., handed down a decision that would make all moving picture theaters of Philadelphia, running acts of any kind, subject to the same taxation as vaudeville houses. Mr. J. Louis Breitinger, counsel for the Pennsylvania League of the Motion Picture Exhibitors, has appealed the case to the Supreme Court, which will be expected to specify just when an act is vaudeville and when it is not, and why. If Judge Orlady's decision is upheld, the five and ten cent moving picture houses will be obliged to dispense with the curtain and rent extra reels of film.

MORE SELIG MISSION PICTURES.

Director Colin Campbell, of the Selig Studio in Los Angeles, returned July 6th from the fastnesses of the San Bernardino mountains, where he has had a company encamped. A series of beautiful forest pictures was made in the idyllic surroundings of Bear Valley. He left again immediately for a sojourn in the quaint old mission village of San Juan Capistrano, where he will direct the production of several costume plays against the background of the famed Capistrano mission, one of the noblest architectural landmarks to be found in America. The Selig Polyscope Company holds the exclusive moving picture rights to this and the other principal California missions.

BROMHEAD VISITS NEW YORK.

Mr. A. C. Bromhead, of London, who is in charge of the London offices and exchanges of the Gaumont Company, arrived in New York on July 24. Mr. Bromhead will spend some time in America looking over the interests of the Gaumont Company. He is one of the oldest men on the Gaumont staff and is dean of the picture contingent in London.

AN EDISON BASEBALL TEAM OF OTHER DAYS.

The present season has bred a number of ball teams among the various picture studios and exchanges, and these amateurs of the diamond are having lots of fun with themselves. Here is a baseball team of other days to which several veteran picturemen will revert with some amusement. It flourished in the season of 1905. Reading from left to right: (standing) Theodore Wharton, with Essanay; George Larkin, Eclair; William Sorelle, Rex; Mr. Hanley, with Al Woods; Dick Neal, Edison; Mr. Burby, Robert Mantell; Octavo Luzon, Powers; C. Lang Cobb, representative for Reliance (who owns the original photograph); Tefft Johnson, Vitagraph; "Walley," just the umpire; (sitting) Mr. Hanlon, of the Hanlon Family; Young Sorelle, mascot; Mr. Harrison and Mr. Wurby, of the Edison office force; Tom Fortune, Vitagraph.

CHICAGO LETTER.

By Jas. S. McQuade.

FRANK L. HOUGH, JR., representing the kinetoscope department of Edison, Inc., arrived in the city Friday evening, July 10th, accompanied by Mrs. Hough. Mr. Hough, since April, has visited San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Minneapolis and Milwaukee. He states that he did not cover these points for a period of over two years, and that the improvement and higher standard of moving picture theaters have progressed very conspicuously.

The business in San Francisco and Los Angeles is in a very healthy condition, Mr. Hough states. Things were a little dull in Salt Lake City, owing to the hot spell prevailing. Denver business was very satisfactory. He emphasizes the fact that Omaha shows great improvement in the type of theaters and in the management much more so than in other cities visited during his present tour. In Minneapolis Mr. Hough was impressed by the hearty and enthusiastic welcome given to S. L. Rothaphel on his return to take charge of the Lyric in that city. Business conditions were very satisfactory in Minneapolis and most of the houses will keep open during the summer. In the smaller towns and surrounding territory houses have been closed during the hot season owing to the business of the farmers and the population of rural communities.

Mr. Hough considers the Alhambra in Milwaukee the finest moving picture theater in the country, both for the magnificence of the structure and for the high standard of the presentations of moving pictures given there. All the Saxe houses in Milwaukee are doing capacity business. Mr. Hough was astonished to find that a long line of patrons was waiting in front of the Alhambra to gain admittance on the evening that he called, notwithstanding the fact that it seats 2,600 people at 10 cents admission. The heat on the street was unusually oppressive on the evening mentioned, but it evidently had no effect on the desire of patrons to view the program given. The house was cool and comfortable and the managers had the ushers distribute fans to the lady patrons.

Mr. Hough states that the Market Street Theater and the Portola Theater in San Francisco are handsome, up-to-date structures. These houses have been built since his former visit to the California Metropolis. Ten cents admission is charged at both these houses, which are capacious, with beautiful interiors.

The Techau's tavern, on Powell and Market Streets, one of the fashionable cafes of the city, uses a high class picture program during the afternoons for the benefit of lady patrons. Mr. Hough informs me that San Francisco has a strong and well organized moving picture operators' union, one of the best, if not the best in the country. This union is well conducted and for the best interests of moving picture exhibitors. The supervision of the operators by the officials of the union is so strict that a competent man goes around constantly to view the presentations and makes reports to the officials as to their good points and bad ones. If an operator has a poor light on his picture, he is reported, and if the offense is repeated a second time he is fined. The members of the operators' union of San Francisco are of the best type, everyone of them being a high class man. The examinations are extremely strict and it is impossible for an inefficient man to get his license. Another good feature of this union is that there is hearty co-operation among its members. If an operator, for example, finds that his machine is out of order and he is unable to find the cause, he takes the machine to a large demonstrating room at the union headquarters, where an expert demonstrator shows him the trouble and how to remedy it.

In Denver the owner of the Isis Theater, Sam Baxter, is laying the foundations of a new house for moving pictures that will cost over $100,000. Mr. Baxter has fixed December 1st as the date of opening.

Mr. Hough states that his machine business has been exceptionally good during his trip, more especially so in cities called upon after leaving the Pacific Coast.

Mr. and Mrs. Hough will go direct to the Edison factory in Orange, N. J., from this point.

The Second National Convention.

Information gained from many sections of the country indicates that all expectations regarding the number of visitors at the second national convention here will be more than realized. In conversation with Mr. Hough, Jr., who has traveled from the coast within the last two months, he stated that in every city visited exhibitors were looking forward to the event with considerable interest. At the present, it seems to be a fair guess that there will be between 5,000 and 6,000 visitors here, including the wives and women relatives of exhibitors.

Chicago Convention Program.

Mr. Frank, chairman of the publicity committee of the national convention, gave me the following items regarding the four days' program:

The first session will be called about 2 p. m. on Tuesday, August 13th. This will be an open session and will be devoted to the selection of committees and other work. On the evening of August 13th, the visitors will be entertained at the Essanay plant.

On Wednesday, August 14th, the morning will be devoted to an executive session. In the afternoon the Selig plant will be visited. In the evening licensed films will be presented at Orchestra Hall, on Michigan Avenue.

On Thursday, August 15th, the forenoon will be devoted to an executive session. On the afternoon of that day the visitors will be entertained at the plant of the American Film Manufacturing Company. In the evening independent films will be presented at Orchestra Hall.

Friday, August 16th will be devoted entirely to executive work and to the election of national officers. On the evening of that day a grand banquet will be given at the La Salle Hotel.

Mr. Frank advised me that the space on the 18th floor of the La Salle Hotel has nearly all been let for exhibition purposes. All manufacturers, supply houses and agents who have not yet secured space are advised to hurry up, as the time is now short.

Scenes from Cines Feature Picture, "The Inventor's Secret"—Released July 30 by Geo. Kleine.

Ordinance Against Second and Third Floor Picture Houses.

On Monday evening, July 22nd, the city council passed the following ordinance prohibiting theaters above the first floor, except in fireproof buildings, thus abolishing the second-floor and third-floor theaters: "That it shall be and it is hereby declared to be a nuisance to conduct a public theater in a room located on any floor above the first floor level of a building of other than fireproof construction or a building which does not comply with the ordinances of the city of Chicago with reference to fireproof construction in force at the time such building was built, and that all such public theaters now being conducted in rooms on any floor above the first floor level of a building of other than fireproof construction, or a building which does not comply with the ordinances of the city of Chicago with reference to fireproof construction in force at the time such building are built, with a seating capacity of more than three hundred, shall be and they are hereby declared to be nuisances; and it shall be unlawful to continue to use such rooms for public theatrical purposes whether the same are equipped with a stage and scenery or are used for moving picture shows only."

Manager Sittner, of the Sittner Theater, one of the theaters under the ban, got out an injunction against the city prohibiting the municipality from interfering with his business. Under that injunction the upstairs theaters have been running as formerly. The ordinance just quoted will close the nine theaters pronounced unsafe.

Essanay's Leading Lady Saves Life of Youth.

Miss Martha Russell, leading lady of the Essanay Company, now operating in the Wisconsin Dells, recently saved the life of the youngest son of W. M. Clark, a Chicago broker. The little fellow finding a canoe beached, climbed in and was soon drifting in mid-stream. Becoming frightened he capsized the canoe.

The boy's screams attracted a score of bathers nearby. Miss Russell, being an expert swimmer, instantly swam for the struggling boy and seized him just as he was disappearing for the last time. Miss Russell brought him safely to the shore, where his father thanked her with tears of gratitude. The popular actress was warmly congratulated by the people on the beach. Miss Russell is featured in all the productions the Essanay players have so far completed in the picturesque Dells.

Chicago Film Brevities.

J. L. McClinton, the pioneer moving picture exhibitor of Iowa, is building a new theater in Cedar Falls. He states that it will be one of the finest and best equipped in the State of Iowa and that it will be opened about September 1st.

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A. P. Moismann, of Highland, Ill., is constructing a new picture theater in that city. It will be called the New Columbia.

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Frank Miley, manager of the Daylight Theater, Saskatoon, Saskatchewan, was a visitor at the Chicago offices of the Moving Picture World last week. Mr. Miley is using licensed service and charges 15 cents admission for his pictures. There are five moving picture theaters in Saskatoon and all of them are doing fine business.

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On Thursday, July 18th, about 100 members of the School of Civics, of this city, headed by Dr. Drake, of the local health department, viewed a number of educational films at George Kleine's exhibition room, at 166 N. State Street. The following films were shown: "The Acrobatic Fly," "The Fly Pest" (both Urban-Eclipse), "The Man Who Learned" (Edison), and "Summer Babies" (Essanay). Mr. Day, manager of the Essanay city office, was present and was on the entertainment committee.

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William H. Lawrence, of America's Feature Film Company, was married last Wednesday to Miss Mabel Bower, of Kilbourn, Wis.

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The Kinemacolor pictures have moved from the Olympic to the Chicago Opera House, where they are still showing to good business.

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Morton H. Powers, representing the Lumiere Jugla Company, in Chicago, has moved his office from 710 First National Bank Building to Suite 946 of the same building. Increased business called for the change.

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Messrs. Louis B. Goulden and Frederick Fischman, former owners of the Northern Feature Film Exchange and who recently sold their interest to S. Decker of this city, have organized a new company under the title of The Federal Feature Film Supply Company. Their offices are on the fourth floor of the Hartford Building. They deal exclusively in imported feature films.

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Mr. Van Ronkel, of the American Song Slide & Poster Company, remarked recently that exhibitors are demanding the highest grade of songs and slides at the present time. Many who have discontinued song slide service have begun again and, usually, the demand is for the best that can be furnished.

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America's Feature Film Company has opened a Western office in the Security Building, Cedar Rapids, Iowa. The office will be managed by F. W. Young, who owns one-half interest in the State rights of "Convict Life in the Ohio Penitentiary" for Minnesota, North and South Dakota, Iowa, Kansas, Nebraska and Missouri.

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Tom Quill, manager of the World's Best Film Company, is now selling State rights for "The Death Ship" or "The Wreck of the Aurora." He states that he is disposing of the rights rapidly. This fine film subject has already been reviewed in the World. It was produced in Germany and is marked by excellent technique.

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Mr. and Mrs. William Sievers, accompanied by Mr. and Mrs. Herman, of St. Louis, arrived in the city Tuesday morning, July 23rd. They paid a visit to the Selig Polyscope Company's plant the same day and returned to St. Louis on Wednesday. Mr. Sievers is manager and one of the owners of the Grand Central Theater, St. Louis.

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The Selig Polyscope Company is duplicating their present factory. The new building is a costly structure and will be finished about the middle of October. In case of fire in the present factory, work can be carried on immediately in the new one without losing a moment's time. All the latest and most up-to-date machinery and appliances will be installed in the new structure.

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The American Film Manufacturing Company is now at work on a two-story building, adjacent to the main office. The carpenter's room, property room and the costume department will be in the new building. A garage will also be included on the ground floor space.

PHOTOGRAPHS OF GAUMONT PLAYERS.

Two styles of photographs of the Gaumont stock company, one in sepia and one in black and white have been prepared by the Gaumont Company for the exhibitor's lobby. There are half a dozen different pictures which comprise a complete gallery consisting of Suzanne Grandais, Yvette Andreyor, Rene Carl, Mr. Navarre, Bebe, and Mr. Manson.

These are the principal actresses and actors that have performed for this eminent French concern. They are selling a complete gallery for the nominal sum of 50 cents, a price which the exhibitors will recognize as extremely reasonable. There is no reason why the lobby of every independent theater should not contain a complete set of the Gaumont stock company.

ESSANAY BEAUTIFIES CHICAGO STUDIO GROUNDS.

The Essanay Company has just erected a beautiful new art garden wall, of Craftsman architecture, about their spacious grounds at the Chicago studio. The wall is constructed of Dutch "clinker" brick columns mounted with jardiniere hoods containing richly colored flowers that add a variegated atmosphere extremely delightful to passers-by. Entrance to the grounds is made through a pergola gateway, roofed with a Craftsman dome that is entirely unique in design and architecture. Numbers of pedestrians can be seen almost every day stopping to admire the beautiful wall and its fine workmanship and Mr. George K. Spoor, president of the Essanay Company, has received scores of letters from enthusiastic Argyle street residents congratulating and thanking him for erecting such a splendid ornament for the further beautification of the street and the community.

HOPKINSVILLE, KY.

Another handsome and costly moving picture house is to be opened in Hopkinsville, Ky., early in the Fall. Work has already begun on the building, which will be erected by W. T. Cooper. It will be devoted entirely to moving pictures and will be leased to the Rex Amusement Company.

"Rip Van Winkle" (Vitagraph)

Reviewed by Louis Reeves Harrison.

HERE is another play of exquisite finish like that shown in "Beau Brummel," and I do not look for any better picturing of the best story Washington Irving ever wrote, the one immortalized by Joe Jefferson, than will be seen in the Vitagraph production. The interiors and studio exteriors are a source of perpetual delight, and the only fault to be found with those taken outdoors is that we are given no view of the Catskill Mountains. The storm effects, both inside and outside, are very effective. Small details in the settings are selected with infinite care and are not at all obtrusive.

After all, characterization is the whole thing in this as in nearly all successful adaptations. One reason why directors like to put on these plays is that they have stood the test of time, but a more powerful reason lies deeper in the fact that characterization has been established so long and so well that there are no doubts as to what it should be.

I have just taken occasion to lay stress on this important element in an editorial of this issue, entitled, "What is 'Dramatic'?" because a lot of time and words have been wasted by theatrical men in discussing the prime importance of action. Dramatic critics now agree that many well-constructed plays have failed to interest the public from a lack of flesh and blood in the important roles. One of the most eminent says, "The difference between a live play and a dead one is that in the former the characters control the plot, while in the latter the plot controls the characters."

Every story of strong interest to the people has at least one leading character—we instinctively search among those presented for a central figure of sympathetic interest around whose personality the incidents and situations are grouped, but I do not mean by this that characterization is the whole value in measuring up a photodrama. To my way of thinking it is a pre-eminent requisite.

Mr. Robert McWade, in the title role, and Miss Rose E. Tapley, in that of Rip Van Winkle's wife, are two admirably chosen types. Mr. McWade has some physical resemblance to Joe Jefferson and follows the great actor's delineation so carefully that we seem to see the old-time portrayal of that happy character as it was presented to us long years ago. Left to himself Rip would have whistled and danced and drank his life away in serene contentment with no other adherents than the dog who loved him and the children loved by him. The sweet simplicity of the character loses nothing in McWade's portrayal.

The work of Miss Tapley as Rip's wife was even more interesting to me. Dame Van Winkle has been too often shown as a termagant. Here she is given greater humanity and she arouses a sympathetic interest which is not easily attached to the leading role.

The full cast is as follows:

Rip Van Winkle.....Mr. Robert McWade
His wife, Lena.....Miss Rose E. Tapley
Steenie, as a child.....Helen Costello
As a young lady.....Miss Dorothy Kelly
Petie, as a boy.....Forrest Macomber
As a young man.....Mr. Charles Martin

The action opens in front of a small inn, on whose sign is the rubicund portrait of His Majesty George the Third. A few villagers are smoking and drinking in the open air when Rip appears carrying the child upon his shoulders with a train of little ones and merrymakers in his wake. All his weaknesses and kindly traits are gradually set forth as the story progresses, the greatest fault in his composition being one which few of us have difficulty in recognizing, that of an insuperable aversion to hard work.

It is made plain to us that he is one of those good fellows who can be found in the taverns of to-day with one elbow on the counter and one foot on the rail beneath it, telling a funny story or gravely discussing the political situation. That the type is easily recognized possibly constitutes its chief charm.

We are next given a view of Rip in his domestic relations, where his good wife provides a comfortable home by her own efforts and is very naturally vexed over the worthlessness of her spouse. In this production, however, possibly as a result of the director's sympathetic nature, she exhibits a secret tenderness for the idler that gives the old story a new interest. It is this delicate touch which injects an element of pathos at unexpected moments. According to convention she has a bad temper and does not spare her dissipated husband either tongue-lashings or

The Awakening of Rip Van Winkle—From the Vitagraph Subject "Rip Van Winkle."

Rip Hears the Call of Hudson's Men.

The Return of Rip.

SCENES FROM THE VITAGRAPH FEATURE, "RIP VAN WINKLE."

beatings; but she is here shown to have her soft moments, and these lend strongly to interest in the outcome of the play. In some respects her characterization is even finer than that of the leading actor.

In the film shown me, possibly not a finished one, there was no preparation for the thunderstorm which suddenly rises, no lapsed period between outdoor festivities and the first intimation given us within Rip's house that a storm has risen. From that time on the effects are very interesting.

We all know the story. Rip gets drunk; is driven from home; makes his way up into the Catskill Mountains, and there meets a dwarfed creature with a long, white beard, who carries a keg of liquor. Rip takes on this load in addition to the one he has inside and staggers up the mountains to where the spirits of Hendrik Hudson and his crew are playing the game of ninepins, thunder in the mountains being caused by the balls they roll. Rip drinks of the liquor they offer him until completely overcome and sinks into his sleep of twenty years. This ends the first part.

I must congratulate the director upon the opening of Part Second. In a departure from the conventional awakening there is no sign of Rip Van Winkle on the scene. The ghost of Hendrik

Scene from "Rip Van Winkle" (Vitagraph).

Hudson appears and performs an incantation. As this spirit vanishes there is a slight movement in the fallen branches and leaves where he stood—it was quite natural that Rip should be well covered with such a deposit after lying in one place for twenty years—and a hoary-headed old man rises where the middle-aged one went to sleep a score of years before. He has been so well imbedded in the subsoil gradually forming that some of the creeping vines have taken root in his rags and are actually growing out of him.

From this time on the acting of the leading character is beyond criticism. One may well doubt if Mr. Jefferson could have done better. Rip has been sleeping these twenty years in a good deal the same sort of a life as others follow who are so primitive that they do not recognize any debt to the world. He is just about where he would have been if he had followed his natural career in the village below, simply an old man who has barely existed during the ripest years of his life. Rip is a prototype, or rather an archtype on whom the average politician is patterned. He is of very little value to the community which supports him.

The old and trembling man finds his way down the mountain side with no realization of the lapse of time and only a vague idea that his mountain bed has not agreed with him. As he approaches the village he fails to recognize any of the people with whom he was once well acquainted; he seems to typify a non-progressive element in our social organization. He is utterly unable to grasp the important fact that what is now in existence is only in the way of what is to come and replace it. He is very much like some of the poor plays thrown on the screen by those who have reached their limitations.

New houses have sprung into existence, strange names appear on the doors and strange faces at the windows. He cannot understand that he is a back number, but lays it on the last drink he took. He goes to his own home only to find it in a stage of decay, but Destiny is kind and directs his steps to where his progressive wife has grown prosperous and to where the children he carried on his shoulders have grown to the age where they hear Love's first sweet message.

During his absence there has been a war which has turned the world upside down; this country has thrown off the yoke of Old England; he was a subject of George the Third when he departed and finds himself a free citizen of the United States on his return. The affairs of states and empires were, however, of minor consequence to poor old Rip—the one despotism that he feared was the one that may eventually make us all shudder—that of petticoat government.

The end of this old story as told by the Vitagraph Company is in an atmosphere of sunshine, for the children who were inseparable companions in days gone by are about to be married, and the old man is received with tenderness and consideration due one in his pitiful and helpless plight. The final scene is charming with a humanizing touch of pathos for which credit must be distributed.

It is with pleasure that I compliment Charles Kent, the director, and those associated with him in this production for going beyond the presentment of human nature as it is generally recognized into the exploration of character as it typifies something within the range of our knowledge. There is a greater art than being strictly true to nature, and this is the art we must try to acquire in creating picture plays. We must not only get into the unplumbed depths of the human mind and heart, but make a synthesis of what we discover, as I tried to do in a photodrama where he played so ably up to Miss Turner in the leading role. In this silent art we must learn to make the mental workings of important characters clear to ourselves and to our audiences. The people must think and feel with us if we would have them enter into sympathetic appreciation of the stories we tell on the screen.

BUYS $10,000 PIPE ORGAN.

Mr. W. D. Nevills, proprietor of the Washington Theater, of Dallas, Texas, has just installed in that house a $10,000 pipe organ. This is the only pipe organ in Dallas with chimes. It is to be built in two parts, a part on each side of the stage and the keyboard will be located on the main floor near the orchestra pit. Mr. Nevills is also the owner of three other large theaters.

BUYS PARTNER'S INTEREST.

Mr. H. C. Knox is now sole proprietor of the Colonial Theater, Bloomfield, Indiana, he having purchased Mr. G. A. Hain's interest. Mr. Hains was formerly the treasurer of the company. Mr. Knox will renovate the Colonial a little.

"Queen Elizabeth"

Reviewed by W. Stephen Bush.

HISTORICAL accuracy, swift and clear action, a sustained splendor of settings and the supreme art of Sarah Bernhardt combine to make this play stand out as a rare and most creditable achievement. It has always seemed strange to me that one of the most commanding and fascinating characters in English history, Queen Elizabeth, has received so little attention at the hands of the dramatists of her own country. Historians have explored every nook and corner of the Elizabethan period and have delineated the character of the queen with indefatigable zeal; painters anl sculptors have only been a little less enthusiastic, but the English stage has not kept pace with the historian, the painter or the sculptor.

It would be too much to say that this play fills the gap. It deals with but a minor episode in the life of the famous queen, but it does so in an impressive, masterful manner; the whole performance is marked by dignity and an unmistakable care in the preparation of every detail.

The story of the plot, upon which this fine reproduction of the days of Elizabeth is based, is both simple and pathetic and may be told in very few words. It is the tale of the tragic romance between the queen and the Earl of Essex, which began with a promise of an ardent and not ignoble love and ended in a tortured royal heart and a knightly head trembling beneath the sharp edge of the headsman's axe. It is a tragedy surely not unworthy of the genius of Sarah Bernhardt. This great artist had her own conception of the character of Elizabeth. It was not the traditional Elizabeth, crafty, calculating and not at all emotional.

So superb is the art of Sarah Bernhardt that she made her conception, which is that of a passionate woman, dominated wholly by her affections, seem not impossible. No student of history could pay a greater tribute to her art than to say, that she successfully defied a well-known historical fact. Throughout the play, which consists of three reels, she exhibited her best powers and won from her audience such keen sympathy and compassion as the real Elizabeth could never have expected, the difficult part of the Earl of Essex was rendered with fine skill and that portrayal acting largely accounts for the tense interest which the play creates in scene after scene. The parts of the Earl of Nottingham, the Countess of Nottingham and Lord Bacon leave nothing to be desired.

The most remarkable part of this play is its accuracy in historical detail. What has been so often urged in these columns, the co-operation of the scholar and historian in the preparation of historic feature films, has been most literally carried out here. The procession to and from the court was a masterpiece of historical cinematography in spite of the fact that the scenery was painted when it might just as well have been natural. The mournful pageant itself was true to recorded history in even the minutest detail. Going to the place of trial the headsman, who brought up the rear of the grim procession, had the edge of the axe turned away from the earl, while after the latter's conviction and sentence it was turned toward him. This may appear to be a trifle, but it shows and characterizes the extreme care that was taken to produce something creditable, in which even the most fastidious of critics can find no just cause for censure. This gratifying study and elaboration of detail is present in every inch of the three reels; it marks the costumes, the decorations, the furniture, the tapestry, the military uniforms, even the painted architecture of the Tudor period. When motion pictures present such a faithful study in history no praise can be too great for them.

Like other great features "Queen Elizabeth" will win hosts of friends for the motion picture. Of its value as a teacher of history there has never been a more conclusive proof than this play of the Famous Players' Film Company. There are some minor points which it might be well to have commented upon and explained by a competent lecturer, as for instance the relation of Lord Bacon to Essex, the queen's handling of the sword in the last scene, the cause of Elizabeth's leaving Essex just before the coming of the Countess of Nottingham, while the anonymous accusing letter was lying on her desk.

Two scenes in this feature are especially pathetic and impressive—the last scene in the first reel, which shows the leave-taking of the Earl of Essex and the Countess of Nottingham, and the last scene of the third act, portraying the death of the queen. I cannot imagine a finer cinematographic description of the tragic solitude of Elizabeth's last years on earth and of her pitiful, almost inglorious end. The great Tudor Queen, whose heart leaps with patriotic joy, when, in her prime, she hears of the defeat of the Armada, has changed to a vain, old woman, at once wishing flattery and despising it, forbidding the presence of mirrors at the court, for fear of learning from the truthful leaded glass the sad revelation of her faded charms and her approaching end. Sarah Bernhardt rose to the situation in this

The Death of the Queen—Scene from the Feature Subject,

Sarah Bernhardt as Queen Elizabeth.

scene with consummate art and gave an example of her acting, which will linger in the beholder's memory for many a day. She prepared the hearts of her audience for the fitting final words on the screen. *"Sic transit gloria mundi."* "Thus passes away the glory of the world."

The cast of characters of "Queen Elizabeth" is as follows:

Queen Elizabeth.....Madame Sarah Bernhardt
Robert Devereux, Earl of Essex.....M. Lou Tellegin
The Countess of Nottingham.....Mlle. Romain
Earl of Nottingham.....M. Maxudian
Soldiers, Courtiers, Attendants, Ministry.

NEW LYCEUM THEATER AT WINNIPEG.

On or about August 1st the newly constructed Lyceum Theater at Winnipeg will be opened to the public. The new house will seat 1,000 persons and is of modern equipment and construction. Two Simplex projecting machines will be used throwing a picture 14 feet by 18 feet on a Sunlight Metallic curtain at a distance of 70 feet. The Lyceum will show pictures only and is not equipped with a stage. The manager, Mr. C. N. Graham, is pleased with the prospect for business. Service will be supplied by the Gaumont exchange.

PICTURE PLAYERS ON VACATION.

Miss Jean ("Billie") Acker and Catherine Tower are now on a vacation at Long Island. Miss Tower has been engaged for leading role in the coming New York production, "Within the Law." Little "Billie" will return to her post with the Lubin Home Stock Company at Philadelphia. She has had offers for stock, but is satisfied with moving picture work and just loves the studio.

RITCHEY CONVALESCING.

Mr. J. V. Ritchey, manager of the Reliance Company, passed through a severe operation at Sunshine Hospital, Bath Beach, N. Y., last week and is now on the road to recovery. He is expected back at his desk within the coming week.

The Importance of Good "Business."

By William H. Kitchell.

IN the beginning was created the heavens and the earth and the moving picture. Between the creation of the first two incidentals and the last, several events happened of minor importance, including the fall of Rome and the rise of Standard Oil; but to those of us who write or exhibit photoplays, creation was a failure until the projection machine and the photoplay editor were invented.

Now, those of us who write and exhibit photoplays inhabit a corner of the universe that is fenced-off from ordinary mortals, as, for instance, the moving picture manufacturer and the studio director. Our fence is a film sheet, and being on the reverse side of the screen we see the reverse side of the pictures. We see a good many moving pictures; a good many good ones—and a good many more which are not.

Why is it that perhaps forty out of about seventy-five studio directors making moving pictures in the United States are producing an average quality of film which would not be tolerated by exhibitors anywhere but for the fact that the other thirty-five are making up in good work for the injury done to the trade by the majority?

What is wrong with the average release? Does anybody know? There are **good** photoplays—the kind the canny exhibitor shoves in just before the "chaser" on Saturday night, to delude his audience into the belief that he is giving a good show. Next follow the plays which "get across" because of a sensational feature, or the popularity of the photoplay "lead." Then comes the dead level of mediocrity of the majority; of the prospector who crawls through the inevitable desert for the inevitable water, or the hundred-odd "inevitables" that are stock-in-trade of the average director —all stretched into interminable weariness and lack of incident for the purpose of making a standard-length photoplay. Now, the photoplay patron who patronizes more than one exhibitor often sees the same play twice. The photoplay that is worth seeing twice over has always been an exception; and it is because of the mediocrity of most film dramas that there are not more people seeing photoplays.

Why not liven up the "business"?

"Business" in photoplay production, loosely applied, means anything from facial expression to plot. "Personality"—that rare attribute which about twenty photoplayers possess —is "business." These are the few who can turn a revamped and antiquated film-comedy into a joy forever. These are the few who can stretch a two-hundred foot anecdote into a thousand-foot release—and get away with it. But personality is a rarity that the average studio has nothing to do with, and its "business" must be obtained otherwise.

Then why not use more incident in the average plot? There are stories, of course, which are best told simply; but this does not mean that the telling must be dry, and told by exaggerated facial expression and overdone emotion. Even a Chinese drama is full of action. The writer heard of one the other day that lasted sixteen hours—but in that sixteen hours there were seventeen murders and nine suicides, and, from an Oriental point of view, there was "something doing" every minute. In spite of the press agents employed by certain film manufacturers, even the "write-ups" give away the fact that there are producers to whom a course in Chinese drama would be a godsend.

And morbidness! It is not enough that something must happen in a photoplay, but that the "something" shall be of interest to the people who pay to see moving pictures. How many producers forget this fact? Even crime and infidelity have their reason upon the screen, if portrayed without undue morbidness and exaggeration. The average "crime picture" is innocuous, but tiresome and overdrawn. If it takes a criminal sixteen scenes to get into jail, and two to escape, how many scenes has the director left in which to portray what should have been the wholesome action of the plot? Besides, any good criminal will agree that it is vastly more difficult to get out of jail than to get in. And any audience of picture-patrons will also agree that it is not especially interested in the darker side of life. What the picture patron wants is natural and live "business" and incident, and "bright" plays.

Granted that the limitations of the camera and of the "field director" are many and various, and that it is an unwise producer who eliminates limitations. A man may not kill a grizzly with a 22-caliber bullet, but if he has no other weapon and the bear gives him time enough, he will put it out of commission by plugging away with the "twenty-two." Just so with the photoplays. If the studios that are visibly shy on personality and new stories would put more incident and "business" into its output of weekly releases, there would be less "junk" on the market, and more photoplay patrons in the theaters.

"The Battle Ground" (American).

Reviewed by Jas. S. McQuade.

A TWO-REEL subject, "The Battle Ground," is scheduled for release August 12, by the American. This is a problem photoplay, written by Omer F. Doud, who has contrived to steer clear of many pitfalls and furnish the producer with a series of strong situations and an intensely dramatic story. It is questionable, however, if the lesson taught by this photo-drama will compensate for the impressions left on the mind of unsophisticated youth by several of the scenes. It is not desirable that minors shall be treated to views of the "red-light" district, or witness an intoxicated mother helping herself to gin and beer while her child of tender years tugs at her skirts and begs her not to drink any more. Such scenes, when viewed in a moving picture, have an influence ten-fold greater than if viewed on the dramatic stage; and, besides, 35 per cent. of our picture goers are children under 15 years of age.

The film has been carefully produced, with one or two exceptions. The impersonation of the Rev. Father Bob, by Harry Lonsdale, shows a talented conception of the character and praiseworthy delineative art. The roles of Jim and Anna are also well sustained by Wallace Scott and Miss Rosalind Vereen. The interior scenes, which have been taken in the new studio, show good average photography.

The opening scene shows the lovers, Bob Carroll and Anna, in happy conversation. They are interrupted by Jim, another suitor for Anna's hand and favor. He is much perturbed by Anna's evident preference for Bob's society, but determines to learn his chances. In the second scene he proposes, but is refused.

Scene from "The Battle Ground" (American).

The following scene gives an interior view of Bob's home. His father and mother and the parish priest are in earnest consultation; for it is the mother's wish that her boy shall enter the priesthood. Bob comes in and the grave question is put before him. The parents leave him alone with the good father and the boy gives his pledge, falling on his knees with his face buried in his hands as he does so, in despair over his separation from Anna and the shattering of his love dream. His good-bye to Anna is full of restrained emotion, and later we see him taking leave of his mother as he sets out for the college, where he is to make preparation for his life work.

Anna tries to drown her sorrow by writing a letter to Jim, requesting him to come to her at once, as she has changed her mind and will marry him. He returns and they are wed.

Six years elapse and we are introduced to Jim, Anna, and their little girl at home. Jim brings home a pitcher of beer for the noonday meal and insists that Anna shall take her first drink. This step is almost a fatal one in her career, for she gradually sinks into the habit of drinking to excess. In one of these drunken scenes, there is a wrangle between her and Jim and she reveals to him that Bob is the father of her child. Jim is furious and leaves his home to drown his humiliation in strong drink, and becomes a sot and a loafer.

Father Bob returns to officiate as curate under the eye of the old parish priest. He is an earnest and strenuous worker and seeks to reform outcasts in the slums. On one of these missions he enters a house where men and women are engaged in drinking. The young priest bids them disperse. As they leave the room, he notices that a woman remains at a table in a drunken stupor. Lifting up her head to get a view of her face, he is shocked to find that the outcast is Anna, his old sweetheart.

Soon afterwards he finds a little child on the street, in the care of sympathetic people who have rescued her from the hands of her drunken mother. He does not know that she is the child of Anna, and with his mother's assistance gets her placed in the care of the Society for the Prevention of Cruelty to Children. Anna calls at the office of the society and attempts to shoot the superintendent, but is prevented by the police officer present. Then, with a sudden change of heart, she acknowledges that it is best for her child to remain and also resolves that she will reform.

Bob's mother secures her a position as hospital nurse, and we note with much satisfaction that she faithfully endeavors to become a contrite and good woman. One day, feeling the need of spiritual advice and consolation, she enters a church to pray and comes upon Father Bob on his knees before the crucifix. It is the first time she has seen him since he bade her farewell in the old, happy days, for she was unconscious when he recognized her in the slums. The meeting is a fearful shock to the young clergyman, and is intensified when she informs him that he is the father of her only child.

Already of weak constitution and suffering from heart trouble, Father Bob is in a state of collapse for days afterwards. The crown of thorns is almost too heavy to bear and he is often seen in silent prayer. As yet he is not aware that the child cared for by his mother is the child of Anna. That comes later, when the automobile, in which his mother, the child, the parish priest and himself are taking a spin, runs down Jim, while stumbling in a drunken condition on the street. Jim dies, with Father Bob at his bedside.

His mother discovers him soon afterwards in a fainting condition at his home. The doctor is summoned and attributes the attack to heart failure. A second immediately follows and the soul of the young priest, faithful to his vows, passes into the Beyond.

TALKING ABOUT DON, THE EQUINE SPY.

The production of the two-thousand-foot masterpiece, "The Equine Spy," was successfully consummated after a total waste of eighteen hundred feet of negative. This waste was not due to any oversight or the lack of efficiency of the director in charge or the bone-headedness of the camera man. A combination of unavoidable accidents, or rather, incidents, caused the waste to stretch to such extraordinary lengths. While it is true that the producer worked with the most intelligent animal in the world, it is also true that intelligent animals like some intelligent persons will sometimes misunderstand and thus cause waste and trouble. As for instance, Don, who plays the title role in "The Equine Spy," was told to fetch a tin pail. Instead he stretched forth his sinuous neck, opened his jaws and tried to swallow Darwin Karr's head. It is certain this intelligent animal didn't mean this as a reflection on Karr—for Darwin's head is not as empty as a tin pail—any intelligent horse with the horse sense of Don would know this. At any rate, this incident was registered at the cost of a hundred or more feet of film and some odd pennies for this linotype history.

Don wasted some more film through a steadfast opinion that Fannie Simpson was excess baggage and so refused to let her mount him. He also mistook a "super's" red crop of hair for a bonfire and imagined Harvey's left hand was a biscuit, and gave George Paxton a joy ride which George thought would end with his poor remains on a slab in the morgue. Billy Quirk also got a taste of Don's "high spirit," by almost having his pedal extremities flattened by Don's hoofs with as much nicety and exactitude as with the modern steam-roller.

But Don can afford to live in high spirit and eat up a manufacturer's raw stock. His earning capacity is $500 a week or more than $20,000 a vaudeville year. Compared to the earning capacity of human beings, Don can earn more than a Supreme Court judge—honest or otherwise—a bank president, an insurance collector, or a trolley car conductor (where they haven't pay-as-you-enter cars). Don can even challenge the opulent taxi-chauffeur or a Waldorf waiter.

But final results tell the tale. Only an inveterate grouch of a manufacturer would grumble at the mere waste of even ten thousand feet of negative after an exhibition on the screen of compelling and dominating Don, delightfully going through his capers with almost human intelligence. Really Don is a horse with a personality. He is as endearing and delectable as a remarkable child. He steals papers and lights bonfires with more than animal instinct or training. He does things with a natural grace that is seemingly born to him.

The Feature and the Price

By Epes Winthrop Sargent.

HERE is a letter from a licensed manager who states the case of hundreds of others so clearly that we give him the floor to speak for himself and his fellow exhibitors on both sides of the field. He is Emil Kehrlein, of the Fresno (California) Phototheater, and he expresses these opinions:

In your issue of June the 29th, you have an article dealing with increased prices of features. One of your correspondents advances his reasons, with justification, for asking his patrons for a higher admission, when he runs these expensive features.

Indeed, he is right. Stars in the theatrical world command higher prices, so the stars of the photoplay firmament should rightly command a better price, too. And, when a zealous exhibitor goes at length to advertise a three-act play in addition to adding to the somewhat burdened coffers of the General Film Company, surely it seems but meet that this self-same exhibitor should be entitled to grasp a few of the tail-feathers of the eagles that are imprinted upon the golden coins of Uncle Sam's realm.

I run a ten cent program for straight pictures. For three-act features, such as the "coming of Columbus," upon which I expended a sum close to $100 in advertising, I have had reserved seats at 10 and 25 cents. The hue and cry for "quality" and "uplift of the photoplay" had become quite a part of me, even to the nickels and dimes.

Now, something tells me that my esthetic sensibilities are going to receive a terrific jolt, when the "Nickelodeon" across the street runs Martin Chuzzlewit for a nickel. Poor Dickens! God rest his bones! There'll be several spasmodic turns in the vicinity of his coffin.

Please tell me, whether or not you think I can ever run a twenty-five cent picture again, when the same quality and features are being run for a nickel. To be sure, I can run them for a dollar if I wish, but, think of that frightful spectre "The Law of Diminishing Returns." Shall I "cut out" the heavy advertising; or run a dark, dank, dungeonous "Nickelodeon"; or just have my ushers' white uniforms washed once a month, instead of twice a week; or shut down the cooling plant; or do without a skilled organist? Dear me! I'd just hate to do without these pet hobbies of mine. But, I can, if I try hard enough, make a fine three-act photoplay look like a "nickel," if the General Film thinks it would be best.

Another phase of the matter is treated in a recent letter in which an exhibitor complains that unless he pays the higher price for the first run of a special, it is given at a nominal cost to his competitor who runs a five cent house and obviously could not afford to pay first run price; the evident intention being to force the large house to take up first runs.

A third angle is presented in the assertion that in a territory where two independent exchanges are fighting for business, the cut-throat competition often results in the weaker exchange anticipating the carefully prepared advertising campaign of the more enterprising management by supplying its client with the same special a couple of days in advance of the advertised showing.

The special release is rapidly becoming an essential factor of the photoplay business. No doubt in time it will be so handled that cutting under will be impossible, and the exchanges, for their own profit, should guard well the distribution of the special features that they may not be cheapened in the eyes of the public through mishandling by exhibitors.

At the same time, we are inclined to think that the Fresno theater will profit by the showing of the Edison special at the nickelodeon. They have presented the Columbus reels with extreme care, with special music, good projection and in a comfortable and well-found house. To see Martin Chuzzlewit in the nickelodeon (providing that the nickelodeon is what that name now implies) will only serve to emphasize the difference and cause a feeling of regret that the larger and more enterprising house did not first show the reel. The contrast will permanently help the better conducted theater and the fact that Columbus cost a quarter and the Dickens production but one-fifth of that price, but serves to emphasize the fact that the enjoyment of the photodrama is not to be found in the films alone, but in the film plus intelligent presentation in a competently conducted theater.

If we had that Fresno theater, we think we should have brought back Martin Chuzzlewit if for no other purpose than to show how much better we could do things than the other fellow could. We would use every aid of special music, effects, extra house service and advertising, and we think that we would win out.

In the twenty years we have spent in observing the amusement business from the inside we have seen more failures because of opposition than from all other causes combined, and in 99 per cent. of the cases it was the manager who killed himself; not the opposition's efforts that wrought the destruction. We have seen an important circuit of ten metropolitan houses reduced to a two-house hanger-on of one of the burlesque wheels, simply because another manager opened a house perhaps two miles distant. We have seen another manager waste actually millions of dollars in heading off opposition. We have seen photoplay theaters by the score pass quietly out because the managers have worried about the other fellow's house instead of their own. Duplication of feature prints is in the same classification. Get the reels first, if you can, but if you do things right you do not have to worry about first run, so that your print is fresh and clean. There are hundreds of persons who will gladly pay twenty-five cents to see a feature who would refuse to enter the smaller house simply because the price is cheap.

By all means let us have the proper regulation of feature film routes, but meantime the manager who worries is the man already beaten. Don't worry.

VITAGRAPH HAS BIG "WILSON" SPECIAL.

An exclusive special release by the Vitagraph Company of America which will be one of National interest is "The Acceptance of the Democratic Nomination by Governor Woodrow Wilson as the candidate of his party for the presidency of the United States." The scenes of this unusual event are taken at the "Little White House" at Sea Girt, New Jersey.

In addition to the principal scene we are introduced to all the prominent men and leaders in National affairs. Governor Wilson making the speech of welcome, greeting the Hon. Champ Clark and in consultation with Representative Richmond Peirson Hobson, of Merrimac fame; Chairman Grosscup talking with David Crater, Secretary of State of New Jersey and Democratic boss of Monmouth County. Representative Billy Hughes introducing the representatives to Governor Wilson. Members of the House of Representatives in a specially posed group for the Vitagraph Company. Governor West, of Virginia, in conference with Governor Wilson, Mayor Armes, of Washington; Du Pree, of Indiana; Congressman Fitzgerald, of New York; Ex-Governor Fort, Congressman Tuttle and Judge Grosscup.

Preliminary scenes are shown of the governor's family on the porch of the "Little White House" and the surrounding grounds with the newspaper camp of reporters who supply the press with news concerning Governor Wilson's campaign.

GAUMONT WEEKLY FOR FILM SUPPLY COMPANY.

With the issue of July 24th, the Gaumont Company announces that it will cease to manufacture the Animated Weekly, which it has successfully produced for about five months and which has been issued through the Motion Picture Distributing & Sales Company. The Gaumont Weekly, which the Gaumont Company has also produced simultaneously in New York, London and Paris, will of course be continued and will be released through the Film Supply Company of America each Wednesday. Some decided changes are promised in the Gaumont Weekly now that the Gaumont Company will be enabled to give its full attention to this single topical film. Quite a few additional camera operators have been taken on within the past two weeks and arrangements have been perfected for securing some negatives which will unquestionably prove delightful and entertaining as well as instructive. It is generally admitted that a weekly film is a most profitable one for the manufacturer, but the field is practically restricted to those companies enjoying world wide prominence, since it is only those corporations which maintain camera men in all parts of the world. All domestic manufacturers are limited by the lack of international connection and the result is a film of local interest only. The Gaumont Company and the Pathe Freres are practically the only manufacturers equipped for manufacturing topical film covering every phase of life wherever it exists and that they do cover successfully all its phases is past denying.

NEW MOTIOGRAPH IMPROVEMENT.

We are asked by the Enterprise Optical Mfg. Co. to call attention to another new Motiograph improvement for the 1912 Model Motiograph, consisting of a heavier balance wheel, for use on their latest model machines. There are six parts necessary to the successful use of the heavier balance wheel. So that all users of the 1912 model may take advantage of this new improvement, the Enterprise Optical Manufacturing Company is making a special offer on the six parts of a fixed minimum sum, further details of which will be found in their advertisement contained in this issue. If any further information is desired, we suggest that you write direct to the Enterprise Optical Mfg. Co., whose address will be found in their advertisement.

FILM EXCHANGE BURNS.

On the evening of Thursday, July 18, the Albany branch of the General Film Exchange was destroyed by fire, entailing a loss of about $125,000.

The King's Power (Gt. No.)

By G. F. Blaisdell.

"THE KING'S POWER," a two-reel feature to be released by the Great Northern Film Company on August 3, is a charming story. It is one in which the interest not only is maintained, but is cumulative and consistently so to the final scene. The basis is the eternal human propensity to love the one that "mates," and not the one whose selection may be enforced by political exigencies. It must be confessed that the ending, while apparently definite, is not necessarily conclusive. Many who are informed in the ways of men and women will be tempted mentally to build a sequel which will be happier than the only one possible perhaps in a play touching royalty and produced in a country in which there is a king. This latter has one compensation, however. We see the royalty game played by those who are not strangers to the way in which it is properly portrayed.

In "The King's Power" there are three characters who figure large. There are the prince and Agnes; and there is the adjutant of the prince, the adjutant who is more than an aid—the friend, the counselor, the confidant. All three of these parts are intelligently and feelingly acted. Carlo Weith plays the prince, Ingeborg Larson plays Agnes, the country girl, and Herr Zangenberg the Duke of Wolmer, the adjutant.

The King in Council Decides to Engage the Prince to the Princess of Illyria.

The story opens with Prince Walter and his adjutant waiting for the assembling of a hunting party. We see the different riders coming in from various directions and see them setting out; it is a beautiful bit of country. There is woodland and there are grass-covered knolls—a veritable park. The prince becomes separated from his party, and to get his bearings stops at the house where live Agnes and her grandmother. There is a convenient watering trough and the prince's horse drinks. Agnes is at one side of the horse's head, the prince at the other. Agnes pats the horse's neck, his nose; then she takes hold of the bridle—but only one of the reins; the prince has the other.

It is a pretty scene. Walter is no longer a prince in station; he is charmed by his fascinating companion. She, although a country girl, is so completely carried away by the personality of the young man at the other side of the horse's head that his rank is forgotten. It is the democracy of those great levelers—physical and mental attraction in combination. The scene so appeals to the adjutant that he shyly takes a snapshot of it. The prince draws from a pocket a ring and places it on a little finger of Agnes. She still holds the bridle. He borrows from her a pair of scissors and snips a lock of her hair. She still holds the bridle. The prince leans around the horse's head and kisses her hand. The prince and adjutant depart. Agnes kisses the ring.

The prince no longer is interested in matters which heretofore had claimed his attention. He plays chess with his adjutant, but it is easy to see his heart is not in the game. It is out among the fields. The prince shows a lock of hair to his aid. Seeing the tendency of the prince's mind, the adjutant gives his imperial associate the snapshot he surreptitiously secured. He goes further to please the prince; he rents a cottage adjoining the home of Agnes, and the two prepare for immediate departure. The king comes down to the car to say goodbye to his son.

Walter's first move at his new place is to seek out Agnes. There is a joyous reunion. Out on the lake go the two lovers, rowing side by side. They come ashore and stroll through the fields. In their path is an old stump. Agnes is in front of it. The prince gives her a "boost," and she is sitting on the relic of former forest grandeur. Here we see a pretty bit of lovemaking. Agnes is charming, the prince beaming. Their love is sealed with the first kiss.

While the prince and Agnes are passing these all too short days beyond the city's walls, things are happening in the palace of the king—events vitally affecting the happiness of these two lovers. Reasons of state demand that the prince marry; furthermore, that he marry the princess of Illyria. The King summons his councilors. They ratify his decision, and the announcement is gazetted.

Under the trees out in the country a table is spread. The prince and Agnes are at lunch. The adjutant is close by, reading the newspapers. Suddenly he rises to his feet and goes to the prince. He shows to Walter the item which has fallen under his eye. The prince plainly shows his dismay as he reads that he has been officially engaged. He abruptly leaves the table, stamps the paper under foot, and returns to his house. Agnes picks up the sheet and her glance falls on the announcement in the court news. The prince decides to return to the palace. He writes a note to Agnes in which he thanks her for her friendship and expresses the hope that she will always remember her friend. On his arrival home he bows to the will of his father and the state council.

Agnes, in despair, takes the ring from her finger and through her grandmother sends it to the prince. Walter receives it and puts it on his finger. He sends back to Agnes a note imploring her to come to him that he may spend one last happy hour in her company. The adjutant, divining the situation, again takes matters in his own hands and sets out in a motorcar for Agnes' home. Finally Agnes consents to go with the Duke. When the car arrives at the palace the adjutant leads Alice to a bench near the great residence, and then goes to notify the waiting prince.

One of the best, most effective, most dramatic scenes in the story follows the appearance of the prince at Agnes' side. Her head is turned away. He touches her hair, he puts his arm about her neck, he talks to her, but her face is still away from him. Finally she slowly turns her eyes to his. There is a moment's hesitation, then she throws her arms about his neck and weeps. The time for parting comes. The lovers again embrace. In token of his undying love for her, the prince gives Agnes a white rose. Walter retires. Agnes remains on the bench, weeping. The Duke takes her back to her home, to the scenes of her brief but great happiness.

The king, following the marriage, escorts the new couple to the balcony of the palace and presents them to the people. Walter has not the appearance of the bridegroom. Far more he resembles the chief mourner at a burial—and so perhaps he is—at the burial of his own happiness.

We leave Agnes sitting by the lake, gazing out over the waters on which she passed many happy hours. Is it really better to have loved and lost than never to have loved at all? Perhaps she can say.

At The Flaming Arcs

Some Observations Suggested by a Week's Round of the Picture Shows.

By G. F. Blaisdell.

THAT much-expected and oft-predicted time when the moving picture would reach the top of the hill and start on the steep, dark descent of the other side seems further away with each oncoming new year. The Kalem Company is the latest manufacturer to announce an addition to its regular releases. Kalem says beginning August 24 it will issue four reels a week. A couple of weeks or so ago Lubin added its fifth. Pathe (French, 2; American, 4) contributes six reels a week to the Licensed list; Edison, four; Essanay, four; Vitagraph, five, and Selig, four. Biograph still issues but two each week. Thus in the association field we will have after Kalem brings its product each week to the quartet point at least thirty-eight reels every seven days In the Independent combinations there are now practically forty reels released each week. These figures do not take into account the special or feature productions of any of the affiliated companies. When we add to the enumerated regulars the issue of the ultra-independent companies, the feature concerns, etc., it probably is within reasonably accurate limits to place the new film put on exhibition each week in these United States at 100,000 feet.

* * *

The hoary old query "When is a door not a door?" has often been matched in the last decade by the parallel question, "When is a theater not a theater?" Special Judge James M. Leathers out in Indianapolis has had something to say on this point the wisdom of which reflects credit on the bench. Judge Leathers decides that a motion picture house becomes a theater when it adds to the display of its films any vaudeville performance. That sounds or at least does sound to one layman like common sense. In the Indianapolis case under review the decision means that houses putting on vaudeville must pay $100 theater license. By the way, an increasing number of exhibitors in New York City are somehow making out without their songs between the films. The Herald Square supports a large orchestra from 2 o'clock in the afternoon for the remainder of the day, but it hears no voice crying for the restoration of what has been construed anywhere between the pest and a bore to near entertainment. Its doors are opened at 9 o'clock in the morning. Until 2 o'clock in the afternoon the piano is in command of the situation.

* * *

If there is any doubt in the mind of anyone as to the increasing public affection for the motion picture he should have been permitted to look in at the larger picture houses in this city during the hot spell the first fortnight of July. To those in smaller communities it may seem strange that patrons would be waiting at 9 o'clock in the forenoon to get into a picture theater. On Fourteenth Street there is one house seating 300 which opens at 8 o'clock. In ordinary seasons—that is, when the weather is not extremely hot—it averages close to 1100 admissions by noontime. This house does not close until midnight.

* * *

There is a distinct charm in a great picture theater in the early morning hours. There is a solitude, a feeling of restfulness, that is not present when the house is filled. The sensation of vastness, of space, of stillness, seems likewise to influence the piano player. The soft pedal is the natural choice. Even the music selected is of the stately, the classic; in harmony with the subdued, cathedral-like atmosphere. To drop into a cushioned chair under these circumstances; to see the pictures—first runs, good and clear and sharp—without even the whirr of the projector to mar the peaceful occasion, is to realize ideal kinematographic conditions. These can be found any morning, for instance, in the Herald Square or the City Theater.

* * *

Sitting in the City Theater one morning last week, watching the splendid Essanay "Hearts of Men," following with deep interest the appeal to the jury by the country boy who had come to the city in search of a fortune; who had failed; who had landed in the toils of the police through bad company, the writer glanced from the darkened theater and the

Photograph of Vitagraph Western Company Taken at Santa Monica Studios During Visit of Mr. A. E. Smith.

drama of life being enacted on the screen out through the long corridor into the bright sunlight on Fourteenth street. The thought came to him that out on that busy thoroughfare more than one man—yes, and more's the pity, more than one woman—was fighting in actual life the same battle this boy was fighting out on the screen.

* * *

The board of censors of Memphis, Tenn., has grappled with the vaudeville dragon. While the members may be a little severe on the female vaudevillians in stipulating that skirts must extend four inches below the knees, there will be many thoughtful friends of the motion picture who will applaud them for insisting there shall be no amateur nights and no prize dancing; no profanity, no suggestive situations or language; no "lady" minstrels. "We cannot control private, individual actions," says the board in an official statement, "but we can and will control the public actions of all theatrical employes as well as theater audiences." The board promises that theaters offending against its regulations will be closed.

There are many intelligent followers of moving pictures who believe there is not much, if any, work for local censorship boards so far as photoplays are concerned. They believe with Chief Wallace, of the Bureau of Licenses—than whom perhaps no man in the country is in a better position to have first-hand knowledge of the situation—that the National Board of Censorship is doing good work. These well-wishers of the motion picture also recognize that a great deal of this good work is nullified by the lack of supervision over the vaudeville that is in many theaters dumped in between the pictures. Far be it from this writer to deny that there are notable exceptions—that there are theaters where the vaudeville is on a par with the pictures. We have some of these houses in New York City. With the conscientious entertainers, with those whose performance depends for its interest on its artistic quality, there is no quarrel. It is the performer who depends on the coarseness and the vulgarity of his act—or her act—to "get it over" that should be banned from the stage. In any event, such work should not be permitted to accompany pictures that have been constructed with a view to the betterment as well as the entertainment of those who are to behold them. It should be forced to stand alone.

* * *

Among the first of the film manufacturers to concede to the silent players the honor of publicity given to their brethren of the speaking stage, the Edison Company has still further amplified its system. It is an extension that is bound to meet the hearty approbation of the millions of followers of motion pictures. The Edison Company found there were substantial objections to placing the full cast of characters just after the main title. To those who will recognize the characters by name such a plan can have no value. To those unacquainted with the players it is practically impossible to assimilate the identity of more than two characters in the short time. Under the system now in permanent operation in the Edison laboratory this latter difficulty is surmounted in a very simple if ingenious manner. Each prominent character is introduced to the spectator in the title to the scene in which the player first appears. This permits the follower of the picture ample opportunity to associate coherently the relation between each player and his part, and measurably facilitates the interest in the play.

* * *

Film manufacturers were slow to grasp the deep popular interest in their players. Perhaps the Vitagraph Company may be credited with being the first to recognize this fact. If the players have profited by the generous policy of this company certainly the company has profited even in greater degree. With the sharpening of competition between the different and differing factors of the industry as well as between the individual manufacturers of each faction, we may expect even greater publicity and consequent honor to players in the future. This is common justice; it is sound and sane; and it will make for the broadening of the field from which the manufacturer draws his real artists.

* * *

It was a pleasure to watch the unfolding of Pathe's Indian release of July 13—"The Unwilling Bride." There were no burnings, no scalpings; no portrayal of the red man as always bad, the white man as always good. It was a picture that would extract a grunt of satisfaction from the genuine aborigine—and it is a fact that the Indian is a moving picture follower second to none in his steadfastness. "The Unwilling Bride" depicts the Indian as he is understood by those whose knowledge of the red man is gained from sources more authoritative and reliable than the average Indian "drama." In this reel the action is so coherently maintained and so intelligently outlined that in spite of the fact that but one missive is shown and but one sub-title is used, there is never a question as to what is what. Intelligibility in the absence of sub-titles is the best test of good construction. Unquestionably, also, the absence of titles heightens the illusion—provided, always, this absence does not deleteriously affect the clarity of the story.

The directing of James Youngdeer is of the best. Its distinctiveness, insofar that it is not the white man's way, and that it is the red man's way, is its chief charm. The adaptability of Gebhart to the leading role was manifestly increased by his wonderful agility in movement. To watch him mount and dismount a pony, to see him running—stealthily, catlike, swift—is to open a book of Fenimore Cooper. He is a wonder at Indian portrayal. Princess Redwing, who played the bride, materially enhanced the naturalness of the story.

Most of the followers of motion pictures who have remaining diversions have tired of the Indian drama—that is, if ever they were otherwise. For such as "The Unwilling Bride" it is safe to say there always will be room.

MR. HARRY LONSDALE.

Harry Lonsdale, long known to the American public for both stage and picture work, has recently joined the "Flying A" players, of the American Film Mfg. Co., and will play leads in one of its several Chicago companies.

Mr. Lonsdale is an Englishman, but has spent nearly thirty years on the American stage, where he has supported such great stars as Richard Mansfield and Nat C. Goodwin.

Mr. Lonsdale played Abraham Lincoln in the American's big two-reel subject, "The Fall of Blackhawk," and is scheduled for similar good work in the coming two-reelers now on tap.

MANAGER SPITZER GOES WEST.

The American Theater Curtain & Supply Co. has transferred Mr. N. H. Spitzer from its office in New York City to look after its business in the Middle West. Mr. Spitzer's office will be at the factory in St. Louis. The New York office is now in charge of Messrs. Pitzer & Smith. Both offices are booking a large business on their Radium Gold Fibre Screens.

"Robin Hood" (Eclair)

Reviewed by Lewis Reeves Harrison.

OF all the legends and stories that delighted people in times gone by and have come down the dimly-lighted pathway of mediæval literature, none have proven more delightful to those who love liberty and hate oppression than Robin Hood. It is a story of the time when bold and fearless men took the law into their own hands and executed a rude form of justice over the eternal clash between the rich and the poor, while these free spirits lived a merry life on the tolls they exacted from wealthy victims.

The American mind is one naturally rebellious, not against well-constituted authority, but against unjust laws and the unfair enforcement of those formulated for good purposes. On this account the outlaw has always possessed a potent charm in stories told, printed or shown on the screen, though his attractions are gradually being modified by indiscriminate use in roles far from heroic. To be a hero in the popular mind he must stand for liberty in its finer sense rather than for license.

The men of other days who found in the mythical representation of their own ideals were men who found the law powerless in the prevention of tyranny. Such men rejoiced in the lawless punishment of wrong and in the bold denunciation of perverted justice. Such men are with us to-day and still love this sweet old story.

The Eclair production, "Robin Hood," under the masterly direction of M. Arnaud, exquisitely illustrated the tale I have not read since I was a boy, which was more or less confused in my mind with the fairies, goblins, witches, giants, knights and ladies, and all the captivating creatures, mythical or legendary, who held my youthful mind enthralled, with the added charm of scenery such as nature alone can paint. The types were well selected, those of Maid Marian, Robin Hood and the Sheriff of Nottingham being especially good. The acting of Alexander B. Francis was a source of perpetual delight.

Cast of Characters:

Marian Merwyn (maid Marian)		Barbara Tennant
Housekeeper for the Sheriff		Julia Stuart
Maid at Merwyn's		Mathilde Baring
Fennel, Christabel	Marian's companions	Isabel Lamon, Mabel Ostrich
Robin Hood		Mr. Robt. Frazer
Friar Tuck		M. Hannafly
Little John, Alan-a-Dale, Will Scarlet, Much	Some of Robin Hood's Merry Men	Guy Oliver, George Larkin, Chas. Hundt, John Troyano
The Unknown (Richard Cœur de Leon)		Hollingsworth
Sheriff of Nottingham		Alex. B. Francis
Guy de Gisbourne		Lamar Johnstone
Thos. Merwyn		John Adolfi
Sir Monceaux		Burkell
Innkeeper		Stowe
1st Sentinel		Richard Sterling
2nd Sentinel		Sheldon
3rd Sentinel		Fischer

Guards, Halberdiers, Merry Men, Courtiers, Guests and Citizens, by a corps of experienced artists.

Maid Marian is represented in the cast as the daughter of Old Merwyn and it is at his house that the action begins. He introduces a rich gentleman as her prospective husband after displaying jewelry which the formal suitor has sent ahead with his declaration of love. Friar Tuck appears under the pretense of asking for alms and warns Marian that Robin is waiting at their meeting place. She manages to escape during a parley between her father and her future husband, Guy de Gisbourne, and keeps her appointment. She is discovered, however, and her angry father, backed up by the unheroic Guy, protests valiantly against the clandestine love-making, but formidable Robin is only amused.

The bold outlaw is so careless about his personal safety that he eventually falls into an ambush prepared by Guy de Gisbourne, is captured and is bound to a tree while they set

Robin Hood Discovers the King—Scene from "Robin Hood" (Eclair).

off in search of the Sheriff of Nottingham to obtain a formal warrant for Robin Hood's arrest.

Marian hurries to where Little John is repairing swords at his forge and finds besides the brawny blacksmith Will Scarlet and Alan-a-Dale. As soon as these members of Robin Hood's band hear of their leader's plight they go to his rescue, free him and organize for revenge.

Guy, meanwhile, repairs to the Sheriff of Nottingham's house, where he obtains the warrant he desires. He next visits Marian's father and uses his legal instrument to such advantage that he is promised the hand of the maid as soon as he arrests the outlaw. Guy gets busy. He sets out with a body of armed men expecting to find his prey tied to the tree, but is drawn into an ambush like that he prepared for Robin Hood.

Robin and his men fall upon the invaders of their natural domain, drag them from their horses and bind them to the trees in the same manner as their leader had been treated. They then decide to capture the Sheriff. This bold plan fails when it is on the verge of success. The old gentleman wakes just in time to sound an alarm, which summons the guards and the entire band of outlaws is captured.

Maid Marian effects a second rescue with greater difficulty, as Robin and his men had been incarcerated in a prison. She and a bunch of her pretty girl friends flirt with the sentinels and lure them away from their posts, while the outlaws scale the wall and descend to the other side by means of a rope secretly furnished for that purpose. The Sheriff now puts a price on Robin's head, while the latter buries himself deeper in the forest and gathers a powerful band of recruits.

The second part opens at a wayside tavern near Nottingham. The Sheriff of Nottingham, Guy de Gisbourne, and Old Merwyn are in conspiracy, Friar Tuck watching them closely from another table while pretending to be drunk, and into this plotting comes a new character, a majestic stranger of formidable aspect. The newcomer is none other than Richard Coeur de Leon, the King himself, whose adventures are so entrancingly told by Sir Walter Scott.

For some reason or another, not satisfactorily explained, the three gentlemen engaged in conspiring propose to capture the mysterious stranger. Without suspecting their evil devices the mysterious unknown seats himself and calls for refreshment.

Friar Tuck draws near and warns the stranger. The latter secretly draws his sword and laughs at the idea of danger. Presently the Sheriff signals soldiers who are awaiting his call and they pour into the tavern. Their attack is directed against the stranger and some lively sword play follows. He backs up to the wall, cuts and thrusts in magnificent style and is materially aided by the monk. They do effective work, accomplishing marvels with their weapons, but are about to be overcome when Tuck draws the stranger away through a secret hiding-place and they seek safety in flight.

The belligerent Friar conducts his new friend through the forest to the secret camp of the outlaw and there a great feast is prepared of venison and other game. Robin Hood gives up his own tent to the accommodation of the stranger when the latter retires for the night. Next day Robin and the unknown have a friendly bout with swords in which the famous outlaw is disarmed. He exclaims in amazement, "Only one man in all England could disarm me." "Who may that be?" asked the stranger. "Our Most Gracious King," replied Robin. Then Richard Coeur de Leon drops his long coat and exclaims: "I **am** the King!"

This is Robin's opportunity. He and his band acclaim the monarch, while Richard the Lion-Hearted seems to enter into the spirit of their calling. When they depart on a secret mission, attired as monks, he gives them his sanction and bids them godspeed. They are on their way to abduct the beautiful Marian. Some lively adventures follow, but they get the girl and carry her away to their forest retreat, where she is wedded to her true lover by Friar Tuck. He performs the ceremony beneath the tree on whose trunk has been fashioned a cross made of daisies.

All is not over. The persecutors are still busy. The Sheriff and Guy and Merwyn with all their soldiers appear

Robin Hood Discovers the King—Scene from "Robin Hood," by Eclair.

at the wedding of Maid Marian and lay violent hands upon Robin. Now does the King advance and say, "Hold, that lady is Robin's wife!" In vain Merwyn urges that Marian is his daughter and that the King shall be informed of this indignity practiced upon his family. The monarch reveals his identity and orders Robin's men to clear his forest of the intruders, Sheriff and all. They do this with no reluctance and the play is over—virtue triumphs in the person of the noble lawbreaker, while vice, typified then as now by those who make and interpret the laws, is punished as it deserves.

Alex. B. Francis as the Sheriff of Nottingham in "Robin Hood."

Our boyhood hours fade away like ships that pass in the night, and new conceptions of heroism replace those of the elementary period, but somehow we cling to the ancient tales which fired the good, red blood of youth; the stories we read on dark days while the rain was pattering on the roof, or strained our eyes to peruse in quest of some knightly guide to the careers stretching away before us in alluring hue and variety. Even when manhood is in sight, though our eyes have not shed their veil of illusion, we are still stirred by accounts of physical prowess and find in ourselves warm response to pictures of man's deathless struggle for individual and racial freedom. We love men who are brave and women who are pure and ideals that are high as we seem never to love them again.

"The life, the delight, and the sorrow
Of troublous and chivalrous years
That knew not what might come the morrow,
What might hap to hopes and to fears!
The wars and the woes and the glories
That quicken, and lighten, and rain
From the clouds of its chronicled stories:
O, their passion, their pride and their pain!"

ERIE, PA., TO GET NEW PICTURE HOUSE.

I. S. McMullen, manager of the Victoria Theater, Erie, Pa., writes that he expects to open the Victoria about September 1st, 1912. He says that it is an absolutely fireproof structure, being constructed of steel and cement, is located in the heart of the retail and theatrical section of the city, and will be one of the most modern and beautiful motion picture theaters in western Pennsylvania. The theater will have a seating capacity of 500 persons.

A NOTABLE WEEK FOR GEORGE KLEINE.

A Cines feature, powerful drama, "The Inventor's Secret," 1,100 feet; an Eclipse refined comedy-drama, "The Trials of a Playwright," full reel; and a Cines split containing a gripping drama full of heart interest entitled "Law and the Man," is completed with an especially interesting and beautiful travelogue, illustrating the historic and picturesque oriental cities of Carthage and Side-bu-Said.

"The Inventor's Secret," to be released on Tuesday, July 30th, has been deemed sufficiently important to warrant unusual advertising, and in addition to the regular four-color one-sheets, beautifully lithographed three-sheets have been issued covering this subject. Mr. Guido Serena, as the inventor, and Miss Jeannette Trimble (of Madame Roland and Josephine fame) as the siren employed by the foreign government to fascinate and ensnare the trusting genius, and wheedle from him the secret formula of his marvelous new explosive, never appeared to better advantage than in this thrilling, gripping photodrama, full of vital action and sensational scenes. One of the most remarkable climaxes ever portrayed in a moving picture is presented when the young inventor, after discovering the perfidy of his treacherous sweetheart, in despair, carries out, with grim determination, his desperate resolve to end not only his own existence, but to carry with him the traitorous woman to whom he had given his fondest affections. Not only was he the first to discover the wonderful new high-power explosive, but he was the first and last to make use of it, and he does so in a manner that will not only startle, but will fill with amazement and awe spectators of every age and class. This remarkable feature is certain to prove wonderfully popular, and we have no doubt exhibitors will find it a gold mine as an attraction.

Wednesday, July 31st, is the release date of the Eclipse comedy-drama, "The Trials of a Playwright," and the leading actors of some of the best known theaters in Paris are employed in the action. The plot concerns a budding playwright, his jealous wife, and an assertive and dominating mother-in-law, who manages to upset a perfectly happy home and create mischief in a manner highly amusing to those on the outside. A complete description and synopsis will be found on another page of this issue.

The Saturday, August 3rd, Cines is a split reel, containing a fine drama, "Law and the Man," in which Mr. C. Moltini, representing an officer of the law, and Mr. A. Novelli, as the outlaw, play the prominent parts, with a six-year-old little girl as the heroine. This is a photoplay which is certain to appeal to everyone, not only for sentimental reasons, but for its splendid acting and picturesque settings. The scene depicting the officer and the outlaw face to face is particularly strong, and the photography is so perfect that the changing emotions on the face of each may be clearly discerned. The mental conflict can plainly be observed, and the eventual victory of the one over the other furnishes a dramatic climax of splendid effect.

To complete the reel, a particularly well photographed and highly interesting scenic has been added, showing views in and around the ancient cities of Carthage and Side-bu-Said, where the Arabian Cemetery, Roman Amphitheater, the New Theater, the Cathedral, the Bay of Tunis, and views of the roads, streets and the manners and customs of these quaint oriental people will be found unusually delightful.

WILL BUILD A NEW MOVING PICTURE THEATER.

Plans have been drawn for a new moving picture theater to be erected by T. H. Lansing on his First Avenue property, Cedar Rapids, Iowa, that will be the largest of its kind in the city, and which the architects claim will eclipse any of the others for elegance in decorative effects and comfort for the patrons.

The building will be 40 x 140 feet in size, will seat 750 people. The building will be of fireproof construction throughout and will have a thoroughly modern system of heating and ventilating, the latter consisting of large ventilators in the ceiling through which the air will be forced by huge fans in either end of the building.

HOW THE AMERICAN SOLVED THE CAMERA PROBLEM.

In establishing three big companies at Chicago, The American found itself beset by that puzzling question of where to secure competent camera men. This was effectually settled so far as Producer Emerson's company was concerned by the voluntary application of Jack Gill, assistant factory superintendent and well known in the technical departments of Eastern houses. It was not known that Mr. Gill numbered the camera among his other accomplishments, and Producer Emerson is now congratulating himself on having obtained one of the really few camera men worth while.

Doings at Los Angeles.

Clune May Have Grand Opera House—Melies On Trip Around World.

ALTHOUGH it is denied at the offices of W. H. Clune that the deal has been consummated, local newspapers publish stories to the effect that the Clune Company has obtained control of the Grand Opera House in this city and will turn it into a motion picture house. It is admitted by Mr. Clune's representatives that negotiations have been in progress and that some such arrangements may be made.

The Grand is one of the old-time theaters of Los Angeles. Once upon a time it was the principal theater and many of the famous stars of the theatrical world showed there in bygone days. Then for a time it was a vaudeville house and following that it was occupied by a stock company producing melodramatic "thrillers." In the last three or four years it has been given over to musical comedy and light opera. Two or three months ago it sheltered a short-lived burlesque venture and just now it is being rented from week to week by exhibitors of special feature films.

It is understood that when Clune takes it over—and it is regarded as a certainty despite the conservative attitude of Mr. Clune's representatives—the house will practically be rebuilt and operated in connection with the other Clune houses, two in Los Angeles and another in Pasadena, all houses of big seating capacity and "highbrow" patronage.

* * *

It was unfortunate that the return of the Kinemacolor Durbar pictures to Temple auditorium this week should have coincided with the first spell of genuine back east hot weather of the season—weather altogether unusual for Los Angeles. Undoubtedly the weather has affected the business, but still Cramer & Middleton, of San Francisco, who are showing the films, have not lost money by a good deal.

Temple Auditorium is the largest theater in Los Angeles and one well-filled house will produce almost enough money to pay for the films. Besides the Durbar pictures the program includes glimpses of the coronation, exciting scenes from the Santa Monica road race and views of the recent Shriner celebration in this city.

* * *

The differences between the Universal Film Co. and the New York Motion Picture Company are still unsettled so far as the local situation is concerned. The Universal representatives, as was told in this column last week, have applied to the Superior Court of this county for an injunction restraining the Bison people from "dissipating" property alleged to belong to the Universal Company and an order compelling the surrender of the Bison plant to the Universal agents. The case was originally set for hearing July 8, but was postponed by mutual agreement until July 15. On that date the attorneys for the Bison people appeared in court and asked for another postponement until July 20, urging that there is litigation now pending in New York which will be settled by that time and may have an important bearing on the local situation.

* * *

Gaston Melies, accompanied by about 20 members of his producing company, is to sail from San Francisco July 24 for a trip around the world. It is expected that the trip will occupy from two to three years. The company is to travel leisurely, according to Mr. Melies, stopping indefinitely wherever they find interesting backgrounds or subjects. The first stop is to be at Tahiti. From thence they will go to New Zealand and Australia. There are no plans at present beyond Australia except that Mr. Melies has a vague intention of cruising around among the other romantic South Sea Islands in search of fresh material and possibly going on from there to photograph the mysteries of Asia.

Besides the actors of the company there will be a staff of camera men and their assistants headed by Hugh McClung, of Los Angeles. Mr. McClung was the originator and director of the Sunset Weekly, an animated review of news events in Southern California which has just been successfully established. Under his supervision a portable laboratory and dark room has been constructed which is large enough for any kind of work that will be required and which can be taken anywhere the company is likely to go.

* * *

A new motion picture producing company is being organized here, but the promoters are throwing so much secrecy around it that no very definite announcement can be made at this time. This much I have been able to gather, and readers are as well able to draw conclusions from it as I can. H. J. Brand is the moving spirit in the enterprise. His offices are located in the Canadian building, 432 South Main Street, where there is a large office staff and where a great number of people have been hired for work in pictures. It is not a school for motion picture actors, but it seems that each one who has been engaged has been pledged to secrecy. Stationery which I have seen bears the name of Brand's Advanced Motion Picture Co. I have also been told that the company has a credit of $250,000 at one of the local banks and that there is positively no stock for sale. Mr. Brand has recently purchased a large tract of land near Burbank, about ten miles from Los Angeles, and contractors have been figuring on plans for a group of buildings which look like studios, laboratories, etc. Negotiations have been in progress with the Pacific Electric Interurban Railway looking toward the establishment of a car service to handle about 1,000 persons a day each way.

Last, but most significant, Mr. Brand has asked to have the announcement made that he is seeking photoplays dealing with educational, religious, Biblical and sociological subjects, and especially for stories calling for immense casts and a great many children. He promises to handle scripts promptly and to pay prices a little above the average. The minimum will be $25, he says.

* * *

This is not strictly motion picture news, but it has some interest to motion picture people. Articles of incorporation have just been issued by the Secretary of State to the "Q" Investment and Security Co., of this city. The incorporators include the three members of the firm of Quinn Brothers, operators of motion picture theaters. J. A. Quinn is president and treasurer and the capital stock is $350,000. The point is that the Quinns are the dominating stockholders and entitled to call themselves capitalists since, in addition, they are now financing the erection of a ten-story downtown hotel on Broadway. They have made it all in the motion picture exhibiting business in this city in the last three years.

MR. GUIDO SERENA.

Cines Artist Who Plays the Part of the Inventor in the Cines Production of July 30, "The Inventor's Secret." Released by Geo. Kleine.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

A PICTURE HOUSE in the Bronx was closed out a few days ago at about one-tenth what it cost the proprietor to open the place. It was one of the best equipped houses in that section of the city and it was really a pity to see the contents go for such a miserably small figure. No, the place did not go under because pictures have lost their hold upon the residents of the locality. The slump followed the efforts of the owner to run the house with a film service secured at but a few dollars more than he was paying the girl cashier. When asked why he had failed to make the place go, the owner said competition was the only cause he could assign. To his mind, the fact that he was paying but twelve dollars per week for a service of four reels for each of the seven days had no bearing on the matter.

* * *

The quicker a manager of that kind gets out of the business the better the results for all others engaged in the various branches of photoplay operations. Such managers weaken the confidence of the people to the point of disgust, and put upon the more intelligent and worthy managers a handicap that is frequently very hard to overcome. The manager of the defunct business was a saloon-keeper who, according to his own statement, went into the picture business as a side issue. "I've lost $3,000 in it," he said, "but I am not going to give up. I like the pictures and my whole heart is in them. I would miss a meal to see a good show, and the first chance I get I will open another house."

* * *

The case is an odd one. Personal admiration of motion pictures lead him to become an exhibitor, and yet that admiration did not move him to pay rental for pictures worth looking at. Satisfaction of his patrons apparently never occurred to him.

* * *

A man who can lose $3,000 in the business and yet have the determination to go into it again because of his personal liking for the pictures is a freak. For the benefit of the business as a whole it is sincerely hoped he will not re-enter the field until he has learned something of what managers should do; otherwise he will only continue to be an easy mark for the people who build and equip houses and remain a pest to those who are trying to make good.

* * *

Another exhibitor complained his house was all that could be desired; he had a first-class operator employed at union wages, and the singer he employed was equally good; still he could not get the business. He, too, was questioned as to the film service and he proved another low scale man. He admitted paying for the service almost a third less than he pays his operator. He also admitted leaving the film end of the business entirely in the hands of the operator and seemed to think the man was working for his interest because he held the rental figures down so well. This exhibitor, it it thought, will eventually become of more credit to the business, because he so willingly and cheerfully accepted some good advice that was handed out to him. This, in effect, was that an operator is not the show and few of them can qualify as good managers. He is an essential part of a good show so long as he is qualified and sticks to his end of the business. No matter how good a man he may be in that respect he cannot pull a show through single handed. No good operator will say he can do so. Such men will invariably say: "You give me the goods and I will be responsible for the rest." The selection of the film service is up to the manager. He is the one closer to the patrons than the operator and if he gives his end of the business attention he can readily learn what his patrons want and what he should give them to hold the trade. Too much reliance and responsibility should not be placed upon "the men behind the machine." Many of them are intelligent fellows with sound judgment, and many are not. Most of them are solely adapted for the mechanical end and a great many of them have no more time on their hands than is required to keep their outfit in proper condition and be ready at all times to do their part in giving a good show.

* * *

Many managers, especially those who are new in the business, frequently lose in some way by mistaking the actions of some operators. It sometimes happens that the zeal displayed to relieve the manager of responsibility and labor is of the "nigger in the woodpile" variety and the dark gentleman in hiding is seldom discovered until the manager attends to his own business. The competition in the renting of films appears so keen in many places that temptations are constantly before the operators.

* * *

Referring to the judgment of operators as to the quality and drawing power of films, a test was made a few nights ago with a view to learning the make of pictures most of them thought the people like the best. The result was most unsatisfactory. The opinions varied to such an extent that the investigators concluded to place no reliance upon them. One of the investigators said, "It is the common belief that operators, being in a position to see the pictures at all times during the shows and hear any demonstration on the part of the audience when a film is projected, favorable, or otherwise, are qualified to say what particular make of pictures are most popular with the public, but I am now convinced that the belief is a mistaken one. The best judge is the observing manager. If he is on the job he can easily hear the comments of the patrons, and not infrequently they go to the managers with statements that are quite conclusive. Neither applause nor hissing heard by operators can be taken as a criterion in determining the matter. Either demonstration may be made and yet have no real bearing upon what the audience thinks of the picture. Many times people will be carried away with the part played by the villain in a play and hiss him with bitterness, yet before the final scene the applause may be overwhelming. With the demonstrations swept aside, we must rely upon the operator's personal judgment, and to my mind that of the manager and others upon the floor, where they can hear what the people themselves say, is preferable. When you want to get the sentiment of the people you must get as close to them as possible and on this score the operator is out of it."

* * *

It may be added that the test above referred to was brought about by discussions in film exchanges upon the popularity of various makes of film, it having been cited that certain operators calling for films had made declarations which settled the controversy. In the sense of an appeal the test was decided upon. It would seem from the statements made that the operator theory has received a severe jolt.

AMERICAN HISTORICAL PICTURES.

One hundred persons, including Producer Emerson, two camera men, property men, stage carpenters, etc., left on Saturday, July 20, for Starved Rock, Ill., on a special train over the Rock Island. This was a big company employed by the American Film Manufacturing Company to produce a series of historical two-reel subjects on the famous ground. The company will all be camped on the great rock by special permission of the State of Illinois. The story of Marquette, Joliet, La Salle and Tonty is the first big subject to occupy Producer Emerson's mind. This will be followed by The Battle of New Orleans, a spectacular, centering around the life of Andrew Jackson. A number of 1,000-foot Westerns and several additional two-reelers are expected to be the result of the company's stay on historic ground.

NEW PICTURE HOUSE FOR YOUNGSTOWN, OHIO.

A new moving picture house to be known as the "New Dome" is being erected for Messrs. Deibel and Renner on West Federal Street, corner of North Hazel, Youngstown, Ohio. The theater will have a seating capacity of 800 and will present musical features and moving pictures. The ground space to be occupied by the theater will be 70 x 150 feet. Entrance will be from Federal Street. A lobby 55 feet long will be used for the entrance. The theater will be the most modern erected in this part of the State. It will have a mirror screen 16 x 18, the largest of its kind yet seen here. The ventilation will be perfect. The theater will be heated by city steam and a vacuum cleaner will take up all dust and place it in the cellar for disposal. The theater is expected to be ready by Fall.

HOUSTON, TEXAS.

Mr. A. Xydias, a pioneer exhibitor of Houston, recently sold out his interest in the confectionery business, known as Wicks & Co., and in the Gem Theater, of Houston, for the sum of $20,000. Mr. Moys Wicks, Jr., is now the sole owner of the new Gem and Vaudette theaters. Mr. Xydias is now proprietor of the Star Theater, which is an exclusive picture house, running first-run Licensed films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Advertising Pays.

IT pays to advertise, especially in The Moving Picture World. We advertised recently for three of the old timers who used to be contributing editors, and they all turned up. N. E. Chaney, of the Orpheum, Hillsboro, is the latest to answer "Present" with a few remarks on feature films. He writes:

> I see that you are determined "to smoke me out," so therefore I may as well write you. The truth of the matter is, I have been so busy booming features that I haven't had time to write anything for your department, even if I had anything that would be of any benefit to brother Exhibitors. My failure to write is no indication of loss of interest in your department, rather the contrary, as I have been reading carefully each week every word to and from advertisers, and maybe I haven't gotten some good ideas! I regret to notice quite an indifference on the part of many Exhibitors to their feature pictures. In other words they fail to grasp the opportunities many manufacturers have given them on real features. My "Columbus" picture realized me a nice profit which I attribute to it being well "worked up." Right at this point I wish to commend the Kalem Company for their enterprise in issuing special music for their feature stuff, and only wish that the other manufacturers would do likewise. I buy all of Kalem's music for every special release whether I get the picture or my opposition. I am enclosing herewith a copy of a letter that I mailed out by the hundred to my patrons, for "Martin Chuzzelwit."
>
> I work up every feature just as strong as possible for I feel that if I no more than break even, that I have added to the dignity of my house. I do think, however, that the manufacturer should get out special music for all their feature stuff; then every live Exhibitor should buy this music.

This is in strong contrast to another recent letter in which an exhibitor complains of the rapid increase in the number of feature reels and seems to think that these features are thrust upon him merely that the manufacturers and the exchanges can get a few extra dollars out of him. No man who thinks like that is going to get any money for himself out of his features. To him a reel is a thousand feet of film, nothing more, and the man who exhibits films by the foot is not entitled to be called a manager.

Two and three reel features are put out because there is a demand for them. As a general thing they cost more than two or three thousand feet of single or split reel stuff and the return to the maker is not as great because the feature requires a greater outlay in time and money. But the manufacturer knows that he must make special releases in order to get the business and it was largely the fact that most of the specials were being released by the Independents that induced the Licensed manufacturers to make more specials for the purpose of holding their business. There was a demand for them that had to be met because the live wires knew that a special reel, even at an extra cost, meant more money.

The letter of which Mr. Chaney speaks is written on the regular head of the Orpheum, but is done in imitation typewriting. Where the printing is not done through silk we prefer the "Ribbon faced" type, which gives a very good imitation with direct printing. The other faces must be printed through silk to give the proper effect. The letter announces in detail two coming features and underlines two more while there is a line or two about the house as a tag. It is the sort of letter that might be sent a personal friend, cordial yet not unduly familiar and not too extravagant in praise. —

Boom Temperately.

We think it pays not to get too extravagant about a feature. As many attractions are killed by overbooming as through want of advertisement. If you raise your patrons' expectations beyond the capacity of the attraction to make good, there is a distinct sense of disappointment that reacts against the film or whatever it may be. Write sincerely, with enthusiasm and a proper appreciation of what you have to offer, but do not raise expectation to the highest pitch. Leave it so that the reel is just a little bit better than your promises and you'll send everyone away satisfied.

This does not mean to send out merely a perfunctory statement that a reel is good. Make it crisp and interesting. Read up what this paper has said about the story. Digest the manufacturer's bulletin and then bring out the best points of the argument, but leave just a little unsaid.

We are clipping from one of Mr. Chaney's programs his announcement of "The Orleans Coach." It's along the lines we like. It reads:

> A period play, if well done in motion pictures, is one of the most acceptable of any. It is a pleasure to present one so nearly faultless as is this one. The subject matter is neither a play nor history, but is taken from a well-known episode in the judicial annals of France during the year 1795. It is a case of the greatest judicial error ever on record. The principal thread running through the story is that of a resemblance of two men. The principal actor in the picture acts a dual role. When one is aware that the incident depicted really occurred, the picture has an influence over one that seems like looking back into the past a hundred years. Mr. M. M. Ravet plays the part of "Roussel," the merchant, and "Gasnier," the robber. His work, assisted by great camera work, is a revelation. It is the most wonderful camera work we have ever had the pleasure of exhibiting. In a number of pictures Monsieur Ravet steps out of a picture as "Roussell" only to immediately appear, following himself, as "Gasnier." In the presentation of these high-class features we feel that we are elevating the picture business in this city to the high standard where it belongs. You have already indicated that you are willing to pay the small extra cost in order to see "the best." We are at a considerable extra expense in securing them, but feel that we are amply repaid by your appreciation of them. This great feature will be presented just one day—matinee and night. Admission prices 5 and 10 cents.

Nothing braggart, yet an appreciation of merit. Work along these lines and make your features pay a profit.

Has a Question Box.

Melvin G. Winstock is always up and doing. His latest stunt to win attention is the inauguration of a question box in the Photoplay, the house program of the theaters conducted by the Peoples Amusement Company, of Portland, Oregon. We speak from sad experience when we suggest that the hustling general manager will have his hands full, but just the same it is a mighty good idea if it is properly done. It makes for greater interest in the photoplay stars and makes the eight-page publication of greater general interest. If handled right it should be a strong talking point for the advertising man and this, after all, is the main point. Make your program readable and you'll get more advertising in proportion to the popularity of the sheet, and in time you can offer a pretentious publication that will be in demand and make and hold patrons.

Anything that brings the public in closer touch with the management is for the good of the business as a whole and the Peoples Amusement Company has always striven toward this end. There is plenty of good reading in the issue, but we do not like the serial publication, in story form, of an old Essanay story. No one wants to wait a week to read another 200 words of a 2,500 word story. The chapters run long after the interest is exhausted.

For the benefit of those who may wish to try this question box we give the Winstock announcement:

TO PUBLISH SUGGESTIONS.

> With this issue we throw our columns open to such of the public as may have suggestions to offer upon any matter connected with the art of the Photo-Play, or the operation of our theaters.
>
> Write us and tell us what films or artists you like best, point out errors or inconsistences in plot, action or costume. If you are curious concerning the personnel of any of the actors or actresses who pose, write to the Photo-Play, and we will if possible answer your queries in the issue following the receipt of your communication.
>
> In writing, please, if possible use a typewriter and write on one side only of the paper.
>
> We trust that the public will make good use of this offer. We will endeavor on our part to make this department of the Photo-Play of decided interest to the public. M. G. W.

If you get stuck write our own question box and we'll do all we can to help you out. Don't start it unless you'll give the proper attention to it, but if it's run the right way it will help you.

Weber Is Through.

H. R. Weber, of the Star Theater, Chambersburg, Pa., is through with vaudeville. He has tried it for more than two years and has decided that the pictures can stand alone and do better than with the assistance of the song and dance man. He has built his house up from a store show with a capacity of 90 to a regular house seating nearly 800, and he writes that he has done this through newspaper advertising alone. In part he writes:

> I am enclosing you a few newspaper clippings taken from several papers of various dates. Our advertising is all done in the papers and in four years of business here I have never put out a handbill. It is one thing to write an advertisement and another to make people read it. This I try to do by getting up original lines and copying anything that looks good such as you will see in the clippings, as "Why sit at home and swelter when Star breezes send the heat waves helter-skelter." Some of the people enjoy themselves all of the time. All of the people enjoy themselves some of the time. All who come to the Star enjoy themselves all of the time, and all who come once come many times.
>
> Now what I would like to see is a column in your department every week from exhibitors who will send in each week a list of catchy sayings that they use in their advertising matter, just the meaty matter said in a line or two as there is no doubt of it that the people read a catchy ad every time in preference to any other.

The question of the circular is a matter that each house must solve for itself, but for sustained effect there is nothing like newspaper work where the cost is not prohibitive.

Some Good Lines.

Sometimes Mr. Weber's introduction switches rather abruptly to the films, but the average is distinctly good. All of his advertising is headed with a stock cut of a star 48 points high. It identifies the advertisement at a glance and since it appears on his printing as well we presume the star is featured in the house, too. We give a couple of his introductions to suggest his style. We think that the advertisement would be bettered if the title of a subject was always set in full face the first time it is used to suggest that the story breaks. This is sometimes but not always done. A standing order will correct this omission where the copy is not marked.

> Children judge a man from what he is; women, from what he says; society from what he wears; the world from what he makes. Hence, the wisest of these is the child. When the children want to go to the picture show at the STAR it shows that they know good pictures when they see them.
>
> * * *
>
> To-night "The Sunset Gun," a Memorial Day masterpiece, the finest Grand Army film ever attempted. It will appeal to every veteran of the Civil War and to all the thousands of the younger generations. It is something more than a war story. Into it is woven a thread of patriotism that will stir the heart of every spectator. A grand patriotic tribute to the men who fought to save the nation. Don't fail to see it. "Diamond Cut Diamond," a sparkling picture gem. Many inquiries are received regarding Maurice Costello. Is he married? Does he love his wife? Etc. To-night you will see the wife of Costello as the telephone operator in this grand and beautiful Vitagraph film. You all know Costello. Come and get acquainted with his beautiful wife.

Mr. Weber's suggestion of a catchline exchange is being followed to a large extent, but it might well be extended. Why not help by sending in your good lines?

A Sweeping Invitation.

The Iliad Amusement Company, of Kansas City, sends out a post card invitation to "yourself and party" to come to the open air theater. There is no restriction as to date, size of the party, or anything else and as a further attraction free trips to the summer resorts are awarded weekly.

The cards will probably have the effect of filling the grounds, but we think they could have been put out to better advantage through arrangement with one of the newspapers, local tradesmen or one of the other devices suggested here on various occasions. To send out invitations broadcast is to cheapen the establishment in the eyes of many who regard more highly a pass obtained through some slight effort. In a city of the size of this, the address of the airdome should have appeared and we think we would have made trouble for the printer who set up "competant" and "excelant."

Don't make your free passes cheap if you want to build a lasting pay trade on them. Give them the appearance of value and they will be regarded as a favor.

A Useful Combination.

Mr. B. Nichols, of the M. P. Sales Agency, London, sends a combination sheet so large that we had to take it into an empty office to open it out. The M. P. Agency represents the Lubin, Kalem and Biograph films abroad and, as we recently explained, there the agents have to supply the paper. This combination consists of a strip border giving the name and trade-mark of the company, a center in colors with a portrait sheet of the star and a space for the sheet of the special release being boomed. All save this last may be used repeatedly. English sizes differ from the American sheet system, but this gives a sheet practically twelve sheets with a renewal cost of but a single sheet. On a board or mounted on a roller the biggest sort of advertising can be done at a minimum of cost. Some time ago we commented on a border that Arthur Jacobs got up for the purpose of making a three-sheet from a one-sheet. This is along the same lines, but gives a much larger display with no greater expense for maintenance. It should be duplicated over here, even though here the makers do leave advertising matters largely in outside hands.

A Provo Program.

John B. Ashton, President and General Manager of the Princess and Ellen Theaters, Provo, Utah, sends in his eight-page and cover joint program to show how he billed Columbus with a cut for the inside cover and some running ads in the advertising pages. Three different styles of type for the headings does not argue for much of an equipment in the printing office. Uniformity would give a better appearance, but the program carries a lot of foreign advertising, though Mr. Ashton wisely patronizes his own advertising columns.

Wants Heralds.

J. A. Morrison, of Meadford, Ontario, is Canadian agent for the 101 Wild West film (not the Bison-101), and other special releases. He also conducts a chain of theaters. He writes an interesting plea for cut material and heralds, enclosing a herald of his own 30 inches long and eleven wide printed on both sides. He advances the argument that the manufacturers should provide the exchanges with cuts of all releases from which heralds might be made to the profit of the exhibitor. He speaks approvingly of the Hennegan heralds, and regrets that there are not heralds for each release.

The argument is interesting but unsound. Hennegan and others get out heralds for all special releases and many one reel subjects. At one time Hennegan planned to get out heralds for each licensed subject, but the demand was so small that it was not found profitable. To use a herald for each release would prove expensive and not effective. The occasional use of heralds for big subjects suggests their importance, but the daily distribution of from one to three heralds would render them commonplace. Manufacturers are coming more and more to supply cuts for special subjects at very moderate prices. The Kalem Company goes further and supplies lobby pictures of scenes for some of their Egyptian releases, but conditions are not yet such that the general distribution of cuts would prove profitable. We think that in due course there will come the matrix of a coarse screen cut of each subject that may be sent by mail at small expense, much as the Selig Company does at present with the specials, but this will take time and at present such a general practice would cost vastly more than the receipts would return.

A Montgomery Stunt.

The other week we suggested that it would be well to keep the school teachers in mind in vacation time, and this is just what M. C. Eberstein, of the Montgomery Majestic Theater, Dayton, Ohio, has done. The theater opened in April and about a week before vacation time a form letter was sent some 400 school teachers enclosing a card good for ten adult admissions or twenty children's tickets, the values being punched out of the margin as used. Mr. Eberstein writes: "I have found them to be of unusual value as a means of stimulating our business during the summer months and getting in touch with the better thinking element."

Four hundred teachers with vacation ahead are apt to appreciate ten tickets to the new theater and come back to school in the fall firm in their favor for the sort of show Montgomery runs. How is this for a word picture of a real house?

> The "Majestic" is an ideal theater in which to see moving pictures. The decorations, both exterior and interior, are in the purest Egyptian style. Everything possible has been done for the comfort of patrons. Box seats, at no additional cost, are provided for those who wish them. The opera chairs are roomy and comfortable, the aisles are wide with no steps, and the exits are very large. The ventilation is taken care of by means of the latest, improved apparatus. The air in the theater is changed every two and one-third minutes. The theater is cleaned daily with a vacuum cleaning plant.
>
> The program begins daily at 1 P. M., and continues without intermission until 11 P. M. The theater is not crowded between four and six, which would be a convenient time for your visit, and the program of three thousand feet of moving pictures, vocalists of merit, and Mr. Risinger's orchestra of six solo musicians, offers a pleasing diversion. An entire change of program is made Monday, Wednesday and Friday.

We would like to see a show in a house like that ourselves. There is no extravagant claim, just an inviting description of an ideal theater.

Good Printing.

Frank R. Day, of Farragut Hall, Brooklyn, sends two circulars advertising special releases and wants to know what we think of them. We think they are pretty good except that we would like to see the title of the feature set to catch the eye more quickly. They advertise "Martin Chuzzlewit" and "The French Spy," both familiar titles, though the latter is a play belonging to an earlier generation than ours. The titles are set in Old English as is the line "Extra Special Feature," with the result that the two most important lines are masked by fussy type and do not catch the eye. We think we would insist on a plain block letter of some sort for these. "The French Spy," for example, would look much better in block letter about 48 instead of 36 point and would hold attention to the rest. Speaking generally, the composition is good and covers all the points including location, prices, hours and other attractions, all of which are important.

Another Princess.

G. F. Gambrell, of the Princess Theater, Marianna, Arkansas, sends in a four-page folder that will bring joy to the editor of the Projection Department, for at the bottom in black 12 point type is "C. B. Hunt, Licensed Union Operator," just as the front carries the names of the orchestra. We are entirely in accord with Mr. Richardson in his contention that where the house uses names the operator should be mentioned, and where the fact he is union and licensed can be added it gives real value to the announcement.

The folder gives half a page to each program, there being no Sunday performance and announces two of the three reels, giving a hint of the stories and winding up with a ten point "And another good reel," or some similar line. The composition is clean, but the text is sometimes a little jerky and someone should tell the proof-reader that Selig is spelled with but one "e." A point is lost on "Leap Year Proposals," which is on the same reel with "A Page in Canadian History." This last title is not brought up where it should have been set, on a line of its own as another title. That is one of the advantages of the split reel. It gives two subjects at one price. Here it is lost.

The condensation of the descriptions is not well done. Take Edison's "A Personal Affair." Full value is gained from the fact that this was partly made in the new Pennsylvania Railroad Station in New York, but it winds up with the statement that "Six young people use the personal column in a newspaper." That line means nothing. A little more care in writing the description that it may be made attractive and appealing would double the pull of the program and it would not take much time at that.

Condensation is not as easy as it sounds, but it is not as difficult as it seems and we hope soon to be able to find space for a few suggestions, since the use of program work seems to be on the increase.

Something in Sunbury.

Here's a quotation from the People's Theater, Sunbury, Pa., where our good friend Blanchard used to hold forth. It states:

> Believing that a majority of the amusement loving people of Sunbury prefer the very best pictures made—screened in a way that will rest the eye, served with a dressing of good music—with this in view we are only offering the cream of the licensed pictures. We are buying only one foreign reel a week, which comes on Tuesday. Taking Edison's entire output, also Vitagraph entire output, with the exceptions of one, we wish to offer a show that will appeal to the ladies and children, as well as the business man who wishes to forget business for an hour. Try it Mr. Business Man some night when things seem upside down and everything seems to bother you, gather up the family and make a bee line for
>
> THE PEOPLE'S THEATER.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Market Reports.

NESTOR FILM CO. (*Richard Willis*, Editor), Hollywood, Cal. Is in immediate need of one and two reel Western dramas and whole and split reel comedies. The Nestor, at present, probably handles stories for all the Western sections of the Universal. There seems to be a quick market here. Scripts should be rushed.

The Universal Scripts.

UNTIL we could get information of a definite organization we have advised inquirers to address their scripts to the component companies of the Universal Film Company, but matters have now progressed to the point where scripts should be addressed simply to the Universal Film Company, at 1 Union Square. Mr. Porter, of the Rex, will have general charge of production with Joe Roach as general editor. Each company will have an editor of photoplays to look out for the scripts of that brand, but the scripts, no matter how addressed, will go first to Mr. Roach. If you send a script to Rex, for instance, and it is rejected, it is also rejected by Nestor, Imp, Gem, Victor, Powers and Champion. It will save you time and postage to keep this fact in mind.

On Correspondence Schools.

Some people seem to want to be separated from their money. Here is our friend Spectator's reply to an inquirer:

> "K. C. B.," of La Crosse, Wis., is in a quandary because The Spectator has advised so strongly against photoplay novices paying money to "scenario schools," when she, as one of the novices, knows "just absolutely nothing of the ropes," and the schools offer to tell her all about it for $10. A good way to settle the matter would be for her to send the $10 to the "school," and, after she has studied the lessons ask herself if she knows any more about it than she does now. Maybe the schools can teach her something, but The Spectator doubts it. All any school can do is to give her a few pointers on form. They can give her no ideas, and it is ideas that sell photoplays. The Spectator saw a mere synopsis of a photoplay the other day, about two hundred words all told, that sold for $75, and the company was glad to get it, because it was a novel and thrilling story. Nevertheless, form is a good thing, and some companies insist upon it and will furnish printed models to go by.

"Spec" goes on to explain that if she will write all of the companies for information some of them will send her hints. We think that very few of the companies longer supply instruction sheets. The Lubin Company does, and we think the Vitagraph. The Melies and Essanay companies did offer sheets, but we think these offers have been withdrawn.

There is some good in all the photoplay courses, because they are based upon the instruction sheets of the manufacturers and the published hints of men who know, but the trouble is that good and bad are so hopelessly mingled that the novice is left more ignorant than before. It is almost incredible that a person purporting to teach others should declare that no photoplay should contain fewer than forty scenes, yet this statement is made in one course and others just as absurd to be found in every "lesson." That's why none who knows has any use for the schools.

The Start and the Finish.

A correspondent objects to our handling of the story of how we went after the mail in a recent issue. He argues that we start too suddenly. It will be remembered that we started after the mail and ran into Louis Reeves Harrison having a row with a photoplay editor, which wound up by having the playwright stab the editor and thrust the knife into our hand. The objection is offered that we should have gone back to an earlier scene to show the bad blood between the playwright and the editor.

On the face of things it might look this way, but our correspondent overlooks the point that this is the story of how we went for the mail and got into jail instead of the post office. The trouble between Mr. Harrison and the editor is another story that comes into this particular one merely to add to our troubles. It is not necessary to show in a succession of pictures that Mr. Harrison writes photoplay, "Studio Saunterings," and other things, and that the Editor has a job with the Gumph Film Company at $25 a week. These are not matters that concern our story at all. The only thing that interests us is that there *is* a row and we are made the goat. A leader, the editor, and the angry photoplaywright, is quite sufficient to explain the situation with sufficient clearness to let the audience understand. It is not necessary to give the life history of every character introduced, but merely to explain them so that their relationship to the story is understood.

This objection comes from a man who knows how to write photoplays, but who does not seem to have studied them. There are dozens of good writers who do precisely the same thing in their scripts. They waste time in elaborate but wholly unnecessary explanation, and then find themselves crampted for film when they really need it. It was precisely this point that we try to make. First, decide what the story is that you are going to write, then pay all of your attention to that story. You have one central figure around whom the story must center. If little Gertrude, the daughter of the man who lives next door, stubs her toe and falls down, barking her nose, the fall should not be shown unless it has some direct bearing upon the real story. Yet lots of times the child with the uncertain feet is injected into the story just "to make it more interesting."

One of the surest indications of the trained writer is that he knows when to start and when to stop. The time to start the story is when the story starts, but make certain that the start of the story is the start of the story you are going to tell, and not the start of some other story. Even more certain as a sign is the stop of the story when the story stops. We just put back in its envelope the story of a lovers' quarrel and its ending. After peace is declared the lover leaves the girl, bolts down the street, gets to the parsonage door, goes inside, gets the minister, and comes back to the girl with the demand that they be married at once, sans license, sans ring, sans audience. The story was the story of a break and its healing, and the subsequent marriage has nothing whatever to do with that story. It may be difficult at the start to determine just what your story is, but a little study will enable you to break when the flag drops, and pull up as soon as the finish line is reached.

Camera Limitations.

Now comes another correspondent who thinks that he is unique in that he never had a photoplay accepted and he writes:

> Guess on the whole that there are few reading The Moving Picture World and who claim to write scenarios able to boast of not having one acceptance as yet. I'm IT. Of course, I'm not discouraged—no—for each week The Moving Picture World comes out with new suggestions and explanations showing wherein scenario writers are prone to error. With this week's edition I'm reviewing all scenarios at hand and working out the "feetage." Great scheme and keeps me out of mischief. Last week I began over again and considered 'em all from the camera point of view. Used to do a little work in that line myself so am somewhat familiar with "camera limitations." Just the same, don't you think that they work it over time?

If he keeps on studying he'll make a sale some day and then others and still more, because the study of technique will undoubtedly lead to the grasp of development that in turn makes for original treatment of original themes. But something is more important than technique and that is plot. It takes a mighty clever technician to get over an old plot in a new fashion, but any real plot will be snapped up by one of the early readers even if the form is not wholly correct.

But this is about camera limitations and not the troubles of our correspondent, and we've only picked up a bit from his letter because we want to tell him that he doesn't know as much as he thinks he does about the limitations of the camera. We've gone the route from the pin point lens with a 2½-inch plate to the 5 by 12 panoramic, but we had a lot to learn about motion picture cameras that we could not learn from a succession of some eleven cameras. You do not know camera limitations until you've stood beside the cameraman in a studio day after day, and you don't know then unless you make a study of it.

You must remember that you are photographing continuous action and that sixteen pictures must be made each second. When you take your small camera and go hunting views you may come upon a picture that is more shade than light; some pretty combination of rocks and trees that makes an effective composition. It may require a second or two of exposure with a fast plate; you may even be forced to have recourse to a double coated plate with one slow and one fast emulsion to bring out all the half-tones. Perhaps you have to use printing out paper and dodge it with masks and opaque to get what you want, but the result is worth while. That's all right, you know that such a scene is photographically possible, so you write your action under a shady bower without stopping to think that the motion camera cannot make two-second exposures and that masks and much retouching of perhaps 1,500 pictures is not practicable where the pictures must be commercially reproduced.

Remember, too, that the picture is but one inch wide and three-fourths of an inch in height, and that retouching will raise the cost of the film to prohibitive prices. Perhaps you've taken pictures that you've saved by developing dodges, but you can't handle dodges in the tank and the strips of film are all tank developed.

Perhaps you've written a chase scene. A band of horsemen dash through the picture. The hero is wounded and falls from his horse, rolling to the side of the road. The pursuers thunder past and then the heroine comes in and rescues the hero. This is photographically possible, but not practical. The dust and the smoke will create a haze that will dim the end of the scene. It can be done by letting the hero lie while the dust settles, the camera being stopped meanwhile, but unless the scene is strong enough to repay this trouble the script will be passed over in favor of one that can be made without so much fuss.

Perhaps it's a cliff scene. You know you can take this because you have climbed around yourself and have snapped seemingly impossible spots. That's all very well, but remember that the motion camera must be firmly planted on its heavy tripod, because the continued grinding will induce vibration that will ruin the effect of the picture after the first foot or so—and there may be fifty feet to the scene.

It's easier and it sounds better to say "camera limitations" than to write that it will cost more to make than the story is worth, but both mean about the same thing, because when a director really wants an effect he can get it. If he wants the shady glade he'll build a studio setting where he can regulate his lights. If he wants the cliff, he'll hunt until he finds a spot where there are two ledges or where a tower can be built. Pretty nearly everything is *possible* to the camera, but not all things are *practicable*.

Forget that you know about the limitations of films and plates and plan your work so that you can obtain good effects without making too heavy a demand upon director and cameraman and you'll hear less about limitations. A little knowledge is a dangerous thing. Go lightly.

Making It Easy.

Evidently they do not believe in the "dull, sickening thud" around the Universal Editorial office. If you get your script back this is what they tell you:

> We are returning herewith your scenario entitled ————————. We must ask you to feel, however, that rejection by no means implies a lack of merit. It just happens that your story does not comply with the present policy of our producing department.
>
> We would be pleased to consider any other scenarios you now have on hand or contemplate.
>
> Thanking you for the privilege of examination, with best wishes.

One correspondent thinks it the finest slip he ever saw and we cheerfully admit the parachute qualities of the composition.

Cut Prices.

A house organ—without any "house" at present—has established a department of photoplay criticism at one dollar per crit. The work will be done by a woman on the staff, some of whose photoplays have brought keen delirious joy to the hearts of editors to whom they have been submitted. The inferential statement is made that another staff member will also assist in the work, but this latter is not definitely promised and we think he is too busy with other affairs to engage in the work. Laughs are cheap at one dollar each, but the trouble is that some of the investors will not be able to appreciate the humor of these criticisms until it's too late to see the joke.

The Three Degrees.

The other day we welcomed into the thirty-third degree a correspondent who knew at last that not all he wrote was better than anyone else ever wrote, but we said nothing about the basic three degrees that are the foundations of the Lodge of Photoplaywrights. Every photoplay author must pass his initiation before he can aspire to the higher degrees. Most do not progress beyond the apprentice degree.

The apprentice is the beginner. He has heard that there is big money in photoplay writing. He gets some paper and a typewriter and some instruction. It may be that the latter is a sample sheet from some manufacturer, a book or a course of lessons. The man who gets the manufacturer's sheet is more fortunate than he who spends $10 to $35 for a course of lessons. But whether lessons or sheet, the start is the same. He learns something of the manner in which scripts are laid out and he starts to write.

There are certain stories the writing of which forms the part of every apprenticeship. Every man and woman who ever wrote photoplays or stories has done the same thing. There is the gambler who is saved through the influence of a beautiful young girl or a little child. The novice never wrote that before, perhaps never saw it written or played. Down it goes on paper and out it goes upon the rounds. It must be new because it has just been written. If the Gumph Film Company sends it back with the statement it is too like one of their own and a week later comes out with precisely the same story, which in all probability is a remake of an idea they have done several times before, the author is certain that his novel idea has been adopted and that all film companies are thieves.

Perhaps there is a little of the Diogenes in him and he keeps up his search for an honest film company because he has another great idea. A man is discharged from employment. That night he goes to kill his employer, but as he skulks in the bushes, waiting his opportunity, he runs into a burglar. His impulse for revenge is forgotten. He collars the burglar, gives the alarm, is wounded, but retains his grip, the boss's daughter brings him wine, jelly and other frivolous things to the hospital and when he gets well he is made foreman of the plant.

Now there's an idea that is even better than "A Little Child Shall Lead Him," which was the title of the first story. Back comes the story with the statement that it has been done before. Another company releases a very similar story. Of course, the author knows that the Gumph stole his story and sold it to the Gallup, not having the nerve to openly appropriate it. And all the while the Gallup editor is wondering if the exhibitors will stand for that story when it was released the year before and three years ago.

By this time the apprentice is certain that the motion picture business is conducted by a band of ex-convicts and murderers who steal good stories but persist in releasing a lot of junk that is not half as good as the author's own, which invariably they turn down. He wonders why he keeps on writing, but he does, and in the course of time he exhausts all the old ideas and has used up all the clever suggestions his relatives and friends have given him. He has written of the time Aunt Sally lost her pocketbook at the Chicago Columbian Exposition and how Grandpa met Grandma in a stage out West when she was going out to teach school. He has spread on paper the record of the time a confidence man tried to swindle Uncle Jim and has told how Sara Sprague smashed the hat of that man who tried to flirt with her.

One of two things happens. Either he drops out of the game, convinced that there is no market, or he has learned something of technique and has to turn to new ideas. If he has imagination he may get a good idea now and then. His practice in writing the old stuff has given him some sense of construction. Now and then he sells a story, and not infrequently a story comes back with a cheering word or two from some busy editor who sees hope for the novice. There is no formal passing, but the author has become a fellow of the craft.

Things come easier now. He has seen some of his stories done and he knows that some of the stuff that read so well in the nice clean script has shown up but poorly on the film while some of the apparently dead scenes have been given life because of the inherent merit of the situation. Dimly he realizes that the editor and producer have improved the story with their practiced touch. If he is wise he studies just what they did to make the story better. He sees that a word or two of leader here has made this point more clear, that a letter instead of a leader there has quickened the action, that some slight change in the layout of the plot has yielded a good return in effect, and he tries to do these things himself before his script goes out. He watches the screen for novel bits of business or treatment; not with the idea of using these for his own work but that he may gain indirect inspiration. He tries to do as well in his own stories, he gets a situation and finds he can build a plot around it, and some day he finds that he has been raised to be a master of the craft.

Through experiences not always pleasant he has learned to market his stuff in proper form, to use the right sort of envelopes, to pay in full the going postage and provide return stamped envelopes; he has learned to allow this studio eight weeks and that six, to wait their answer and not make inquiry ten days after the story is mailed. All this and more he has learned as well as the most important lesson that the better and fresher the plot the more certain it is to sell and for a good figure.

Then comes the day when he realizes that a script does not sell because it is not done right. He loses his belief that he cannot possibly write a poor story, and suddenly he finds himself crowned with the purple. He has arrived.

There is no short cut to success. This is to be gained only through experiences that very often are disheartening if not actually maddening. The lesson must be learned through practice and application. It does not come ready done up in packages. It's got to be in you to write, but if it is there it will pay you to bring it out. Not many pass the apprentice stage, for the higher degrees are only for the stout hearted. If everyone could write good scripts they would be selling for a dollar apiece. Be glad, if you can write scripts, that the market is more difficult. Even if you've given up after a few months you have had mental discipline that is worth while; unless you are hopelessly egotistical, and the longer you stick the better it is for you, but you'll never pass the first degree until you learn to plan new ideas or at least make novel treatment of old themes.

Dead Wood.

Take some of those old scripts that have journeyed far and look them over from a new angle. See how much dead wood you can find in them. If you look with the seeing eye you'll be surprised to notice how you have burdened your action with a lot of useless material. Some scripts we have seen fairly bury the plot in a mass of inconsequential detail. Take a scene like this, for instance:

> Sitting-room—John enters—stumbles over the rug—straightens it out with his toe—goes to table—picks up paper—throws it down with a shrug—looks in cigarette jar—no cigarettes—about to make one for himself when he hears a noise—turns—Edith enters from the door—she stops for a moment to make certain that her hair is right then she comes toward John—he shakes hands and bows very low—asks her how she does—they go to sofa, sit—they talk a while—John takes ring from his pocket—she admires the ring—she tries it on the third finger of her right hand—she looks at John—he looks at her—he asks her will she wear it on the third finger of her left hand—she drops her handkerchief—John picks it up—she says she will—he kisses her.

All this may be very interesting, but the main fact is that John enters, Edith follows and he proposes. The incident of the ring is not badly planned, but the dropped handkerchief, the displaced rug and all the rest of the by-play are non-essential. They cover up the ring business to no good end and probably ten feet of film are wasted in the rug business alone. If Edith had been discovered and the maid had shown John in, the scene would have been more natural and John could have gotten right down to the ring without delay.

Another kind of dead wood is the bringing in of petty details. A carriage brings a character upon the scene. The player haggles with the driver about the money and this having been attended to proceeds with the business for which he was introduced. We knew a theatrical man once; probably you would know him if we called the name, who always paid the driver of a hired rig before he started on his trip. "It makes a better entrance," he explained and it certainly did. Arrived at his destination he straightway went about his business instead of stopping to pay and dismiss the driver. Follow the same plan in photoplay. Get your people in action quickly, cut out the dead wood and the result will be a workmanlike script that will enable the story to be distinctly told. It is better for you to take these things out of your script than to make the editor do it. Cut out the dead wood and leave only the healthy growth.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

A. W. B.—We do not know where you can obtain photographs of Arthur Johnson, but the Lubin Company has for sale post cards and process reproductions that are photographs to all intents. Write them. We cannot understand why the Universal Film Exchange cannot tell you anything about the Victor films. Write the Universal Film Company, 1 Union Square, New York.

J. E. C.—Fred Mace is one of the Bison directors, but it was first announced that he would handle one of the Imp sections. We believe that Mr. Sennett and Miss Normand are both with the Biograph still, though there was a report that a majority of the Biograph players would go over to the Powers Company.

M. K. M.—Both Miss Weber and Mr. Smalley have been on the dramatic stage. It is a matter of indifference to us whether those are their real names or ones assumed for stage purposes. What are the questions represented by etc., etc.? You'll have to be more definite than that.

J. C.—Send the script to Bison as usual. Mr. Balshofer was never photoplay editor for that company. He is the General Manager. Richard V. Spencer has been, and is, editor. Bison, Nestor and American are all making two-reel westerns. They may be historical if the subject is interesting.

L. R.—Mr. Melford is still with Kalem, but does not often appear in the film as he is one of the producers. It is court record that Miss Mary Pickford is Mrs. Owen Moore. She is now with Biograph and he is with Victor. They reside in New York.

A. E. B.—There is no reliable data as to the compensation of Mmes. Bernhardt and Rejane in their photoplay work. It has been variously stated that Mme. Bernhardt received from $30,000 to $50,000 for "Camille," but we are a little skeptical. Perhaps francs were meant, in which case divide by five.

J. D. L.—The leads in Thanhouser's "The Baseball Bug" were John W. Noble and Miss Flo LaBadie. The ball players were "Big Chief" Bender, Jack Coombs, Cy Morgan and Rube Oldring. The picture was produced in New Rochelle.

BETTY—Miss Pickford was in Biograph's "The Little Mender of Nets." We think the other girl mentioned was Miss Normand. We'll have to pass over the question of Miss Sweet, but may get this later for you.

A. F. G.—In writing photoplay you stipulate "Leader," or whatever it is, to catch the eye of the editor and director and also for the sake of clearness. You write it, "Leader—The next day," or "On screen—letter," or whatever the insert may be.

M. B.—Single or double spacing is more or less a matter of choice. Most directors seem to prefer single spacing as being more compact, but some editors like double spacing. The Photoplay Author is published in Chicopee, Mass.

J. D. A.—The English excursion of John Bunny includes himself and Lawrence Trimble as director. The players will be obtained in London, or elsewhere, as convenience may dictate. Unemployed players are as common in England as here, and it would be foolish to take an entire company across when they can be picked up as needed. The Edison Company sent quite a number of players across because the plays are especially written for the Miller section of the Edison Company by Bannister Merwin.

T. P. H.—If you'll write the various companies they will advise you as to what they have to offer in the photographic line. We cannot offer a complete list, but the Vitagraph, Lubin, Kalem, Selig, and some other companies, have post cards for sale and large photographs as well. The Imp, Edison, Thanhouser, American, and most others, have large photographs. The Biograph offers nothing in the way of portraits, though if you have friends in England they can get you a full set, though with names other than those of the players. All photoplay theaters in England offer the A. B. cards for sale, but they cannot be had of the publishers to an American address.

A. H. H.—Mr. A. Lawton comes to your assistance and states that it was not Arthur Johnson, but William Randall who had the lead in Reliance's "The Conflict." He later went to the Edison Company.

K. M. C.—We think you'll hear from the company soon. Usually they require six to eight weeks to look over a script. You will do no good by writing. It is a good plan to keep at work until you have fifteen or twenty scripts going the rounds. Professional fiction writers keep from twenty to fifty scripts out all the time if they look for real returns, and they do not hurry the editors because they know what will happen.

L. W.—We could answer more of your questions if you asked about American companies. Practically none of the importing companies have the names of the foreign players. Mrs. Dean, in Lubin's "The New Constable," was Miss Mae Hotely. Cines films are made in Italy. We do not know who the short Essanay man was because he is not so cast, but it's probable that he is Augustus Carney.

B. M.—You're a little twisted. The Selig Company does not engage the original authors of book stories to write the photoplays. They arrange with the holder of the copyright to use the material and have someone on the photoplay staff make the arrangement. The same scheme is followed by the Edison, Vitagraph and other companies. The amount paid varies according to the author's popularity, the photoplay value of the story and the temper of the publishers.

H. M. T.—The story that Vitagraph has replaced John Bunny with an undertaker is not a press fake. Hugh McGowan is senior member of the firm of McGowan & Palmer, who used to be "undertakers" until they moved from a frame into a brick building, when they became "Funeral Directors." He is even heavier than Bunny.

Pity the Editor

By Hugh King Harris.

THE heading of this article is not written in a spirit of sarcasm. I recently read an interesting article written by the editor of one of the leading fiction magazines, and take the liberty to quote part of the article. It is worthy serious thought on the part of photoplay writers, both active and prospective.

"Is it, I wonder," the article runs, "because the act of trying to write a story requires no tools beyond pen and paper, that so many hundreds of thousands attempt it with no more aptitude for the thing than they have to teach Sanskrit, or run an aeroplane? When you hear an opera that you admire you do not sit down at the piano when you get home and endeavor to compose a masterpiece, without knowing a note of music; nor when you see a painting that captivates your fancy, do you invest in an artist's outfit and set out to make another."

"Ah," but you say, "music and painting are gifts. Yes, and so is story writing, and more difficult to excel in, because to reach the top must know all other arts, inasmuch as the novelist is supposed to be as fully equipped mentally as the cleverest of the characters he creates. If you were in my place you would not wonder that I am pessimistic over the average output of the amateur story-writer."

What this editor says so frankly is equally applicable to the writer of photoplays. Many persons led on by the glittering advertisements of the so-called "schools"—one of which I noted particularly—"No talent is needed to write scenarios, anybody can make big money in this field which is wide open for all." Heaven save the mark!

No talent required. Anybody can make "big" money. I am, presumably a writer of scenarios, I have had my full quota of rejection slips, I have also been asked to submit work along special lines. I have had a pretty good English education and wrote before I ever took up scenario work, and take it from me, to steadily supply saleable scripts requires something mighty close to "talent" or I misunderstand Webster's definition of the word.

The editor quoted stated that for the magazines he edited his firm received something like 200 mss. a day. Here is food for thought on the part of the photoplaywright to ponder on. The writer who sends in a script and believes it a scintillating gem which will receive instant attention on the part of the editor and a check will be forthcoming on the next mail, if it is held three or four weeks and returned, a wild howl of "swiped ideas" arises to Heaven. While the fact of the matter is that the editor is nobly doing his duty in the interest of fair play, undoubtedly and is giving mss. as careful and speedy attention as possible.

Editors are just as anxious to unearth mss. of merit as the author is to have them—good ideas are scarce and there is a market for them, but to rush into photoplay writing with the idea a big income is assured, to fire in script after script which are to say the least but ordinary, is a waste of time on the part of the writer and an imposition on the editors.

Prices paid for scripts are lower considerably than for stories, but the scale of payment is gradually improving. If the same care and time were expended on the script as the magazine story, if there were not a flood of the commonplace, prices would be still better.

Authors of scripts are not named on the films, in the majority of cases, the game does not give a writer any great glory, but to the man or woman who is blessed with live ideas and who loves to create a scenario and then see it worked out by a capable company for the love of creating something, of building something for the love of the building, it is an interesting proposition. To see your story being carried out by characters who actually live your ideas, is next only to the satisfaction of producing a regular stage production.

The magazine writer has not this satisfaction at least. With leading actors and actresses taking part in photoplays, with the stage directors using every effort to improve the productions, no expense spared on proper scenic equipment and highly perfected projection machines, with the motion picture houses greatly improved, and increasing all the time, it certainly is up to the scenario writer to get busy and hold back the scripts until morally certain they contain at least enough "meat" to merit the consideration of the editors who have so many scripts to examine.

Quality, not quantity, is a safe rule. If you cannot produce live ideas and prepare them in an intelligent manner, keep out of the game, realize its limitations and if you do go into it, determine to do the best that's in you. You will have rejections galore, with some reasons advanced for refusal that will make you doubt the real editorial ability of the man who returns the script, but you will also find that the right ideas will meet with a welcome and that the editors are just as human as you are.

"GERONIMO'S LAST RAID" A BIG HISTORIC.

A pretty little story has been written into the life of that last of great American Indians, Geronimo. In producing this subject the American Film Manufacturing Company has spent considerable money and time. There are some elaborate settings that add grace and beauty when contrasted with the rough-out-of-doors of the picture. Through his jealousy of a young lieutenant, Captain Gray frames up a strong case against his rival for the Major's daughter's hand. It results in the release of Geronimo who promptly opens a border warfare and is all explained by attaching the two parts of a letter to the young lieutenant, harmless in its entirety, but dangerous when torn in half with such sentences as "it would, of course, be to your advantage if Geronimo escaped." A dainty love story runs throughout and there is much of a thrilling nature in fights with Indians and fine chases.

One unique scene shows the heroine in a barrel in the back of a prairie schooner which has just been captured by the Indians. Seeing her lover about to be burned at the stake, the girl successfully kills three Indians by firing through the bung-hole of the barrel. This and similar scenes will make the subject more than welcome among discriminating theaters.

HANDSOME NEW PHOTOPLAY HOUSE AT HOUSTON, TEXAS.

Jesse Jones has had new plans drawn for his new photoplay house on Main Street, Houston, Texas. The theater will front fifty feet on Main Street, with a depth of 140 feet. The front will be handsomely finished and an attractive metallic marquise suspended by chains will extend over the sidewalk the entire length of the front.

Comments on the Films

Licensed.

"THE COWBOY KID" (Melies), July 4.—A Western of the usual sort. One feature which was as unpleasant as it was unnecessary and one which cannot be too severely condemned was the threatened use of a hot poker, whether for just branding the prisoner or putting out his eyes could not be gathered with certainty. Appearances favored the latter conclusion. The kid was good. There was real amusement when be climbed into the saddle unaided.

"THE GIRL AND THE COWBOY" (Selig), July 16.—Gets over, but that's about all.

"THE MOSQUITO" (C. G. P. C.), July 16.—An interesting educational film, which will among other things teach the young (and the old) idea that even with mosquitoes it is the female of the species that is the deadlier of the two.

"WHIFFLES MOURNS HIS TWIN" (C. G. P. C.), July 16.—On the same reel as "The Mosquito." It is a comedy, with laughs. One man represents both twins, and by a trick of the camera is simultaneously represented twice on the screen. Then, by a substitution, when the back of the genuine is turned, the two embrace; there is much laughter at this.

"REVENGE IS SWEET" (Edison), July 17.—A little horseplay between the office girl and the office boy. One of the girls put a wet sponge in Jimmy's chair; Jimmy found it—the sponge—all right, but he was a little late. One of the girls was a devotee of the puffbox; that is, you know, unusually so. When Jimmy went out to get some cigars for the boss he bought some lamp-black. You get one guess. But Jimmy got his, too.

"THE MAPLE SUGAR INDUSTRY AT THOMPSON, PA." (Edison), July 17.—Showing the manufacture of maple sugar, from the boring of the tree to the consumption of the finished article at a maple sugar party—which, as it was a studio affair and not the genuine article, did not add to the value of the film.

"THE REDEMPTION OF RED RUBE" (Vitagraph), July 17.—Good Western stuff. Robert Thornby takes the role of the outlaw; George C. Stanley, that of the sheriff; Anne Schaefer is the sheriff's wife. Eagle Eye was in the film for too short a time. Somehow when one finds a real Indian in a Western picture, and one who also is a good actor, he is loth to see him slip out of the film almost as soon as he enters it.

"THE LESSON" (Melies), July 18.—There is nothing new in this plot, although it was well worked out. A husband, too much absorbed in business, neglects to make love to his wife; she knows he loves her, she says that herself, but womanlike, wants him to tell her so every day. She sends for her brother to help her out, and he advises her to pretend to be on her way to her father's home. She does so, and when the husband is in despair she enters the room and—does not go home to papa.

"A COWBOY'S PROPOSAL" (Melies), July 18.—A story of a youth who sought instruction in the art of making love through the medium of the printed book. The young woman who was interested in his mysterious orations slyly removed from a bush the old sunbonnet to which he was about to address himself and in place of it substituted her face.

"THE WORKMAN'S LESSON" (Edison), July 5.—This valuable film has received the hearty commendation of the National Association of Manufacturers, and this organization has notified every large employer of labor in the country of its educational advantages. There is a strong dramatic note running throughout the film. This is especially marked during the last quarter of the reel.

"JUST PRETENDING" AND "A PAIR OF BOOTS" (Lubin), July 5.—Two comedies on one reel. There is in each a hackneyed chase, with nothing novel to make it bearable.

"THE SENORITA'S REMORSE" (Lubin), July 17.—Strong drama. Staged in semi-tropical surroundings, the picture is one of marvelous beauty entirely independent of its powerful dramatic treatment.

"CUPID'S QUARTET" (Essanay), July 18.—The writer has not seen the equal of this for mirth in a month. In its comedy department particularly this company has made steady progression. The latest addition, William Mason, makes another hit in this corking laugh-maker, sharing the honors even up with Missimer. And, by the same token, there is a very young woman, who plays frequently opposite the aforesaid young man, and does in this film, who is doing excellent work. The scene where young Mason puts over the photograph on Missimer and then substitutes another is rare stuff.

"HEAVEN AVENGES" (Biograph), July 18.—Perhaps this film will be fairly described by classing it as unusually good Biograph drama. Certainly this is no over-statement. There are strong scenes; the strongest is the final, where the betrayed wanderer has come back to the home and to her surprise the gradually opened arms of her father; also, to her greater surprise and her deep joy, the extended arms of the old lover, the lover who remained faithful even through evil report.

"HEARTS OF MEN" (Essanay), July 19.—This is a strong drama—strong in conception and execution. It is the old story of the country boy coming to the city with great expectations, failing to find work, getting into bad company, and then into the hands of the police. The jury scene is especially well done. William Mason, who takes the leading role, shows that he is not restricted to comedy; he does well in serious work.

"TOGETHER" (Lubin), July 18.—Jack Halliday and Ormi Hawley have the leads in a domestic drama of pathos and interest. It holds all the way. The acting of the child is worthy of mention. There was an affecting moment when the child, following its treatment by its doctor father, passes through the crisis of its illness and raises its arms to its father, estranged from the mother. The close of the play was indicated by the dropping of a great silk curtain in front of the reunited husband and wife. On each side of the curtain is a great bell.

"THE POLO SUBSTITUTE" (Selig), July 18.—This is catalogued as a sporting reel. It might well have been made to read "sporting drama." Pictorially and dramatically, it is a marked success. Hobart Bosworth takes the lead and William Duncan the jealous lover.

"THE BLACK SHEEP" (Vitagraph), July 19.—E. R. Phillips plays the dissolute husband, and plays it well. Little Helen Costello, Miss Baird and Miss Tapley take the other more prominent parts. It is well worth seeing.

"THE NECKLACE OF CRUSHED ROSE LEAVES" (Edison), July 19.—An Italian story in which Tony, in order to obtain for his sweetheart a necklace she admired, steals one from the priest instead of buying one. The locksmith, a rival of Tony for the hand of the same girl, obtains possession of the box as compensation for unlocking it, together with its contents. The locksmith refuses to give it up when Tony repents his action and tries to get back the jewel box. Gaspard refuses to give it up. The girl, portrayed by Laura Sawyer, enters the shop and takes the box while the two men are in the cellar. She is shot by Gaspard as she is escaping, but manages to crawl to the priest, who cares for her. Tony goes to the priest for forgiveness and consolation. It is a pretty story, well staged.

"A WIFE OF THE HILLS" (Essanay), July 20.—A good Western. Anderson is represented as an outlaw whose pal takes advantage of the offer of the sheriff (Arthur Mackley) to obtain freedom by surrender. At the same time he betrays Anderson in order that he may be at liberty to live with the wife of his betrayed pal. Vedah Bertram takes the role of the wife. The escape of Anderson from the jail and his recapture just following the accidental shooting of his former pal while preparing to decamp with the wife is interesting.

"NERVES AND THE MAN" (Edison), July 16.—A film condensation of "Daybreak," by James Oppenheim. It is a story with a moral—depicting the folly of needless, causeless worry over imaginary conditions. Marc McDermott and Miriam Nesbitt have the leads.

"THE PART THE SERVANT PLAYED" (Cines), July 20.—A delightful comedy-drama. Dorothy Ferris is, as always, interesting, charming. Thomas Lupi is the Earl, Alfred Bracci is his son George, and Charles Maestro is particularly pleasing as Gaspard, the servant. The story portrays the influence, the power, and it may be added, the license of the old family servers; they are of the family and in it. The scenes where the old servant dragged his master into his street garments, out on and through the streets and into the wedding party are most happily carried out.

"A PRISONER OF THE HAREM" (Kalem), July 19.—A thrilling drama, the kind that remains with you after you leave the theater, and recurs to you the next day. Gene Gauntier has the leading role. Many stalwart natives of Cairo have parts in the play, and they take to the camera like a duck to water. They are natural actors. There are also interesting views of Cairo streets.

"EGYPTIAN SPORTS" (Kalem), July 19.—On the same reel as the foregoing. Very short, very good.

"THE UNWILLING BRIDE" (Pathe), July 13.—Splendid Indian drama. Not a drop of blood is shed; only one firearm is discharged, and that plainly in the air, and so intended.

"THE END OF ROBESPIERRE" (C. G. P. C.), July 19.—A historical drama in Pathe's best style. It is a colored film. There is a large cast and elaborate settings.

"THE LITTLE ARTIST FROM THE MARKET" (Edison), July 20.—A pretty story in which figures largely an uncared-for orphan and a homeless dog—a pathetic combination under any circumstances. Much is made of these in this film. Robert Tansey takes the part of the little artist. The bulk of the work falls to George Lessey, the American architect, and Bigelow Cooper, the little artist's uncle.

"ON THE TRAIL OF THE GERMS" (Selig), July 22.—An instructive educational picture that we know to be truthful and of great value; but it isn't entertainment. It was made under the supervision of the Chicago Tuberculosis Institute and without telling any clear story, pictures how the disease, consumption, is spread and how it is treated. It is good in the same way that medicine is good. The photography is fine.

"THE SKETCH WITH THE THUMB PRINT" (Edison), July 23.—A delightful picture telling a fresh, interesting story of an artist (Mr. Harry Furniss), his daughter (Miss Gertrude McCoy) and a newspaper man (Mr. Willis Secord). Its complicated plot is kept perfectly clear while the story is unfolded. It shows us the newspaper man in wide-awake need of a good story and making intelligent use of chance meetings and apparently insignificant happenings that help him eventually to uncover a criminal who had broken into a jeweler's. The reporter proves himself a good newspaper man and at the same time wins a girl.

Miss McCoy is an individual wholly unlike any one else who plays in the pictures and her originality is distinctly pleasing. She is an asset to the picture. Mr. Furniss's jolly self also is pleasant to watch. He gives an intimate friendliness to a picture. He makes the spectator feel that he too is a good fellow. Very fortunate is Mr. Furniss. Mr. Willis Secord is an actor; no one who watches his work will doubt it. Mr. Charles Ogle and

Mr. Harry Eytinge also appear; we have often commended this work; they do well here. The picture is good on the score of scene making and photography.

"THE UNDERSTUDY" (Essanay), July 23.—A picture of how a young girl (Miss Beverly Bayne) became in a single day a popular star. The train of circumstances that helped is not new nor is it convincing. The best things about the picture are the speedy way in which the action, at least in the second half, is handled and its good acting, at least by the leading characters.

"JANE SEYMOUR AND HENRY VIII" (C. G. P. C.), July 23.—A pseudo-historical picture magnificently hand-colored. Indeed, the coloring is so well done and so lavish that some of its scenes are likely to awaken exclamations of astonishment and pleasure. Some are amazingly beautiful. The plot is rather slight, the picture being more a spectacle than a drama. It deals with Jane Seymour's frustrated ambition to supplant Catharine of Aragon, who is Henry's queen. Fate is shown as favoring Anne Boleyn. The cardinal (a leader refers to him as "Crammer") is shown as a character who stoops almost to pander. Queen Catharine deserves especial praise; she is the only character in the picture that really strikes fire, is convincing. Yet, as far as make up and natural appearance go, all the figures are very well chosen. The costuming and sets are also very fine. It is a picture that will please and entertain the many.

"A DAUGHTER'S DIPLOMACY" (Cines), July 23.—A sophisticated picture of married life, in which a daughter's diplomacy is the means of reuniting her father and mother who were on the point of a separation. It features Miss Florence Bertini in the leading role and is very well acted throughout. The picture is not at all romantic and not wholly fortunate in its atmosphere; it is rather continental and perhaps it won't be wholly understood by American audiences. It seems to us too bad that a girl, with her hair down, should be so old in wisdom as Miss Marion is shown to be; nor on the other hand does a husband's infidelity seem to us a thing to even repent of with merry laughter—it was hardly a peccadillo. The Cines people are making better scenes than a few months ago; they are no longer cheap in appearance. The photography is excellent.

"THE ADVENTURE OF THE THUMB PRINT" (Vitagraph), July 23.—A detective story picture featuring Mr. Costello as Lambert Chase, a sleuth something on the Sherlock Holmes pattern. He is called in after a robbery and makes a few significant discoveries which, with the help of chance, lead him straight to his victim. The picture is interesting; but one feels that Mr. Costello is no detective and never could be. Mr. Geo. Cooper is a better burglar. As a whole, the release is fair; it is well put together, has a story that will interest and will get past. It never rises above commonplace, but never drags. The photography is good.

"THE SANDS OF DEE" (Biograph), July 22.—This is another typical Biograph picture and a very decided success. It is a study of human life and human impulses and was suggested by Kingsley's sorrowful lyric, "The Sands of Dee." You will remember that the song mourns for a girl, Mary, who went out to call the cattle home across the sands of Dee, and who was drowned. The picture tells, in a series of beautiful scenes, set in a background of the ocean's everlasting waves, a story of over-trustful love and of cruel abandonment. The characters are mostly simple seaside folk in costume of many years ago. The trouble maker is an aristocratic artist. These characters are remarkably well drawn, with no exception; they in their truthfulness add to the picture's convincing atmosphere. The backgrounds also are skillfully used to deepen the feeling of tragedy. But the sincere, strong, acting of the heroine, and her restraint at the picture's deeply emotional moments give it a grip that makes it able to hold. It brought a large audience completely under its spell. It is well photographed.

"THE RANGER'S REWARD" (Lubin), July 22.—A melodramatic love story of the Southwest in which we find the hero is a ranger who has been sent out to "get" the villain, a desperado who has committed a murder. The heroine is a Mexican girl who rewards the ranger with her love. It is not, to a sober mind, a convincing story; but the incidents are for the most part plausible. The plot is coherent and balanced; it shows care and skill in the producer; and from the first it interests. Many of the scenes are pretty and some are artistic. The photography is very fair. It is not art, but will make a commendable offering.

"WANTED, A SISTER" (Vitagraph), July 22.—A comedy revolving around a clever female impersonation. The plot seems to have been built with a view to utilizing the company's available material; it is clever, but lacks real freshness. The situation is kept clear, it is not allowed to drag, and it amuses; but it has no laugh-compelling moments. The acting is fine. Mr. Geo. Cooper plays the "sister"; his work is well known and is good. Mr. Young plays the man who needed a sister, so that his fiancee (Clara K. Young) would believe his excuse. She had caught him in a restaurant with another girl. Miss Walker and Mrs. Gordon also appear in it. The mechanical work and photography are as usual with this make of picture, excellent.

"THE THIEF" (Kalem), July 22.—A good picture of human hearts. Its heroine is a little typist in a clothing dealer's office who, invited by the bookkeeper to a dance, "borrows" finery from the showcase just for the occasion. The situation is clearly developed and the story shows how the difficulties that the girl experienced taught her a needed lesson. It is a serviceable, commendable picture of good quality, full of life and with well-chosen scenes and backgrounds beautifully photographed.

"A DAY OFF" (Selig), July 19.—A farce comedy set mostly at a seaside resort. Although the situation has been used more than once it is still fresh and pleased a large audience, making a good deal of laughter. Two young husbands take a day off to "go fishing," which really meant "have a gay time with the girls." The two wives smell a rat and follow; find what is going on and hire a photographer to take a picture which, on the husbands' arrival home with a string of fish, is saved for a dramatic presentation as confuting their fish story. There is some good comedy, some rough and tumble business and some good character sketching in it. It is well photographed.

"THE BRAVE LITTLE INDIAN" (Pathe), July 18.—A picture of gratitude and self sacrifice which are shown in a clear story as developing in the heart of a very small and very engaging Indian boy. His people, quite untamed, have a camp not far from a settler's cabin. The settler's wife befriends the little redskin. As the plot develops, we see the Indians' distrust of her gifts to the child, and how it is presently increased to frenzy by the contents of a demijohn till they start out to wipe out the settler's family. The brave little Indian saves them. The outcome is fresh and shows imagination. We like the way the scenes are pictured, they are often very artistic. The acting also is good (Paul Panzer and Octavia Handworth play the settler and his wife). The photography is good.

"PATHE'S WEEKLY," No. 30.—Among the notable pictures in this number are those of the new craft recently launched at Spezia, Italy, designed to raise sunken submarine boats; the unfurling at Bridgeport, Conn., of the largest flag in the world, 75 by 135 feet, and weighing 800 pounds; the review of the New York parade on July 4 by Mayor Gaynor; the annual jousts on the Seine, and two samples, in colors, of the latest Paris millinery.

"A WESTERN COURTSHIP" (Lubin), July 20.—A lively Western drama by the Tucson section, now under the direction of Romaine Fielding. There is a near hanging toward the end of the film, but the sheriff interferes—interferes by cutting the rope with a bullet.

Independent.

"HER LIFE'S STORY" (Powers), July 19.—A story of self-abnegation on the part of an older sister. Realizing that the boy to whom she is engaged will be better mated with some one nearer his own age, she returns the engagement ring. He marries her sister. Then, when the two live beyond their means, they come home to live on sister, who in the meantime has fallen and become a cripple. Diphtheria takes away the young couple. That's the story.

"THE LITTLE RANCHER" (Bison), July 23.—A story of a drunken husband who makes life so unpleasant for his wife that she takes her young child and leaves him. A dozen years later the husband shows up and again asks for money. Being refused, he chokes the woman and goes away. On the return of her son she tells him of the man who abused her. The youngster goes out to find him, succeeds, and the result is the father is chased out of town.

"YOUNG WILD WEST'S PRAIRIE PURSUIT" (Nestor), July 26.—If an exhibitor wants riding, shooting and general all-round hubbub and excitement he will find it in this reel.

"THE HEART OF A GYPSY" (Imp), July 25.—This can hardly be classed as strong drama. It will very much interest the children.

"THE TRUE LOVE" (Reliance), July 24.—Good drama. The author has a spectator guessing until the last minute as to the ending of the story.

"MR. X. AND THE UNFORTUNATE HEIRESS" (Lux), July 26.—This is a strange story. The heroine, the possessor of a strong face, was being persecuted by her guardian and befriended by an unknown man. She won out.

"THE NEW CLERK" (Majestic), July 23.—A lively drama built around the fast, thieving clerk in love with the stenographer, who tried to put suspicion on his innocent associate, with whom it happened the girl was in love. Her sharp eyes caused his detection when things looked bad for her sweetheart.

"THE CANYON DWELLERS" (American), July 25.—A fair drama, with splendid photography. Perhaps the story will not be quite coherent to all who witness it. In the portrayal of the neglected woman one of the men (presumably her husband) struck her in the face. This is unpardonable, inexcusable, indefensible. The situation presented by the neglected woman holding at bay the force pursuing the young couple was novel and interesting.

"THE PORTRAIT OF THE LADY ANNE" (Thanhouser), July 23.—A mighty pretty picture. Its interest was heightened by the intelligent and artistic interpretation of the present-day descendant of the original of the portrait, Flo La Badie. The author put into his work one notably good "punch," one of those apparently little things which strike so hard, which "jolt." The Lady Anne, of the days around 1770, had quarreled with her lover, and transferred her affections, or at least the outward physical symbol of those affections. Her former lover had written her a note of farewell, expressing regret at their quarrel and telling Lady Anne that he was off for the wars. The descendant of 1912 at a house party, in which she had by reason of her own jealousy quarreled with her lover, had been attired in a gown of Lady Anne. After the girl had gone to her room the sound of music caused her to look below. She saw her lover dancing—with the counterpart of herself; with the figure in the painting, as animated as in the days of 1770. She did not or could not comprehend the identity of the dancer until she saw the empty frame. As she picked up the old-time dress there dropped from somewhere in its folds the letter written by the sweetheart of the Lady Anne. Its application to present conditions was so pertinent the jealous girl sought her lover; the breach was healed.

This film is more than a mere play; it is of marked pictorial beauty.

"BREAD CAST UPON THE WATERS" (Gem), July 23.—Charles E. King, an old-time actor, does fine work in this drama. It is a story of an old violin mender, whose custom is precarious, but who gives to the first applicant whatever he may have. The play itself was not strong, the old violin mender being arrested and compelled to stand trial on evidence insufficient to justify more than remote suspicion.

"LOVE'S DIARY" (Imp), July 27.—This short stock market drama was overplayed by the male characters in the one tense scene in the film. Lottie Pickford was good as the stenographer.

"A CASE OF DYNAMITE" (Imp), July 27.—On the same reel as the foregoing John Cumpson figures in a burlesque as a country-man in the city with a suitcase inscribed on one side with "Dynamite." This decoration had been placed there by a youngster in return for a chastisement. There are two mild adventures before the police step in.

"THE UNDOING OF SLIM BILL" (Nestor), July 29.—A holdup man disguised as a parson is held up and robbed by a fellow road agent. The clerical garb went as part of the loot. The clerically disguised goes to town and plays a few hands at poker, cleaning out the boys. After his

departure word comes to the sheriff of a bad man in ministerial garb at large. He has already taken in the genuine unknowingly.

"A TRAITOR'S FATE" (Imp), July 22.—A drama that holds up well all the way. There are some strong situations.

"BABY SHERLOCK" (Powers), July 24.—Grandpa is set upon and bound and robbed by two tramps. Baby Sherlock sees the tramps dividing the money and gives the alarm.

"AMERICAN OLYMPIC TRYOUTS" (Powers), July 24.—These contests were held early in June at the Harvard Stadium. There were running, jumping and vaulting events and many pictures are given of the contestants who afterward achieved honors at the Olympic games.

"A NEW CURE FOR DIVORCE" (Thanhouser), August 2.—A novel story and a pretty story, in which the interior of a moving picture factory is shown. Also there is demonstrated the value of having a cinematographic record of a wedding ceremony and likewise the value of revealing the existence of the film at the psychological hour—in this case smashing a prospective divorce case and bringing a new couple to a realization of the silliness of their quarrel.

"GAUMONT WEEKLY, NO. 20."—This is an unusually interesting "publication." There is a human freak in it, one Doss by name, whose tentative height or length is 6 feet 2 inches, but who by some extension-table arrangement adds 2 feet to that. There is a picture of a test of a parachute attachment for aeroplanes. It is affixed to the tail of the aircraft, and in the photograph it worked successfully. The combination was released from a balloon. There is an interesting bayonet "duel" between French soldiers. An idea of some of the happenings in the making of moving pictures—which do not appear in the finished or produced film—may be obtained from the three samples of experiences recorded. One is of a horse falling over a sand cliff and getting up apparently uninjured. A beautiful colored picture gives the women an idea of some of the new Parisian street gowns. There are other features, not the least of which is the Dieppes auto race, in which the streets of the town are fenced in.

"COUSINS" (Thanhouser), July 28.—An amusing picture featuring the Thanhouser twins. It is a comedy-drama, and there are some fine rural scenes well photographed.

"TREASURE TROVE" (Thanhouser), July 30.—A picture with an unusual and a pretty ending, in which among other good actors the Thanhouser kid does its share. A banker who is sent to the country for his health falls in love with a girl he meets in his travels. He does not get peevish, however, when he finds some one has "beat him to it." He sends to his bank for $5,000 in gold, and so arranges matters that the money falls into the girl's hands. He goes back home, alone.

"THE REQUITAL" (Solax), July 26.—A strong story, with a dramatic conclusion. There is an exciting prison-breaking; and in the pursuit some fine photography of lake and stream.

"THE SOLDIER'S BABY" (Reliance), July 27.—Showing how easy it is to upset military discipline when there is influence. A soldier is forbidden to leave camp to visit his sick child; he goes, and is detected and arrested. The commander goes to investigate and discovers the story is true and that furthermore the child is one in whom he had taken a strong personal interest. The father is released from arrest and sent home to the child.

"A BROTHER'S JEALOUSY" (Eclair), July 30.—The insane jealousy of a husband was the cause of a woman being sent to an insane asylum—and on account of his own brother, too. The story is of seafaring men and the scenes are laid along a beach. There is later on a restoration and a reconciliation.

"HOLDING THE FORT" (Edison).

Bannister Merwin contributes an interesting farce-comedy to the Edison programme in "Holding the Fort," written around the supposed experience of a young bride and groom. We see the young folks about to start on their wedding tour, but much embarrassed at their new position in life and very unwilling to face the public. The groom wires to a neighboring town for hotel accommodations for himself and wife, after which he takes the train, leaving his wife to follow by another. It happens that a convention is being held in this particular town and the hotel is crowded.

Scene from "Holding the Fort" (Edison).

Upon receipt of the telegram the room clerk assigns the young fellow to No. 23. Shortly after another telegram is received, requesting accommodations, and the cashier assigns the party to room 23, not knowing that that room has already been taken. In due time the groom arrives and is taken to his room. After disposing of his bags he descends to the lobby of the hotel and strolls about, awaiting the arrival of his wife. During the interim the sender of the other request for accommodations, a very sour old maid who is to address the convention, appears on the scene and is also taken to room 23, while the bags of the young man are removed.

The new occupant adjusts herself and starts to rehearse her speech to be given at the convention. While she is thus engaged, the young man suddenly returns to his room to find it occupied. The woman is determined to stay and the young man is just as determined that he shall keep the room. The scenes that follow are replete with laugh provoking incidents. Then the young wife arrives and is taken to her husband's room to find him there with another woman. An explanation is made and the old woman, who has thus far withstood the efforts of the young man to chase her out, surrenders at once when she discovers that this is a newly married couple. There are several good effects in this picture and lots of fun. It will provoke much laughter. Elsie McLeod is the charming bride. The groom is Edward Boulden, and the speaker at the convention, Miss Alice Washburn, is unusually clever. The picture will be released August 14th.

THOMAS H. INCE.

Mr. Ince, the director of the big Bison 101 feature releases, and many of the Bison single-reel releases, comes of a theatrical family. He has another brother, Ralph Ince, a character actor with the Brooklyn company of the Vitagraph, and another brother, John Ince, at present playing the opposite lead to Blanche Walsh in a dramatic vaudeville sketch. Mr. Ince joined the Bison Company last November. He has produced all the big Bison two and three-reel releases, and through his work with this company has won the well-deserved reputation of being a talented, high-class producer, whose direction is approached by few and exceeded by none. Previous to his Bison engagement he was a director for the Imp Co., taking the main company to Cuba for a series of pictures during the winter of 1909-10.

Projection Department

Edited by F. H. RICHARDSON.

NOTICE.—Manufacturers of machinery, or devices used in connection with or bearing upon projection can have their goods described in this department, by sending a sample of the same to the Editor of the Projection Department, Moving Picture World, 125 East 23d Street, New York City. The express must be prepaid and the samples will be returned at your expense. I will make my own photographs and cuts. This applies to any kind of device used in connection with films or their projection.

I. A. T. S. E. CONVENTION.

THE I. A. T. S. E. has met in convention, in Peoria, Illinois, and the work of the convention is now accomplished and a matter of history. The general opinion seems to be that the work was largely progressive and constructive. This is attributed by many to the fact that there was a large contingent of Western men present and that the ideas of the West are more progressive than are the ideas of the East; in which latter view I freely concur.

I am just in receipt of a letter from Brother W. G. Woods, dated Chicago, in which he says: "I expected to come on to New York, and looked forward with pleasure to meeting you personally, but after a strenuous week in terrible heat at Peoria, a thing we are unused to, I am completely done up, and Dolliver is worse, so we are headed where the cool breezes blow from the Pacific over the city of the Golden Gate—God's country."

I can assure Brother Woods that the regret is mutual. I had anticipated the pleasure of meeting both Brothers Woods and Dolliver, and entertaining them at my home. In fact, I had been looking forward to it, but it seems it was not to be.

CONVENTION REPORT.—The following operator delegates were present at the convention: Chas. Cline, Wm. F. Canavan, St. Louis, 143; J. B. Amis, Memphis, 144; W. W. Ladd, Seattle, 154; R. W. Mullen and S. M. Hulbert, Cleveland, 160; W. G. Woods and L. G. Dolliver, San Francisco, 162; Harry Conlon, Louisville, 163; P. L. Jones, Milwaukee, 164; Harry Schwartz and Ed. Kirsch, Cincinnati, 165; A. S. Hadden, Kansas City, 170; Geo. Mehl, Toronto, 173; A. E. Soult, Tacoma, 175; G. K. Howard, Baltimore, 181; B. M. Corbett, Burk and M. Goodman, Boston, 182; Chas. Wells, Minneapolis, 219; B. A. Spellbring, Washington, 224; Cliff Clower, Atlanta, 225; Fred Taylor, Buffalo, 229; O. J. Wilson, Denver, 230; W. L. Williams, Waterbury Aux. No. 1; Geo. T. Overend, Chattanooga, Aux. 8; Jos. Z. Steadman, Youngstown Aux. 14; Morey Cohn, Hal. Johnstone and Jas. Slonaker, Chicago, No. 2; Loyd Morrison, Philadelphia, No. 37; Robt. Goldblatt, New York, 35, and Geo. F. Hill, Springfield, 186.

The convention was fair to the operators and their delegates, who found quick and able champions at all times. International President Shea was very fair and impartial in his rulings. All committees had their share of operator delegates as follows: Cline of St. Louis, 143, committee on auditing; Ladd, of Seattle, 154, committee on resolutions; Soult, of Tacoma, 175, committee on grievances; Woods of San Francisco, 162, committee on press and redistricting; also there were operators on all special committees. On account of the representation offered them, the operators made no attempt to elect one of their numbers to an office, preferring to leave these offices to the older and more experienced members. [Others say operators could easily have had one of the national offices had all operators' delegates pulled together.—Ed.]

It was pre-eminently a Western convention, the first one ever held so far from the Atlantic billows, and the Western enthusiasm wound up with a blaze of fireworks when Seattle was selected as the convention city for 1913, after a hard fight with Cleveland, a close second and Philadelphia an "also ran." Seattle presented a mass of advertising and boosting, including a live bear cub, which was the pet of the city. Woods and Dolliver, of San Francisco, 162, who had proposed to boom Frisco for 1915 during the great world's fair, gave way to Seattle and lent their assistance, as did Rusk, of San Francisco, No. 16, and all other Western delegates.

Hardly had the convention opened when a pretty little row began over the seating of Robert Goldblatt, representing Auxiliary No. 35, of New York. Goldblatt was defended by Woods, of 162; Kirsch, of 165; Taylor, of 229, and other operator delegates, who found strong support on the convention floor. The matter was finally referred to committee, upon which were the following operators: Dolliver, 162; Canavan, 143; Clower, 225, with the result that Goldblatt was seated. Later, International President Shea recommended that Auxiliary 35 be reorganized, which recommendation was sustained, provided an efficient committee from other than the contending locals assist.

It developed that there has been much organization during the past year, the delegates present representing over 3,000 operators, aside from those belonging to combined locals of both stage hands and operators. Twenty-seven new, direct and auxiliary charters were granted during the year. Several locals were advanced from auxiliaries to directly chartered memberships. Many locals applied for and received additional jurisdiction, covering, in many instances, whole counties.

International President Shea's recommendation asking for organizers was concurred in, which is the most progressive step taken by the I. A. T. S. E., and to assist in carrying out the progressive measures passed by the convention, the available revenue was largely augmented by increasing the per capita tax levy on the locals.

The Six Months' Law was attacked under the cover of an innocent looking resolution introduced, strange to say, by stage hand delegates. It was, however quickly discovered and killed by the operators, who did not care to furnish sustenance to the tourist operator at the expense of their home men.

Motion picture studios must hereafter employ union men in building and producing their plays, or films produced in non-union studios will be declared unfair. Hearty applause was given when operator delegates offered to refuse to run unfair films.

Brothers Dolliver and Woods, of San Francisco, 162, promptly killed an anonymous resolution offered, which provided that operators have no voice in stage hand matters. President Shea sided with them in his decisions.

The matter of an official union slide was referred to a committee consisting of all operators present, who returned a recommendation that operators' unions displaying slides contain the I. A. emblem, which is copyrighted, but may use such wording as they please in conjunction therewith. [I hope the word "proper" appears between "such" and "wording."—Ed.] The scheme used by San Francisco, 162, found favor among many delegates. [The reporter has described it in such manner that I am unable to catch the idea; however, apparently it is a design, in brass, with the I. A. emblem between the word "union operator," to be displayed outside the theater, thus informing the patron as to whether the house is fair or not, before they have paid admission. San Francisco will confer a favor by explaining this matter in detail, as that scheme sounds good, and I would like to publish it.—Ed.]

Many wage scales were approved and full moral and financial support were granted to operators' locals. Statistical reports showed a splendid advance all along the lines in the matter of conditions, salaries and hours.

Steps were taken to unseat several organizations of operators who had affiliated with other than the I. A. T. S. E., and advices from the A. F. of L. show conclusively that the I. A. is recognized as having the only jurisdiction over the operator. One prominent local, which had exhausted its treasury in fighting for conditions, was advanced a liberal sum of money to enable it to carry on the good work; also full moral and financial support were assured.

During their stay in Peoria the operators became much interested in the local men, who were not organized, and proceeded to get them together, Hadden, of Kansas City, of 110, being tireless in this effort. He was ably assisted by Dolliver and Woods, of San Francisco, 162, and Soult, of Tacoma, 175, as well as others. They succeeded in forming a directly chartered local, taking in a number of suburban towns. The new union was endorsed by the Stage Hands' Local and the Peoria Labor Council.

In the first place I desire to thank the brother who has sent in such an excellent report of the convention doings; also I must thank several other delegates who have sent in reports, though not so complete as the one selected for publication.

While I know the feeling of the boys in the far West, still I rather regret the fact that the next convention has gone so far away. Say what we will, the larger percentage of men are in the East and middle East, and it will work a distinct hardship on these locals to send delegates from such a great distance.

Of course, I know the men from the extreme West can retort that this is what they have had to do in the past, but I would reply by saying that I do not agree with the proposition of holding convention on either seaboard. To my way of thinking, St. Louis or Kansas City is the logical convention city, preferably, however, St. Louis, since it is even more centrally located than Kansas City. I believe that all national conventions should be held practically at the Mississippi River; at least, they should not go farther east than Cleveland, nor farther west than Kansas City.

In my humble opinion the action as regards Auxiliary No. 35 was a wise one. I have for some time held the view that the New York Auxiliary Local could not reap any large degree of success without a thorough reorganization. If a reorganization means a fight, then we might as well fight it out now as later, because something will have to be done if the New York operator is to succeed in advancing his conditions in any marked degree. The advancement shown during the year is indeed encouraging, and it is to be hoped that it will continue. I am glad to know that the International has increased its per capita tax. The locals affected must bear this one fact in mind, viz: That the man who wants good things must be willing to pay for them. You do not get something for nothing in this old world of ours, and the more money you put into the organization, within reason, of course, the more you will get out of it.

It is, indeed, encouraging that the operators were given such representation on committees and such hearty support in their various measures before the convention. I see the reporter took a little swipe at Yours Truly in the Six Months' Law. I am free to say, however, that my ideas, views and opinions, have not altered. I freely concede that there are things to be said on both sides of the case, but I can by no manner of means agree that the Six Months' Law is right, so long as it prevents any competent man, no matter where he may be located, from joining the organization of his craft. The extension of local jurisdiction might be made to cover the matter, if carried far enough.

I had hoped to be able to attend the next convention, but, of course, Seattle is absolutely out of the question, since I could not spare the time necessary to make the trip. As to the action concerning moving picture studios, certainly the manufacturers ought not to object to employing union men, under union conditions, since they, above all others, are the ones who are making really big money out of the business.

It seems that the Eastern contingent had a solid vote of 75, but they lost out on a great many of their propositions. From the various reports, it would seem that this was caused by the fact that they wanted many things,

but were not willing to pay for them. Every report sent in so far has severely censured one of the Cincinnati delegates and the Boston delegates. It seems that the Cincinnati delegate made an ill-advised speech concerning the word "Projection Machine" on the operators' charter, and that the Boston boys were inclined to work for Boston alone, regardless of everybody else. Now, I do not know anything about the justice of the censure given, but certainly there must be something in it, or all reports would not concur on this particular point. In conclusion I would say that the work of the convention, as a whole, seems to have been good. It also shows that the operator has been accorded more representation than he has ever before enjoyed, all of which is decidedly as it should be.

NEW HAND-BOOK.—We put in two days last week in numbering the illustrations of the new hand-book, and find that there is going to be very nearly 200 of them, not one of which is superfluous; all are illustrations setting forth ideas. It is also determined that the book will be at least 380 pages, the pages being the same size as those of the old book. This will give you some idea of the scope of the work.

LAMP FILAMENTS.—Fort Scott, Kan., asks whether there is anything to be gained in economy by substituting metal filament lamps for the ordinary carbon filament incandescents.

Yes, Fort Scott, there is considerable more economy in the tungsten, or in any other metal filament lamps, than in the ordinary carbon filaments. In fact, the metal filaments are very much more efficient than are the carbon filaments, so far as illumination per kilowatt be concerned, but unfortunately the life of the metal filament is shorter than that of its carbon brother, unless the lamp to be placed is entirely free from vibration and is burned steadily. If this be true and the voltage be reasonably steady, then the metal filaments will outlast the carbon. In case of the lamp being constantly extinguished and relighted, or subject to vibration, then, while its light giving efficiency is high, the cost of renewal will probably more than make up the difference.

DEFINITION.—Dubuque asks the meaning of "Ampere Turn."

Ampere turn denotes the product of the number of times a wire passes around a magnet, multiplied by the number of amperes flowing through it; thus: Suppose a current of one ampere passes through a wire which circles a magnet 50 times, this would mean (50 x 1), 50 ampere turns, which would be exactly the same thing as though the wire carried two amperes and passed around the magnet 25 times.

FROM THE HOLY CITY.—Mr. V. Miller, who was formerly cameraman with E. Schneider, New York City, writes from Jerusalem, Palestine, as follows: "Having long been interested in the Projection Department, I now take the liberty of contributing to its columns. Recently I attended a Cinema in Jerusalem. It is the only one here. The population is 120,000; there is no other amusement in the theatrical line. The projection was bad. The machine was old and the film jumped the sprockets; also the light was handled very poorly and the films were filled with rain. The program is changed three times a week. The admission is, first-class (back), 2 francs; second-class, 1 franc, 25 centimes; third-class, 60 centimes. The performance starts at 9:15 P. M., and continues until midnight. In Port Said, Egypt, population about 30,000, there are Cinemas, a Pathe and a Gaumont, and the films shown are much newer than those displayed in Jerusalem. The projection, however, is simply miserable. The operating room is small, with a little observation port about 2 x 3 inches. The operator's salary is not very much. Performance begins 9:30 and runs until 11:30 P. M. Four reels are shown. The operator rings a bell at the end of each subject, and turns on the lights; he rings the bell also on starting [Does that mean the show is a chestnut?—Ed.].

"In Italy the projection is good. I have attended many Cinemas in Naples. The programs are well selected, and the operator usually does his work in a creditable manner. There are many American films shown in Italy and they go big. I arrived in Jerusalem two weeks after the Kalem Co., under the direction of Mr. Olcott, left. This was a matter of very great regret to me, but they certainly did it big out here. All Jerusalem is talking about them yet. Expense seemed to cut no figure. Imagine Mr. Clark with a big cross on his shoulder struggling along the Delorosa (way of sorrow), with hundreds of people around, including Turkish soldiers, guards of the Consulate, and the police keeping order.

"My congratulations to Mr. Clark and Miss Gauntier. They certainly pulled it off on the quiet, but do not let them keep it a secret in the States; the American Consul here has it in black and white. In another letter I am enclosing a program used in the Cinema here. Am on a hunting expedition through Africa with the camera."

From the foregoing it would seem that there is a very large opening for a really good exhibitor in the Holy City, provided always that good films can be had without paying exorbitant prices. It would certainly seem that films could be obtained at a reasonable figure, since Jerusalem is not an excessive distance from Rome, Constantinople, and other Mediterranean cities. Just what support the population would give to a really good show could, of course, only be conjectured, but it would certainly seem that if as poor a show as is now given can exist, a really good one ought to make big money. I am free to admit that that bell stunt is a new one. I wish you had explained a little more fully concerning it. What is the idea anyhow? I should imagine that projection would be on a rather comparatively high plane in Italy. The Italian people, as a whole, are all rather artistically inclined, and I don't believe would tolerate very raw work. Mr. Clark and Miss Gauntier are duly "discovered." The Projection Department tenders congratulations and wishes the happy couple health, happiness and a full measure of bliss. May their honeymoon last ten years and then turn out to be a repeater.

A KICK.—Mr. James J. Wood, manager, Broadway Theater, Chico, Cal., writes: "I desire to register a good vigorous protest against the abominable practice adopted by some of the manufacturers of taking pictures from speeding automobiles. We refer to such picture as Biograph's "Her Trust," "A Beast at Bay," and Vitagraph's "Reformation of Ben Farland," and so on. Usually these pictures are taken over roads which are none the best, resulting in a picture the action of which goes in every direction at once. Many of our best patrons have protested strongly against these pictures, declaring that they do not want to come to the house any longer if we continue to exhibit them. We have two Powers Six machines, and believe the projection is as free from defects as it is possible to have it; but the eye strain from such pictures is decidedly harmful, and we believe the practice is wholly unnecessary. Please advise us when the new hand-book is ready, or just send it along, with a bill, and we will immediately remit."

I am obliged to heartily concur with Manager Wood's condemnation of pictures of the sort complained of. When I was actively engaged in operating, I used to dread to get a picture of the kind referred to. I was, of necessity, compelled to look steadily at them, and sometimes when the scene had been finished I felt like I was cross-eyed. The eye strain, as Friend Wood says, is very bad and, like him, I do not believe there is any real necessity for such pictures; or, at least, if there is, they should be taken on smoothly paved streets, or a practically level country road. But even so, there is a certain amount of eye-strain in looking at such a picture. I am personally acquainted with the producers of the Vitagraph Company, and will show them your letter and talk the matter over with them. I personally think a whole lot of the Vitagraph pictures. In some respects they are and have been for a number of years at the head of the line; but I do believe that the thing spoken of constitutes a fault which can and ought to be eliminated. You will be notified through the department of the price and time of issue of the hand-book. Advance orders may be placed as soon as we can determine the price.

FLATTENED CARBON.—Columbus, Ohio, writes: "I am much interested in the carbon soaking matter, which I read in the April 27th issue. Have looked for the April 6th issue, but cannot find it, and I do not get it clear enough from the article of the 27th issue. I run an Exhibition Model Edison, 82 foot throw, 10 foot picture, 60 amperes, A. C. through an economizer. Get a good picture with very little trouble. When I first came to this house, May 18th, had some difficulty in keeping my crater in proper position. The man who relieves me for supper on Saturdays and Sundays, told me to scrape my carbons. I scraped them about 1-16 of an inch deep on one side—just through the hard coating. I keep this flat space next to the lenses. This has improved results greatly. I now have no difficulty with the light. About a week ago I moved my carbons to eliminate a ghost, and since then, at times, my arc buzzes. I was not troubled with this before. I am now obliged to keep my carbons close together during the buzzing periods, in order to get the light. I think the scraping is a great stunt, and perhaps soaking will yet further improve the light."

The flattening of carbons on one side is no new thing, Columbus. Such carbons were at one time widely advertised for use with A. C., but they did not seem to meet with much favor. I tried them and did not see any advantage in their use. If you have a modern lamp—that is to say, one of the latest lamps, which enables you to handle the top carbon independently of the bottom carbon without opening the lamp house door, thus placing the crater in any desired position—there is no need for flattened carbons. Incidentally I would strongly advise all exhibitors who are still using the old style lamps, to throw them out and get one of the later types having the adjustment named. It will pay you to do so. I note your having looked for the April 6th issue and failed to find it. This merely serves to again draw attention to the importance of keeping The World on file. The Projection Department began in the early part of 1910, under the title "Operators' Column." This heading was later changed to "Trouble Department," and then to "Projection Department." The department, since its beginning, has become an enormously valuable encyclopaedia of projection, and those who have kept their files complete, will find it so. As to the carbon soaking: You simply make salt brine strong enough to float an egg with about 2-3 of its surface out of the brine. Soak the carbons in this solution from twelve to fifteen days, and then let them dry thoroughly. Keep two or three of them on top of the lamphouse, as it is hard to strike an arc with a new salt-soaked carbon, unless it is warm. I might add that you will, in the long run, get better results by using practically the same carbon setting for A. C. that we use for D. C.

STOP THIEF!—Mr. A. Michelson, Theater manager and proprietor, Brooklyn ('phone 720 W, Bath Beach), writes: "My Powers Six head, No. 2661, has been stolen. A suitable reward will be paid for its recovery. It is my opinion that the theft was the work of a burglar-operator."

Anyone locating this machine and notifying Mr. Michelson by 'phone, will be rewarded. The stealing of a machine head is a contemptible piece of business, and I, for one, would like to see some of these thieves caught and punished, regardless of whether they are operators or not. In fact, if the thief is an operator, it only adds to the offense. We trust Brother Michelson will obtain his mechanism, for he is one of the best exhibitors in the Borough of Brooklyn—that is to say, he puts up one of the best pictures.

CURTAIN.—Tennessee, writes: "Have been reading the Projection Department for some time now, but have seen no formulas for making screens. If you know of a formula for making good curtains, I will appreciate its publication. We find about everything else in The World. I think it is the best there is, and it certainly helps me out a whole lot. This letter is not for publication."

If the letter is not for publication, then why did you send it? I have told you through the department time, time, time, and again, that I cannot answer letters by mail unless at least $1.00 be enclosed. I will tell you once more that if I did so it would simply mean that from one-half to two-thirds of my time would be taken up in answering letters.

Presumably you mean a formula for coating curtains. I at one time published a number of aluminum curtain coatings, but finally made up my mind that such coatings were not desirable. If your screen is stationary—that is to say, is never moved—I would build a framework, lath and plaster it in the usual way, afterward coating with muralite. This makes an excellent curtain, and, everything considered, as good as can be had, unless one wishes to purchase one of the patent screens, or a mirror screen. You can also stretch canvas and coat it with muralite. I might add that "muralite" is a patent calcimine. It comes in various colors, but you will, of course, use the white. This kind of screen gives a very soft, artistic picture, but will, of course, require more amperage than a mirror screen, or one of the patent metallic surfaced screens.

SCREEN.—Rochester, New York, writes: "We are about to install a new projection curtain in our theater, and most respectfully request you to advise us, through the columns of the Projection Department, with re-

spect as to which is the most satisfactory screen to use. Our theater is about 90 feet long, and we will project a 13-foot picture."

If I were to advise you, through the columns of the department, to purchase any particular make of screen, there would be a small sized cyclone and I would be located in its exact geographical center. This much, however, I can say: "Don't attempt to coat your own screen with aluminum, because the result will not likely be very satisfactory. Don't buy any metallic surface screen, unless its surface is rough, presenting a matted appearance. The mirror screen is expensive, but is practically indestructible, and represents a permanent investment. A plaster or cloth screen coated with muralite produces a very soft, artistic picture, but requires more amperage than does a mirror screen, or a properly made metallic screen."

By the way, I would like to have users of the mirror screen inform me fully as to their experience with that article.

TRAVEL GHOST.—Nevada writes: "This is my first contribution to the department, although I have been a reader of The World for the past year and a half. I would not think of trying to get along in the picture business without The World. Am having some trouble just at present. We use a No. 1—A Model, 1910 Motiograph; D. C. through a rectifier; 14-foot picture at 76 feet. The machine has been in service about a year, running five hours a day; some few repairs such as sprockets and film rollers. Have just replaced the cam and star with new ones received from the Enterprise Optical Co. My trouble is this: I have what you might call a travel ghost on bottom of letters in titles. It apparently runs down about one inch, but it does not appear jumpy, or flashy, as does a regular travel ghost. It seems to be steady, although very much more less defined than the letters themselves. Have tried setting shutter in all possible positions, also took all possible lost motion out of the shutter gears; however, some still remains, due to wear. Have changed the Geneva and star as you suggested to operator who said he had a "double picture," but have not been able to remove the trouble. I hope you will be able to make reply in the next issue of the department, and will certainly appreciate any suggestions you may be able to give."

Being something of a Sherlocko Homes, I deduce the fact that the effect remains constantly the same, regardless of the position of the shutter. You say that you have set the shutter in all possible positions, but do not say that it affected the double letter business. Turn your projection lens half way around and try it. If the effect is then on top of the letters instead of the bottom, the trouble, of course, lies in the projection lens. In fact, if it is not a travel ghost and you have renewed the Geneva, cam and intermittent sprocket without affecting the result, then I should say it certainly must be in the projection lens. I would like to ask those of our friends who have had similar experience, and have succeeded in discovering its cause, to set forth their experience. It is not always possible to reply "in the next issue." You must understand that I sometimes get letters just a few hours after the matter has already been turned in for the next issue, and they are necessarily delayed one week.

SCREEN LOCATION.—Hoquiam, Washington, writes: "Would like information relative to the advantages and the disadvantages, if any, of locating screen in front of building, instead of rear. All houses, so far as I have seen, have the screen placed at the rear. My notion is to, if possible, overcome the usual elevation of the floor (to secure floor slope), at the front of the house. If screen can be successfully placed at the rear, where the operating room will then be located, the level entrance will be a decided improvement."

It is quite possible, Hoquiam, to locate the screen at the front of the house. This scheme has already been tried out. In fact, there were a few houses here in New York City which, for a time, had the screen thus placed. This was not on account of the floor elevation, but by reason of the fact that in case of an operating room fire, the audience would, in leaving the building by the street entrance, be going away from the fire, instead of towards and under it. There was strong talk, at one time, of a law compelling the location of the screen in front, but the matter has been dropped. There are serious objections to thus locating the screen, not the least of which is that persons coming in and going out must pass directly beside the screen, and thus constantly detracting the attention of the audience from the picture, causing them to a great extent to lose the thread of the film story. Personally I never liked the looks of the proposition anyhow. I could not exactly tell you why, but it did not appeal to me. The principal things in its favor are the fire idea and the floor elevation.

REWINDING BY MOTOR.—Mr. L. C. Smith, whose excellent rewinding device was described in the department recently, wrote me in reply to my comments to the effect that, in his opinion, more damage would be done in motor rewinding than by hand rewinding, since the added strain, as the film roll grew, would prevent the man rewinding by hand from exerting sufficient pressure to scratch the film.

I replied to Mr. Smith to the effect that he was in error through having overlooked one very important item in his calculation, viz: The fact that when rewinding is done by hand, while it is true that the operator will not exert sufficient pressure on the rewinder to scratch the film, yet he does a thing a great many times worse than that, viz: He stops the rewinder and proceeds to "pull down," and it is this pernicious act which causes at least two-thirds of the rain marks in films. With a motor rewind, properly made, along the lines of Mr. Smith's hand rewind, the film could be rewound slowly, and sufficient tension supplied so that the film would wind perfectly tight and not require pulling down. I set this matter forth strongly in a letter to Mr. Smith, and he seems to have been impressed, since he now replies: "Yours of July received. I have not answered until this date, owing to uncertainty as to what I would do with the motor driven rewinder. I have finally decided to go ahead with the machine, and will probably take the liberty of calling upon you during the next 90 days with something in which I trust you will be interested. I can give no definite date, as undoubtedly it will be some time before I have the outfit ready to show."

I am glad to know that friend Smith is going ahead with the motor-driven rewind, because, judging by the excellence of his hand machine, he will produce something really worth while. I would respectfully suggest to him that the gearing should be so arranged that it will have two rewinding speeds; that is to say, the motor should run at constant speed and there should be one gearing which will run the reel at ordinary, rapid rewinding speed, and one that will run it quite slowly, so that the motor will require say four or five minutes to rewind a thousand foot of film. My idea in this is that on the low speed the operator can set the rewinder going under heavy tension, and let it rewind the film slowly, while he attends to his other duties, while, on the other hand, any reel which is wanted in a hurry can be rewound at the usual rapid speed. Such a rewinder would, in my humble opinion, be a very, very great step in advance, since, as I have already said, rewinding is responsible for very nearly two-thirds of the present damage to films, particularly the rain marks. I will certainly welcome such a device, if it is properly designed and constructed, and do all I can to help introduce it.

DR. SHALLENBERGER COMES EAST.

Dr. Wilbert Shallenberger, one of the chief stockholders in the Mutual Film Corporation, has just finished a trip East from Chicago, via Montreal, to Larchmont, N. Y., where, with Mrs. Shallenberger, he is stopping at the Hotel Victoria as a guest of Mr. C. J. Hite, of Thanhouser Company.

SELIG WILD ANIMAL FAMILY INCREASES.

Reports from the Selig Wild Animal Farm in Los Angeles show that race suicide has nothing to do with the case so far as the jungle population there is concerned. The collection has been increased by forty-three babies since the first of the year—all native sons and daughters of the Golden West, and doing nicely, thank you.

This native-born increase consists of 21 lion cubs, 7 leopards, "just the cutest you ever saw," and 15 wolf pups, and all are in the finest condition possible. These youngsters will enliven several great Selig animal pictures which will be released in the near future.

A large number of rare animals will soon be added to the collection over which Big Otto presides. Consignments are now on the way from India, Africa, South America and the Arctic, consisting respectively of tigers, rhinoceroses, tapirs and polar bears.

C. R. MYER BUILDING OPERA HOUSE.

Mr. C. R. Myer, formerly of Galveston, Texas, is now located in Campo, Texas, where he is building a new opera house. The house will be of fireproof material throughout and will cost, when complete, about $7,000. Moving pictures will constitute a good portion of the performance.

A TESTIMONIAL.

LOCAL 162 INTERNATIONAL ALLIANCE THEATRICAL STAGE EMPLOYEES

Moving Picture & Projecting Machine Operators

OF SAN FRANCISCO

AFFILIATED WITH SAN FRANCISCO LABOR COUNCIL AMERICAN FEDERATION OF LABOR

ORGANIZED JUNE 23 1908 AUXILIARY TO LOCAL 16 I.A.T.S.E. CHARTERED MARCH 25 1908

SAN FRANCISCO, CAL.

Whereas, *the Thomas A. Edison Company, Incorporated, through their representatives, Mr. John Pelzer and Mr. Frank Hough, have generously presented to this Union a completely equipped projecting machine of their latest model, and*

Whereas, *we, the Moving Picture Operators of San Francisco, shall be greatly benefited by this valuable addition to our demonstration room, and*

Whereas, *we sincerely believe that the Thomas A. Edison Company have by this action set a good precedent to other manufacturers of projecting machines and kindred apparatus, by their appreciation of our attempts to improve the standard of motion picture and stereopticon projection, be it therefore*

Resolved, *that we, the Moving Picture Operators of San Francisco, Local No. 162, I.A.T.S.E., in regular meeting assembled this 9th day of May, 1912, do hereby extend to the Thomas A. Edison Company, and their representatives, Mr. John Pelzer and Mr. Frank Hough, our sincere thanks for their appreciation of our endeavors, and express to them our best wishes for future prosperity.*

Signed: D. F. Gallivan
W. E. Butler
E. Leo Smeltzer

Attest:
W. G. Woods, President
Anthony L. Stonega, Secretary

Manufacturers Advance Notes

"A DANGEROUS LESSON" (Edison).

With that time-honored theme, the wife who searches her husband's clothes for money, the Edison players have built an interesting comedy with a strong moral under the title of "A Dangerous Lesson," to be released August 13. Rose, the young wife of Fred, a clerk, like most young wives, has not been getting all her ambitions desired. Her dissatisfied mind is further disturbed by a visit of her friends, three young women who have dropped in to display their finery. While admiring the millinery and gowns, Rose acknowledges her inability to procure them for herself through lack of money. One of the young women suggests the advisability of searching her husband's pockets, illustrating the operation with a pair of Fred's trousers, which Rose was pressing when the visitors came in. The idea does not appeal very strongly to Rose, who realizes her moral obligations, but the seed has been planted.

Scene from "A Dangerous Lesson" (Edison).

In the next scene we see Fred at work in the office. At quitting time as he is about to leave for home, his employer detains him and gives him a bill to collect on his way home. Fred takes the assignment with bad grace, but goes about his business. He gets the money and receipts the bill, putting the money into his coat pocket. At night when he comes home he calls his wife's attention to a button that has become loose on his coat and requests her to sew it on. She suggests to her husband the need of a new hat, but he makes it plain to her that he cannot afford the expense. The next morning when Fred gets ready to go to work, he finds that his wife has not yet sewn the button on his coat, so he slings it in the corner, grabs another coat and departs for business.

The wife picks up the old coat and remembers the suggestion of her friends. Upon going through the pockets she finds the roll of bills which Fred received the night before. For a moment she hesitates and then extracts a bill from the roll which she carefully replaces in the pocket just as Fred rushes in, having remembered the money which is to be taken to the office. Upon arriving at his desk Fred goes about his work and does not think about the cash until his employer asks him for it. But when the employer counts the money he finds that it is short and asks for the balance. Of course Fred knows nothing about it and protests that it must be all there. He counts it over and discovers that it is short, and is unable to explain the shortage. The employer is suspicious and concludes at once that Fred has taken the money and immediately discharges him.

The young man goes home in despair. The loss of his position is serious and the suspicion cast upon his reputation is still worse. In the meantime the young wife has been shopping and comes in with her purchase, a very pretty hat, to find her husband in great distress and not at all interested in her finery. On the contrary, when she calls his attention to it his suspicions are at once aroused and he demands of her where she got the money. She confesses that she took it from his pocket, and then he tells her what has been the consequences. Begging his forgiveness on her knees, the young wife now realizes the serious result of her thoughtless act. Determining to make things right, she rushes to the office of her husband's employer to tell him the truth of the affair. When the employer learns the circumstances, he relents and agrees to take the husband back, much to the joy of the young wife. Returning home the young wife tells her husband of the good news, but she is deeply contrite and the incident results in a better understanding between them.

As the young wife, Gertrude McCoy gives a splendid characterization. Augustus Phillips is the clerk and Marc MacDermott, who is always good, the employer. It is a well told story of human experience that will have a chastening effect upon young and frivolous wives.

"FOR THE LOVE OF A GIRL" (Lubin).

Few stories told on the animated screen can equal for pathos Campbell Hall's photoplay, "For the Love of a Girl." It is one of Barry O'Neil's productions, with the crack company of the studio. It is the story of an orphan girl who is left a fortune by a rich uncle, if she marries Harry Reynolds, the son of an old friend and favorite of the uncle. But she marries a man of her choice who, unfortunately, is sickly and they are reduced to poverty. Reynolds, who loves Ethel truly, honestly and with all his heart, tries every way to

Scene from "For the Love of a Girl" (Lubin).

transfer the fortune to them, but the money is tied up in chancery until a certain judge gives a decree that a bequest left under conditions impossible to conform with must be paid to the legatee. This news is a joy to all, but the husband suddenly dies and in after years Harry Reynolds wins the girl he has loved and been faithful to. The cast is as follows:

Ethel	Ethel Clayton
Harry	Harry Myers
Charley	Chas. Arthur
Mrs. Walters	Mrs. Geo. W. Walters
Justice of Peace	Peter Lang

BOOSTING POWER'S NO. 6A.

The Nicholas Power Company, 90 Gold Street, New York, has just issued a very attractive folder descriptive of their new No. 6A machine. It is of interest to all exhibitors and operators and we suggest sending for a copy without delay.

"HER HOUR OF TRIUMPH" (Essanay).

Miss Martha Russell, one of Essanay's widely known and popular leading women, has established a wide reputation because of her versatility in portraying difficult emotional roles. The photoplay world still remembers "The Adventuress," a sensational dramatic feature released some three years ago by Essanay, in which Miss Russell won fame and recognition for her portrayal of the title role. In the above mentioned subject, "Her Hour of Triumph," she is again presented in an emotional characterization that is a masterpiece of dramatic genius.

Frederick Barton, a young broker, receives an invitation for himself and charming wife to attend a fashionable ball. Young Mrs. Barton, pretty and inclined to be somewhat vain, receives a check from her husband, purchases a beautiful gown and, despite his objections, borrows a pearl necklace from a friend and wears it to the ball, where she is voted the most charmingly gowned woman present and is the recipient of warmest congratulations throughout the evening. Returning home she discovers the loss of the necklace, which

Scene from "Her Hour of Triumph" (Essanay).

is never found. Borrowing large sums, and sacrificing everything they have in the world, the Bartons at last are able to procure a duplicate pearl necklace and Mrs. Barton returns it to her friend. These awful financial difficulties drive Barton to his grave and the wife is left struggling alone to pay the countless creditors. Ten years later she is aged before her time from the terrible agony endured, but the last debt is paid. Then one day she meets her friend and, for the first time, confesses the awful tragedy of the lost necklace. That night, in her wretched room, she receives the necklace and a note from the woman who, broken-hearted, reveals the fact that the original necklace loaned was but the cheapest imitation and not worth more than a few dollars at most. With the realization of the wasted years of toil and struggle to replace the jewels with those genuine and priceless, the miserable woman bows her gray head in agony as the bitter grief wells from her bursting heart in great sobs.

Miss Russell's portrayal of the wife is a masterpiece of character conception and forceful interpretation. Splendid support is rendered her by Francis X. Bushman, in the role of the husband, and Lily Branscombe as the friend. The production is notable for many exquisite settings and the photography is of the highest quality. It is booked for release August 1st.

CLARA WILLIAMS.

The above is an excellent picture of Clara Williams, the crack female rough rider of the Lubin Company. Miss Williams does not effect the dress or mannerisms of the cowboy girl; on the contrary, from her personality none would take her for a rider, but see her in a photoplay picture and she is a whirlwind. In a recent release, "It Happened in the Hills," the picture shows some riding that is terrific; a half dozen of the Lubin cowboys are after her, but it is evident that she is outpacing them all. In mounting, her horse is off as soon as her foot touches the stirrup and is several paces ahead before the rider is settled in the saddle. Miss Williams, who plays the heroine of the story, has plenty to do in the picture and will be well remembered by those who see it for her handsome horsemanship.

Miss Williams is 23 years of age, born in Seattle, Wash., and served considerable time in the Belasco stock companies of the West.

BUSHMAN A "CHAMP" WRESTLER.

Francis X. Bushman, Essanay's popular leading man now heading the company operating at Bayfield, Wis., added fresh laurels to his many triumphs the past week when he met and defeated John Pederson, champion wrestler of Buck McCarthy's lumber camp No. 9. Mr. Bushman is a thorough athlete, trains constantly to keep himself in perfect condition, and is a master of the art of self-defense and wrestling. Bayfield is in the heart of the great lumber region of northern Wisconsin and the Essanay company, after working for almost a month at the Wisconsin Dells, were no sooner established in the new location than Bushman found it an ideal spot for early morning runs and his various methods of outdoor exercise.

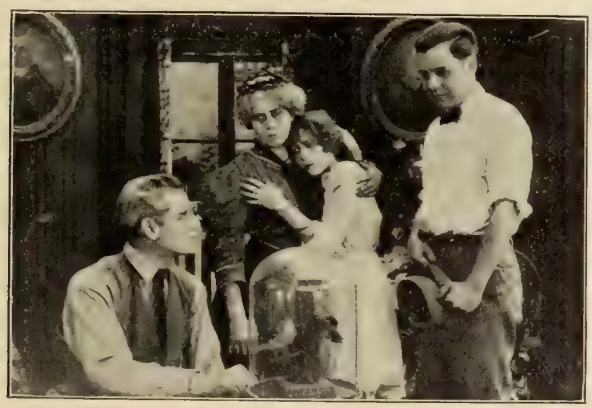
A party of lumbermen from McCarthy's camp nearby noted Bushman's splendid physical development and approached him on the subject of wrestling. Bushman quickly proved his ability by putting three of them on their backs in less than ten minutes and the news quickly spread through the camp. A match was immediately arranged between Bushman and Pederson, a strapping giant of the forest standing 6 feet 2 inches in height and weighing 215 pounds. Bushman is exactly 6 feet tall and weighs 186 pounds. The contest was held the following evening before an immense crowd of lumbermen, among which were numbered the Essanay players and, after a terrific struggle, Bushman won the match in straight falls, the first in 45 minutes and the deciding fall in 26 minutes 10 seconds. Pederson, though crestfallen, warmly congratulated Bushman on his victory, and the popular Essanay leading man is now the hero of the Bayfield region. The Essanay players will remain some weeks at this beautiful spot, and a number of fine productions are in course of preparation.

DRAMATIC THANHOUSER MOMENTS.

Strong dramatic situations continue in the Thanhouser pictures. Two of the best recent ones were snapshotted and are reproduced herewith, with proper explanation. The top "snap" from a scene in "Baby Hands" (Tuesday, August 6) shows the culmination of a wealthy woman's attempt to lure from his wife and baby a man who had once loved her. She was a pure coquette, then as now, and had laughed at his love. But she now decides to have him, even though he is wed to another. She tries all her wiles on him, and he succumbs to them. They leave the village that is his home in a sail boat and are crossing the bay when the man discovers that his baby daughter is in the boat, where she had gone for an afternoon nap, and is crawling over to him. In a moment she is up on the seat and her arms clasped tightly about his neck. Reverently he kisses the little hands and, ignoring the enchantress, turns the boat around and puts back to shore.

Scene from "Baby Hands" (Thanhouser).

The other "snap" is from "Old Dr. Judd" (Friday August 9). This story relates that a young country physician fell in love with a girl and called to propose to her, whereupon he received the news of her engagement to another. The woman died a few years afterward and left behind a baby daughter. The daughter grew to be a beautiful girl, when she, too, became seriously ill. The physician who had courted her mother—he was now known as Old Dr. Judd—was called in. He decided that worry, more than anything else, was the girl's main ailment—worry for the loss of the love of a certain man her father had frowned on. The scene shows the father ordering the young man to discontinue his attentions to the girl.



Scene from "Old Dr. Judd" (Thanhouser).

Dr. Judd thought restoring her lover to the girl would work a cure. Of course, that would be in direct opposition to the father's wishes. It was a great moment with the old doctor. Knowing how the loss of his own loved one had affected him, his final judgment was with the girl. Through an artifice, he introduced her sweetheart and a minister into the sickroom; there were some words and a ring changed hands; and in the end Old Dr. Judd's judgment was vindicated and the patient restored to health and happiness.

"BRONCHO BILLY'S PAL" (Essanay).

This gripping drama of the Far West is one of the best of the series originated by Mr. G. M. Anderson. August is a banner month for "Broncho Billy" releases, and their dates should be watched by wide-awake exhibitors. The plot of Broncho Billy's Pal is unique.

Tom Shelby and Broncho Billy are partners on a small cattle ranch. Tom loves Vedah Craig, daughter of the sheriff and, urged by Broncho, places an engagement ring on her finger. That night a dance is held in town that ends when Quick-Draw Kelly, a notorious ruffian and gun-man, clears out the hall and takes possession. Sheriff Craig attempts to place him under arrest and is severely wounded in the arm, after which Kelly escapes to the hills. The deputies now refuse to go in pursuit of Kelly, fearing his quick shooting, and Craig is in despair. Vedah thinks of Tom, goes to the ranch-house, meets him outside the door, pins her father's badge on his shirt and begs him to capture Kelly.

Scene from "Broncho Billy's Pal" (Essanay).

A coward at heart, Tom weakly agrees but, after Vedah's departure, confesses to Broncho that he is afraid and pleads with him to go in his place. Taking the badge without a word Broncho rides away. In the dawn of the next morning Broncho lodges Kelly in the town jail, returns the badge to Tom and tells him to inform Craig he has made the capture. With a heavy heart Tom wrings Broncho's hand, goes to the Craig house, turns over Kelly's gun and is at once lionized by Vedah and her father, who orders the badge pinned on Tom's shirt and declares he will make him his deputy. Weakly the coward stands with Vedah's arms about his neck, while back at the ranchhouse Broncho sits on the doorstep and smiles grimly down the white trail with his pal's confession locked forever within his stalwart heart.

Mr. Anderson has never been seen to better advantage than in this striking subject. Brinsley Shaw plays the coward with his characteristic excellence. Vedah Bertram is charming as the girl and Arthur Mackley portrays the sheriff with his usual ruggedness. The film is booked for release July 30th.

CALLERS FROM WINNIPEG.

Mr. C. N. Graham, manager of the new Lyceum Theater of Winnipeg, and Mr. J. H. Boothe, manager of the Gaumont exchange of the same city, visited the New York office of the Moving Picture World last week. They report business in a healthy condition in their home town.

"ADRIFT" (Imp).

An Imp brand subject of the Universal Film Manufacturing Company's output will appear under the title of "Adrift" on August 1st. The title is appropriate in more than one sense. From the story we learn that a woman has been cast adrift, and in the closing scene we see her drifting with the tide in an open boat. The general tone of the picture suggests that the producer is also drifting away from a healthy moral foundation upon which all pictures should rest.

A brief summary of the story is to this effect. A beautiful young woman becomes engaged to a successful young man. There has evidently been competition for her hand and heart, for a second young man appears on the scene and upbraids her for throwing him over. A little later the rejected lover brings to the young woman the news that her fiance has lost his fortune, whereupon the young woman transfers her affections immediately to the informer.

Time is swiftly bridged to show us the young man and woman now married with a child on their hands, struggling with dire poverty. The man treats his wife brutally and orders her out on some errand. During her absence he decides

Scene from "Adrift" (Imp).

to break away, which he does, leaving a note to the effect that while he loves her he cannot endure poverty. The disheartened wife struggles along from bad to worse and is finally compelled to take her child, a little girl, to an asylum.

From that time on the character of the woman is along a downward path. She is shown singing in a cabaret saloon and later on in a disreputable dive with other derelicts of her class, from which latter place she is summarily ejected for refusing the attentions of one of the toughest looking patrons of this toughest of dives. Returning to her garret, the woman digs out of her trunk a few relics of her almost forgotten child. Mother love is awakened and she determines to seek one last glimpse of the little girl left long ago in the asylum.

While these things have transpired matters have prospered for the little girl. The rejected suitor recovers his lost fortune and seeks to relieve his lonely existence by the adoption of a child. He goes to the asylum, where he picks out a little girl who has a strong resemblance to his faithless sweetheart and adopts her. The possibility of a bachelor adopting the girl in this manner from an institution is open to question; but that did not disturb the producer of this picture as he has the child turned over at once to its new guardian and every thing is lovely.

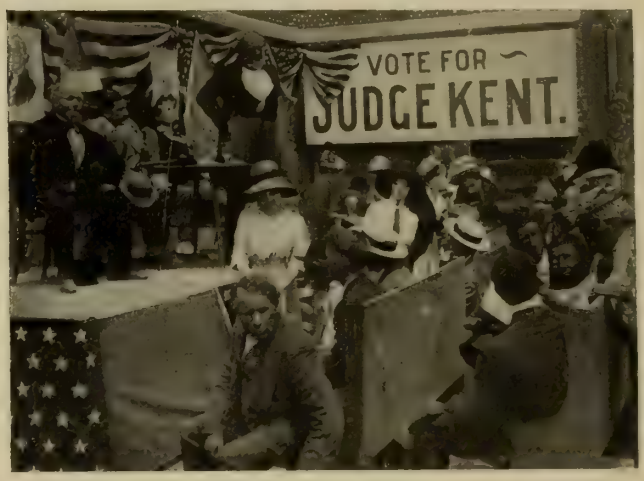
The child grows into beautiful womanhood and has many admirers, but when it comes to making a choice of them she confesses her love for her guardian. It is at this point that the mother, degraded and disheartened, appears for a moment upon the scene. A yearning for the love of her child, yet realizing her own lost condition, the mother slips away unseen to the bank of the river, steps into a convenient boat and drifts out into the stream. As a suggestion of her sad end, the concluding shows an empty boat still drifting on the tide.

In photographic quality, scenic effects and portrayal, this picture ranks high, but the moral tone is seriously imperiled by the story, which so vividly depicts the degredation of a woman. It is this class of photoplays that might better never have been made.

"RUNNING FOR CONGRESS" (Eclair).

Here is a story of politics in a small country town, the old guard against the new, conservatism vs. progressivism, and into which political plot the women plunge to aid the cause of progress—now who says woman shouldn't vote?

Dolly Kent's father, Judge Kent, and a Conservative, is trying his "All-fired" best to defeat Dolly's future husband, Dan Dartmouth, who is fighting and campaigning for the Progressives. It



Scene from "Running for Congress" (Eclair).

looks as though the Conservatives are going to win and Dolly takes a hand in the game in favor of Dan.

Every time her father starts a speech Dolly appears with a crowd of women cohorts and commences a demonstration which draws a crowd away from the Judge to where Dan is speaking. Election day comes and the women start their men folks to the polls with an exacted promise to vote for Dan. Dan wins. The Judge to retaliate refuses to consent to their marriage until reminded by Dan that such is only the means of keeping the political prestige in the family and so he consents.

MID-SUMMER CLEARANCE SALE OF POSTERS.

Mid-summer clearance sales have come to be regarded as the regular thing, when it comes to department stores and similar lines of merchandise, but it has remained for the Exhibitors' Advertising & Specialty Company, of 30 Union Square, New York City, to inaugurate the first mid-summer clearance sale of posters, as per their advertisement on another page of this issue.

This concern has been in business going on three years, during which time their stock of back numbers has necessarily been increasing from day to day, and in order to make room for the coming fall season (for several new lines of advertising novelties for motion picture theaters, which they have in contemplation), they have decided to sacrifice their entire stock of back numbers, previous to releases of four months ago, at the unheard of price of $5 in hundred lots, which represents less than half of their actual cost. These posters are all absolutely brand new, as this firm does not handle any second-hand posters whatsoever, and exhibitors or exchanges will do well to take immediate advantage of this remarkable offer, as such an opportunity is not likely to occur again, and at this unheard of price, these posters are most likely to be disposed of in very short order. They consist for the most part of all kinds of Indian, Western, Comedy and Dramatic scenes of all kinds.

FLICKERS.

H. A. Spanuth, president of the General Publicity & Sales Co., has left for the coast to superintend the making of another feature film in which Nat C. Goodwin will star. Mr. Doré Hoffman, manager of the above concern, is greatly pleased with the good showing the company has made with its first feature, especially with the European sales.

*

I always thought that I could play a good game of pool, until I met Harry Lande, president of the Feature Photoplay Co., who feels as much at home on the "green covered" table as he does while presiding over the white linen covered table in his own dining-room.

*

I received an invitation the other evening to dinner at the home of Mr. A. Warner, of Warner's Features, and being guaranteed a good time, placed myself in his charge for the evening. Take my word for it, Mr. and Mrs. Warner are some entertainers. After enjoying a hearty and daintily served dinner, Mrs. Warner took her seat at the piano, out of which was coaxed more real harmony than has been my pleasure to hear for some time. The last act of the evening's entertainment was a drive to Hunter Island Inn, in Mr. Warner's large touring car. Every part of the evening's entertainment was a feature in itself. There is little wonder that Warner's Features have become so popular.

*

I received a letter from the Thanhouser Scribe, Bert Adler, explaining his appearance in the street cars carrying a baby in his arms. Here is his explanation—Mr. Hite, president of the Thanhouser Co., in company with Mrs. Hite and Baby Marjory, has just come in from New Rochelle. Bert was with them. Mr. Hite left the party to make a trip to the bank, which left Bert with Mrs. Hite and Baby Marjory. The car being crowded, they had to stand, and Bert felt it his duty to relieve Mrs. Hite of the weight of the baby, and held Marjory in his arms. That's all. Bert is still a bachelor.

*

H. L. Lande, proprietor of the Feature Photoplay Co., reports very favorably on his new venture—the importing and selling of feature subjects, and in order to handle the increased volume of business, the Feature Photoplay Co. have arranged to open a new and larger suite of offices in the same building, 145 West 45th Street, New York City.

*

Mr. Jury, the senior member of the firm of Jury & Co., London, is in New York for a short stay, looking up all the features "worth while" for their exchange business in England. Mr. Jury made a flattering offer to the Masko Film Co., for their new production of "Resurrection."

*

Albert Lichtman, manager of the Monopol Film Co., and one of the best posted men in the "State Rights" business, having disposed of most of the territory for "Buffalo Bill," and "The Odyssey," is now working on a new proposition which when launched, he claims, will make them all sit up and notice. Wonder what it is? MAC.

APFEL WITH MAJESTIC.

Edward Apfel, formerly with the Edison Company, has joined the Majestic forces as director. This acquisition should strengthen Majestic releases.

TO REORGANIZE OPERATORS' UNION.

To the Moving Picture Operators of Greater New York:

Gentlemen:—At the last convention of the International Alliance of Theatrical Stage Employees it was decided on the evening of the fourth day's proceeding and the Executive Board reports: That Local 35 be employed to reorganize the Auxiliary and if they deem it necessary to have the services of an executive officer, it shall be granted them. This was carried, as there were no objections.

Local 35 feels that in the past the Auxiliary has not transacted their business for the best interests of the majority. Local 35 in their wisdom deem it advisable to reorganize the Auxiliary and place it in a position whereby they can better their condition. It is the intention of Local 35 to have its own officers to conduct the business of a Moving Picture Branch and thereby eliminate any possible controversies that have arisen in the past. This move we think the best for all the operators concerned. There will be many advantages gained by the operators by following the plan of Local 35, whose intention it is to elevate the Moving Picture Operator.

The office of Local 35 will be open for the Enrollment of Members at 259 West Forty-Second Street, near Eighth Avenue on and after Monday, July 29th, 1912, between the hours of 10 a. m. and 2 p. m. daily.

All Moving Picture Machine Operators are invited to enroll as early as possible. Yours fraternally,

Attest: JNO. S. CLARK, Secy.,
150 E. Fourteenth St.

Executive Board: H. Williams, H. Dignam, J. Magnolia, C. Hayden, G. Dodd.

AUGUST WITH LUBIN?

It is reported that Edwin August, but recently acquired by the Powers Picture Players, has joined the Lubin Company. There seems to be an uneasiness among the moving picture stars.

ENGAGING PEOPLE OF CANADIAN PICTURES.

Frank Beresford, representing the British-American Film Company, of Montreal, has been in New York for the past week engaging people for picture stock. Frank Crane, formerly with the Imp Company, will be one of the leading men. It is reported that the company has good backing.

WYNARD REPRESENTS HARBECK ESTATE PICTURES.

The Moving Picture World is informed that Mr. Tom Moore has withdrawn from the case involving a series of pictures taken by the late W. H. Harbeck, who went down with the Titanic, and that Mr. C. Wynard has been recognized as the legal representative of the estate of the deceased insofar as the Harbeck motion pictures are concerned. The subject known as "The Roundup" has been turned over to Goldie & Hamilton. The estate still controls the famous Alaska series of pictures and animated maps, said to have great political value. Just what disposition will be made of these pictures has not been determined.

REPUBLIC CHANGES RELEASES.

The Republic Film Company will release on August 5th, "The Octoroon's Sacrifice," which was originally intended to be released on July 22nd. A synopsis of this subject will be found on page 182 of our issue dated July 13th. On July 22nd was released "Evil Be To Him Who Evil Thinks."

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, JULY 28th, 1912.

REX—Through Memory Blank (Drama)
ECLAIR—The Lady Barrister (Comedy)
ECLAIR—Life in a Bulgarian Village (Edu.)

MONDAY, JULY 29th, 1912.

IMP—Reunited by the Sea (Drama) 1000
NESTOR—The Undoing of Slim Bill (Drama)
CHAMPION—The Poisoners (Drama)

TUESDAY, JULY 30th, 1912.

ECLAIR—A Brother's Jealousy (Drama)
BISON—An Even Break (Drama)
GEM—Back to Her Own (Drama)

WEDNESDAY, JULY 31st, 1912.

NESTOR—The Obligation (Drama)
POWERS—In the Sowing (Drama)
POWERS—The Rose Festival (Topical)

THURSDAY, AUGUST 1st, 1912.

ECLAIR—Running for Congress (Drama)
IMP—Adrift (Drama) 1000
REX—The Lash of Fate (Drama)

FRIDAY, AUGUST 2nd, 1912.

NESTOR—Young Wild West Washing Out Gold (Drama)
POWERS—Dora (Drama)
VICTOR—Taking a Chance (Drama)

SATURDAY, AUGUST 3rd, 1912.

BISON—His Partner's Share (Drama)
IMP—The Cure That Failed (Comedy)
IMP—In and Around Chicago (Topical)
MILANO—The Battle of Two Palms (Two Reels) (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 4th, 1912.

REX—The Hour of Peril (Drama)
ECLAIR—The Price of Blood (Drama)
ECLAIR—The Beautiful Vintage Time (Indiana)

MONDAY, AUGUST 5th, 1912.

IMP—The Hindu's Prize (Drama)
NESTOR—The Fortunes of War (Drama)
CHAMPION—What a Woman Will Do (Drama)

TUESDAY, AUGUST 6th, 1912.

ECLAIR—Because of Bobbie (Comedy-Drama)
BISON—A Western Girl's Dream (Drama)
GEM—'Neath the Homespun (Drama)

WEDNESDAY, AUGUST 7th, 1912.

NESTOR—Fatty, of E. Z. Ranch (Comedy)
POWERS—The Wind Blows (Comedy)

THURSDAY, AUGUST 8th, 1912.

ECLAIR—Boys Again (Comedy)
IMP—Blood Is Thicker than Water (Drama)
REX—The Troubadour's Triumph (Drama)

FRIDAY, AUGUST 9th, 1912.

NESTOR—Mexican Mix-Up (Drama)
POWERS—The Burglar and the Rose (Drama)
VICTOR—The Mill Buyers (Drama)

SATURDAY, AUGUST 10th, 1912.

BISON—(Title not reported)
IMP—Ferdie's Family Feud (Comedy)
IMP—How Jones Saw the Ball Game (Comedy)
MILANO—The Plaything of Fate (Drama)

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, JULY 28th, 1912.

MAJESTIC—The New Policeman (Comedy)
THANHOUSER—Cousins (Drama)

MONDAY, JULY 29th, 1912.

AMERICAN—It Pays to Wait (Drama) 1000
COMET—Reconciled in Reno (Comedy)

TUESDAY, JULY 30th, 1912.

GAUMONT—The Prison on the Cliff (Drama)
MAJESTIC—The Mighty Hunter (Comedy)
THANHOUSER—Treasure Trove (Drama)

WEDNESDAY, JULY 31st, 1912.

AMERICAN—The Fight at the Mill (Drama)
AMERICAN—Giants of Steel (Scenic)
GAUMONT—Gaumont's Weekly (Topical)
RELIANCE—Where There Is Soap, There Is Hope (Comedy)
SOLAX—Bottles (Comedy-Drama)
SOLAX—Imagination (Comedy)

THURSDAY, AUGUST 1st, 1912.

AMERICAN—A Life for a Kiss (Drama) 1000
GAUMONT—A Romance of the Palm Garden (Drama)

FRIDAY, AUGUST 2nd, 1912.

LUX—The Mysterious Flowers (Drama) 983
SOLAX—Buddy and His Dog (Drama)
THANHOUSER—A New Cure for Divorce (Drama)

SATURDAY, AUGUST 3rd, 1912.

GREAT NORTHERN—The King's Power (Drama)
COMET—The Hold-Up In Buckeye Canyon (Drama)
RELIANCE—The Wood Nymph (Drama)

ADVANCE RELEASES.

SUNDAY, AUGUST 4th, 1912.

MAJESTIC—Farmer Allen's Daughter (Drama)
THANHOUSER—One of the Honor Squad (Drama)

MONDAY, AUGUST 5th, 1912.

AMERICAN—The Meddlers (Drama) 1000
COMET—(Title not reported).

TUESDAY, AUGUST 6th, 1912.

GAUMONT—Dream Driven (Comedy)
MAJESTIC—The Higher Thought (Comedy)
THANHOUSER—Baby Hands (Drama)

WEDNESDAY, ANGUST 7th, 1912.

AMERICAN—Saved by an Auto (Comedy) 1000
GAUMONT—Gaumont's Weekly (Topical)
RELIANCE—Phillip Steele (2-reel Drama)
SOLAX—The Little Rangers (Drama)

THURSDAY, AUGUST 8th, 1912.

AMERICAN—The Girl and the Gun (Drama) 1000
GAUMONT—The Phantom of the Night (Drama)

FRIDAY, AUGUST 9th, 1912.

LUX—A Race for Liberty (Drama) 580
LUX—The Postman's Escape (Comedy) 272
SOLAX—The Pink Garters (Comedy)
THANHOUSER—Old Dr. Judd (Drama)

SATURDAY, AUGUST 10th, 1912.

GREAT NORTHERN—(Title not reported)
COMET—(Title not reported)
RELIANCE—The Two Fathers (Drama)

The KINEMATOGRAPH WEEKLY

is the original journal devoted to the motion picture industry, and is recognized as the leading organ of the trade. It has a guaranteed circulation of 10,000 copies weekly.
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Calendar of Licensed Releases.

Current Releases

MONDAY, JULY 29th, 1912.

BIOGRAPH—The Black-Sheep (Drama).....
KALEM—The Family Tyrant (Drama).....1000
LUBIN—Pueblo Indians, Albuquerque, New Mexico (Edu.)
LUBIN—A Farmer's Son (Comedy) .....
PATHE—Pathe's Weekly No. 40, 1912 (Topical).....
PATHE—Don Juan and Charles V. (2-reel Drama, Special)
SELIG—The Three Valises (Drama).....1000
VITAGRAPH—The Miracle (Drama).....1000

TUESDAY, JULY 30th, 1912.

EDISON—More Precious than Gold (Drama).....1000
ESSANAY—Broncho Billy's Pal (Drama).....1000
C. G. P. C.—The Martyrs (Drama).....
CINES—The Inventor's Secret (Drama).....1080
SELIG—The Peculiar Nature of the White Man's Burden (Drama) 1000
VITAGRAPH—A Juvenile Love Affair (Comedy).....1000

WEDNESDAY, JULY 31st, 1912.

EDISON—When She was About Sixteen (Comedy).....1000
ECLIPSE—The Trials of a Playwright (Com.-Dr.).....1015
KALEM—The Soldier Brothers of Susanna (Drama).....1000
LUBIN—The Derelict's Return (Drama).....1000
PATHE—Anona's Baptism (Drama).....
VITAGRAPH—The Adventures of the Retired Army Colonel (Drama).....1000

THURSDAY, AUGUST 1st, 1912.

BIOGRAPH—The Narrow Road (Drama).....
ESSANAY—Her Hour of Triumph (Drama).....1000
LUBIN—The Two Gun Sermon (Drama).....1000
MELIES—The Will of Destiny (Drama).....1000
PATHE—In God's Care (Drama).....
PATHE—A Little Trip in the Colorado Mountains (Scenic)
SELIG—Officer Murray (Drama).....1000

FRIDAY, AUGUST 2nd, 1912.

EDISON—The Lord and the Peasant (Drama).....1000
ESSANAY—The Browns Have Visitors (Comedy).....1000
KALEM—The Barefoot Boy (Drama).....1000
KALEM—Easter Celebration at Jerusalem (Scenic).....
LUBIN—House Cleaning (Comedy).....
LUBIN—Man Wanted (Comedy).....
SELIG—The Wreck of the Vega (Topical).....
SELIG—The Right Way and the Wrong Way (Edu.).....
C. G. P. C.—The Lightning Paper Hanger (Comedy).....
C. G. P. C.—Havana, Its Streets, Buildings and Fortresses (Scenic) .....
VITAGRAPH—The Awakening of Jones (Comedy).....1000

SATURDAY, AUGUST 3rd, 1912.

EDISON—The Ninth International Red Cross Conference, Washington, D. C., May 7th to 17th, 1912 (Topical).... 700
EDISON—Mary had a Little Lamb (Comedy)..... 300
ESSANAY—The Loafer's Mother (Drama).....1000
CINES—Law and the Man (Drama)..... 640
CINES—Carthage and Sidi-Bu-Said (Scenic)..... 360
LUBIN—The Detective's Conscience (Drama).....1000
PATHE—Memories (Drama).....
VITAGRAPH—The Fatherhood of Buck McGee (Drama).1000

Advance Releases

MONDAY, AUGUST 5th, 1912.

BIOGRAPH—The Tourists (Comedy) .....
BIOGRAPH—What the Doctor Ordered (Comedy)....
KALEM—The Mine Swindler (Drama).....1000
LUBIN—A Prize Package (Comedy).....1000
PATHE—Pathe's Weekly No. 32, 1912 (Topical).....1000
SELIG—An Unexpected Fortune (Comedy-Drama)....1000
VITAGRAPH—Too Much Wooing of Handsome Dan (Comedy) 1000

TUESDAY, AUGUST 6th, 1912.

EDISON—In His Father's Steps (Drama).....1000
ESSANAY—The New Church Organ (Drama).....1000
CINES—The Little Orphan (Drama)..... 903
C. G. P. C.—Death of Chevalier Albertini (Drama).....
SELIG—The Man From Dragon Land (Drama).....1000
VITAGRAPH—At the Eleventh Hour (Drama).....1000

WEDNESDAY, AUGUST 7th, 1912.

EDISON—Marjorie's Diamond Ring (Comedy).....1000
ECLIPSE—The Joker's Mistake (Comedy)..... 390
ECLIPSE—From Sion to Champery, Switzerland (Sc.) 220
ECLIPSE—A Quiet Boarding House (Comedy)..... 390
KALEM—Freed From Suspicion (Drama).....1000
LUBIN—The Sand Storm (Drama).....1000
PATHE—The Arrow-Maker's Daughter (Drama).....
VITAGRAPH—The Cross Roads (Drama).....1000

THURSDAY, AUGUST 8th, 1912.

BIOGRAPH—A Child's Remorse (Drama).....
ESSANAY—The Old Wedding Dress (Drama).....1000
LUBIN—Buster in Nodland (Comedy).....
LUBIN—A Double Courtship (Comedy) .....
MELIES—The Ranger's Girls (Drama).....1000
PATHE—The Famous Scout to the Rescue (Drama)..
SELIG—The Girl at the Cupola (Drama).....

FRIDAY, AUGUST 9th, 1912.

EDISON—The Librarian (Drama)..... 980
ESSANAY—The Tale of a Cat (Comedy).....1000
KALEM—The Wandering Musician (Drama).....1000
LUBIN—A Fly Time (Comedy).....1000
C. G. P. C.—The Burglar's Weird Reception (Comedy).
C. G. P. C.—How a Letter Travels from the Great Lakes of Central Africa (Educational).....
SELIG—The Boob (Comedy-Drama).....1000
VITAGRAPH—Wanted—A Grandmother (Drama) 1000

SATURDAY, AUGUST 10th, 1912.

EDISON—The City of Washington, the Capital of the United States (Scenic) 960
ESSANAY—The Little Sheriff (Comedy-Drama).....1000
CINES—The Danger Line (Drama).....1067
LUBIN—The Missing Finger (Drama).....1000
PATHE—Here and There in Oregon (Scenic).....
PATHE—Kittens (Juvenile) .....
VITAGRAPH—Suing Susan (Comedy) 1000

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Correspondence

DETROIT

FIVE new moving picture and vaudeville houses are being built here which will have a capacity for entertaining over 8,000 people. The most pretentious of these is The Broadway. This house, which announces its opening as September 1st, is located on Broadway, near Gratiot. The building permits for this theater placed the cost at $150,000. The Broadway will seat 2,500 people, and has been leased by the builder and owner, Mr. David Stott, for an annual rental said to be $30,000. It will be devoted to vaudeville and moving pictures.

The Washington-Detroit is the name of an elaborate new theater, representing an investment of $350,000, which is now being built on Washington Boulevard and Clifford Street. The promoters of this theater are not yet ready to announce what the policy of the house will be.

Caille & Kunsky, who operate four exclusive motion picture houses and one combination vaudeville and motion picture theater in Detroit, are now adding a new vaudeville house, to be known as the Garden Theater. This house, which will represent an expenditure of $50,000, is located on Woodward Avenue. It will seat 1,200, and is to have an entrance lobby 80 feet long, which will be elaborately decorated. The bills to be presented at the Garden Theater will be vaudeville and moving pictures, admission ten cents. Caille & Kunsky are also remodeling a 6-story mercantile building at 223-229 Woodward Avenue, into a hippodrome, which will open for business within a month. Novelties and moving pictures will be a feature of this enterprise, and the usual dime will admit the public.

The Eureka, with a seating capacity of 700, is being built, or to be exact, an old building is being rebuilt, at 301-303 Woodward Avenue. The Michigan Amusement Company is back of this project, and the public is cordially invited to come in and purchase stock. $30,000 will be put into this enterprise, and the management expects to open September 1st, with vaudeville and moving pictures.

A complete circuit of vaudeville and picture theaters is projected by Mr. Ward, who, for the past three years, has been manager of the Gayety Theater, a house devoted to burlesque. Mr. Ward's proposition is an elaborate one. It includes a large downtown theater, presenting only high class vaudeville in competition with the Temple Theater, and five other houses devoted to vaudeville and picture plays. It is reported that sites have been secured for all proposed theaters and the work to begin at once.

By a city ordinance, the censoring of all public entertainments is placed in the hands of the police department, and two members of the detective force, Messrs. Baker and Potter are detailed to look after these matters. Mr. Baker is a successful photoplaywright and short story writer, and thus is equipped to do his work intelligently.

In preparation for "Cadillaqua" week, the picture houses are very busy. On the downtown theaters swarms of men are hanging bunting and flags and, in most cases, entirely re-decorating.

Work on the new Broadway Theater is being rushed. It is the hope of Mr. David Stott, the owner, to have the theater opened by the first week in October. While no definite arrangements have been made as to attractions, it is most likely that high class vaudeville acts and pictures will be shown.

The litigation which has delayed the work on the new Washington Theater, on Washington Boulevard, has at last been settled. It arose over a small piece of land in back of the site, which was quite necessary to the theater, but which the owner did not care to sell. Everything was amicably settled, and F. H. Goddard, the contractor, expects to begin work in earnest on the first of August. The building will be an exclusive theater building as originally intended, instead of a theater and office building, as afterward contemplated. Moving pictures will also be shown at this house.

Mr. Harry Williamson, who was named as manager of the Washington Theater, has now connected himself with the new Caille & Kunsky Hippodrome, now under construction. The Hippodrome expects to open September 1. The main featufe of this big amusement house will be a magnificent photoplay theater.

EDGAR M. BOSLEY.

OREGON.

THE new Sunnyside Theater of the People's Amusement Company opened between the 1st and 15th of July.

The ticket seller and ticket taker of the Majestic Theater has been arrested for employing the method of reselling tickets and of embezzling the playhouse of about $2,000. The woman has been released under a heavy bond and the gentleman ticket taker is to face the grand jury for trial.

R. R. Earle, the Pathe cameraman, left Portland after the Elks' Convention.

The American Lifeograph Company of Portland has its first release entitled "Billy Jackrabbitt's Awakening," featuring Miss Frances Parkinson, a local young actress as the leading lady with Mr. Frank Lanning, formerly of the Kalem Company. Mr. Lanning directed the play as well as having written the scenario.

What has caused the greatest excitement in the film business in the state of Oregon is the formal announcement that the People's Amusement Company of thirty-six houses, has gone independent. Mr. Melvin G. Winstock, general manager of the People's Amusement Company; Mr. H. C. Stevens, general manager of the General Film Co., and Geo. H. Grombacher, of the Western Independent Film Co., refused to be interviewed upon the subject.

The Majestic Theater at Portland, Oregon will hereafter run notring put Licensed film.

The Oregon Film Supply Co., has been organized with a cash paid up capital of $50,000, with J. A. Metzger, formerly of the People's Amusement Co., as its head. Mr. Metzger is a man who is thoroughly familiar with the film industry, and has had much experience in that line. They will conduct a regular exchange of Independent films. The majority of the stockholders are in direct connection with the People's Amusement Co., who run a circuit throughout the States of Oregon and Washington.

The People's Amusement Co. has engaged an exclusive camera man to take pictures of local events which happen each week in Portland and the State of Oregon, which will be shown in the various theaters of their circuit. One thousand feet of film was taken of the 4th of July celebration at the Vancouver Barracks, Wash., inaugurating the service.

ED. N. WEINBAUM.

SAN FRANCISCO.

THE Carnegie Alaska-Siberia pictures are still "turning 'em away" at the Savoy during this their sixth and, positively, last week. The original booking of these pictures called for a two weeks' stay, but on account of the tremendous attendance the engagement has been lengthened from week to week. Mr. Brown regrets being unable to remain longer, but as the future stands are already billed it is impossible to cancel the dates ahead.

The Kemp Travel-tales will be presented during this month to the guests at the fashionable Hotel Von Dome, San Jose, and at the exclusive "Del Monte" at Del Monte Beach, Cal.

After being dark for several months, the American Theater has now been opened by Goey Bros. These gentlemen also control the Lyceum Theater in this city. A vaudeville and pictorial program is being presented at both houses. Besides exhibiting Independent features, three reels of Independent regular releases are also shown at each performance.

Henry E. Shortridge has just opened the Liberty Theater at Linsey, Cal., and his program of Independent pictures is supplied by Miles Bros.' Exchange. The pictures are changed daily, while the vaudeville acts are being shown on only three nights, Sunday, Wednesday and Saturday.

The Hanford "Skydome" has been opened for the summer season by E. Joslyn. Twenty-eight reels of Independent subjects are supplied weekly by the California Film Exchange.

Oakland's new photoplay theater, The Regent, which is owned by Mayor Mott, was successfully opened and is now running a continuous show from 1:30 to 11 P. M. The service of three reels changed three times per week is supplied by the General Film Co. The musical accompaniment and sound effects are given by a $7,500 photoplayer. The admission charge at present is 5 cents.

The California Film Exchange has just shipped two Standard projection machines and a General Electric Company rectifier to the Lyric Theater at Bakersfield, Cal. This equipment is to take the place of the projection outfit used at that theater during the past two years.

Mr. Winterhode, manager of the Market Street Theater, San Jose, Cal., is now building a new house which will accommodate 990 persons. When completed the theater will be named the Stockton, and an exclusive picture program will prevail, the service being given by the Feature Film Exchange. Mr. Newman, manager of that exchange, has contracted with Mr. Winterhode to give a complete change of pictures twice a week at present, but with an option of changing three, four, or seven times each week a little later if desired.

Miles Brothers' cameramen returned from Las Vegas with 2,200 feet of film taken in that town before, during and after the recent champion fistic encounter. It is said that the pictures are perfect from a photographic standpoint.

Mr. C. A. Metcalf has just broadened out his business, adding the manufacture of advertising and announcement slides to his already well established motion picture machine repair department. Mr. Metcalf moved from Market Street to his present location on Eddy Street about nine months ago in order to get more room, but already he finds the present floor space inadequate for his requirements, and it will not be surprising if the address is changed again before very long.

Everybody is extremely busy at the Golden Gate Film Exchange getting things in shape to handle the new business resulting from their taking the exclusive rights for California, Arizona and Nevada for the releases of the Film Supply Co. of America. After making a hurried trip to New York in connection with this contract, Manager Lester L. Kahn has returned, and is now arranging to invade the Los Angeles field, he personally going there to take charge, while the management of the San Francisco house will be given over to Mr. Sol. Lesser. The Golden Gate Film Exchange will purchase the entire output of the Film Supply Co. of America, and will issue service from both branches.

The Progress, which was recently opened with a licensed program, changed to Independent pictures with the matinee performance of July 14. A service of four reels changed daily is now being supplied by the Golden Gate Film Exchange, and the admission has been dropped to five cents. Instead of the orchestra a $7,500 photoplayer has been installed and a competent musician is engaged to operate it. As this house is on a prominent shopping street and is only a short distance from the residential district, there is no reason why a program of first class pictures and good music should not keep the S. R. O. busy, although there are 1,000 seats within.

McNeil Bros., owners and managers of the Panama Theater, are making several changes at their "Class A" house, principal among which is the substitution of the piano with a $4,000 photoplayer. The present pianist, Mrs. Whiley, will continue to have charge of the music. The addition of several high power gas arc lamps to the present illumination will add to the attraction of the house.

ANDY.

LOUISVILLE.

THE National Theater Company was recently organized with a capitalization of $300,000, to erect a theater and office and store building on Walnut Street, on the block between Fifth and Center Streets. David Chain, former manager of the National Theater, of Detroit, Mich., will hold the same position in the new theater in Louisville. The public of the Kentucky metropolis will be given an opportunity to invest in the new enterprise, $175,000 worth of stock, representing a controlling interest, being for sale at $10 a share. It is expected that the new house will be ready for business next January. Vaudeville and moving pictures will constitute the entertainments. The site on which the new theater will rise fronts 150 feet on Walnut Street, extending from Fifth to Center Streets, and runs back 130 feet on both Fifth and Center. The admission price to the theater will be ten cents. The house, according to present plans, will have a seating capacity of 3,000, of which 1,450 will be cared for on the orchestra floor, 950 in the balcony and 600 in the gallery. The new house will be fireproof, steel and concrete being used in its construction. The stage will be protected by a sprinkler system. Twenty-two exits, leading to the streets and a court in the rear, will afford ample protection to patrons. A modern heating and ventilating system will be a feature. The air in the new theater will be cooled to 68 degrees in the summer before being carried into the auditorium, while the heating plant will insure a comfortable temperature on the coldest evenings. The stage will be unusually large, the dimensions being 40 by 90 feet, sufficiently large to stage almost any production. Architects for the house are Joseph & Joseph, of Louisville, and Albert Kahn, of Detroit.

The Bijou Dream Theater, located on Market Street near Third, recently acquired by the Falls Cities Amusement Company, has closed its doors for good. M. Switow, head of the Falls Cities, will use the Bijou Dream fixtures in the Crystal Theater, in Louisville. S. Switow has purchased the Crystal Theater in New Albany, Ind., from the Falls Cities Amusement Company, and will henceforth devote all his attention to that house. He is contemplating numerous improvements in the future. The changes noted indicate that M. Switow is narrowing his moving picture interests down to a few houses, with the idea of making them exceptionally high class ones. Work on the Grand Theater in New Albany will begin shortly, a splendid new house to take the place of the present theater.

Louis J. Dittmar, of the Majestic Theater, recently elected Kentucky delegate to the National Convention of exhibitors in Chicago in August, has announced that the Kentucky League will meet in Louisville on October 15, to prepare for the annual meeting later on.

The Avenue Theater may be the scene of vaudeville in addition to the regular moving pictures, in the near future. Morton Shaw, manager of the house, is now considering that step. Mr. Shaw controls the Walnut Theater, which caters to colored folk, showing six colored vaudeville acts weekly.

T. M. Russell, of Maysville, Ky., will probably open a new moving picture house at Mt. Sterling, Ky. There are already three or four theaters in that town, but Mr. Russell believes the place will support one more.

The Louisville Advertisers' Club recently ran the moving pictures of the "Floral Parade" and other sights of Louisville at the Masonic Theater. Large crowds witnessed the production, the receipts of which went to discharge the bills of the "Floral Parade."

G. D. CRAIN, JR.

NEW ENGLAND.

MR. MAURICE F. TOBIAS, manager of the Boston office of the Mutual Film Corporation, handling the product of the Film Supply Company, is a hustler. The following New England theaters were lined up by him: Bon Ton Theater, Mattawamkeag, Me.; Back Bay Theater, Boston; Lindall's Big Tent, Bar Harbor, Me.; Scenic Theater, Lowell, Mass.; Park Theater, Manchester, N. H.; Scenic Theater, New Market, N. H.; Boulevard Theater, East Boston; Franklin Opera House, Nashua, N. H.; Lyric Theater, Manchester, N. H.; Revere Theater, Revere, Mass.; Star Theater, Westfield, Mass.; Washington Theater, Boston; White Way Airdome, Manchester, N. H.; Palace Theater, Holyoke, Mass.; Star Theater, Holyoke; Star Theater, Boston, and the Acme Theater, of Hallowell, Me. At present Manager Tobias is busy fitting up an exhibition room, which will have a silver screen, in order that managers may have an opportunity of seeing the service offered by the Mutual.

The Nickel Theater, of Providence, R. I., seems to be giving its patrons their full money's worth, as the house recently cut out the illustrated song, and added an extra reel of pictures.

Mrs. Taft, wife of the President, attended a private exhibition at the Dreamland Theater, Beverly, Mass., of the pictures of the reception and parade held at Beverly on July 4 in honor of President Taft. Mrs. Taft was accompanied by several of the summer residents at Beverly. The management of the Dreamland Theater is elated over the event.

Mr. Randall F. Smith, a well known man of Springfield, Mass., intends to build a photoplay theater in that city. The location selected is 21-23 Welbraham Road. The house will be a small one, but Mr. R. F. Smith promises that it will be first class throughout.

Mr. James W. Greely, known to New England exhibitors as the manager of the New Portland Theater, Portland, Me., has resigned, owing to the pressure of other interests that take up his time. Mr. Greely has managed this house since its opening day in February, 1910. Mr. I. M. Mosher, manager of the Big Nickel Theater, of Portland, is now in charge of the New Portland. Manager Mosher is well known to Boston exhibitors, as he managed theaters in that city before leaving for Portland, where he had the job of making the Big Nickel a money maker.

Manager William M. Ryan, of the Park Theater, Bridgeport, Conn., and Mr. William Isham, of the Lyric, have both closed their theaters for the summer. These houses will reopen early in the Fall.

Manager Steve Oswald, of the Empire Theater, Bridgeport, Conn., will keep his house open this summer, as he states he can't really complain of business. Vaudeville and a daily change of pictures are used by the Empire.

The Globe Theater, Bridgeport, Conn., has been re-opened and re-named the Morgan Theater. This theater is situated on Fairfield Avenue, and is managed by William M. Morgan, of New York.

The "Glass Coffin," a Warner feature film, did a big business at the Nickel Theater, Portland, Me., last week.

Manager D. P. Alden, of the Majestic Theater, Keene, N. H., and Manager R. P. Spencer, manager of the Dreamland Theater, of the same city, have started a "money night." On this evening each house sells a certain ticket, which is marked. The holder of this ticket wins the gold piece. This advertising has caught on among the people of Keene, and business has responded in good fashion.

Mr. S. Z. Poli has secured the new Lincoln Theater, Worcester, Mass., which is now in the process of construction. This house will seat very nearly 2,800, and should be ready to open on Labor Day. Mr. Poli has also secured ground in Springfield, Mass., and will soon be ready to start work on a new theater, so as to be able to take full advantage of the early fall trade. Hartford, Conn., is another New England city to have a Poli theater, and it is announced that a house with a seating capacity of 3,000 is to materialize very soon. The new Poli theater, Bridgeport, Conn., is now well under way, and it is hoped to see it completely finished by October 1. Mr. Poli has opened his new Bijou Dream Theater in New Haven, Conn., and reports that business is good. It is very probable that vaudeville and pictures will be the regular policy of all the new Poli houses.

The writer recently went to Dover, N. H., and visited the Orpheum Theater, operated by Messrs. Barrett and White. This house seats about 500, and seems to do very well with a combination program of vaudeville and pictures. The ventilation is unusually good, as the managers have installed apparatus to fill the auditorium with fresh air, and to force out the impure.

Manager Dolan, of the Lyric Theater, Dover, N. H., will remain open during the entire summer. Vaudeville and pictures are offered.

Manager Jacob Lurie, of the Beacon Theater, Boston, tells us that business is going well ahead of one year ago this time. Mr. Lurie feels that two reasons account for this increase—the fact that he is keeping his programs up to the same high standard that prevailed during the winter, and the last reason is laid to the $8,000 cooling plant installed this spring. The Beacon has been cool and comfortable even during the warmest days, and patrons have not been slow to appreciate the fact. A high grade of vaudeville and strictly first choice Licensed service are offered.

After two years of tough times, during which the house changed hands and was "dark" more than once, the Back Bay Theater, Darthmouth Street, Boston, has at last struck its gait. The house seems to be doing quite well and will remain open all summer. Films from the Film Supply Company are used.

HENRY.

IN THE MISSISSIPPI VALLEY.

ARTICLES of incorporation have been filed with the county recorder of Peoria, Ill., for the Crystal Amusement Company with headquarters at 2006 South Adams Street. The stock holders are William Schafer, Jacob Szold, John S. Flannagan, and David N. Citron. The capital stock of the company is $5,000, and the object of the concern is to maintain a moving picture theater.

Max Ruben has filed with the clerk of the court at Davenport, Iowa, a petition in equity against W. J. Bryson, alleging that he has a note for $11,100 for a lease owned by the defendant as security. He stated that the note was overdue and asked for a decree foreclosing the lease, which was on a moving picture theater in Clinton, Iowa.

Following the completion of Manager Kimmel's new theater at Cairo, Ill., he plans to expend $3,500 in making the Bijou the most exclusive five-cent motion picture show in the State. Among the improvements are: Making the theater 100 feet deep, increasing the seating capacity to 370, ornamental plaster and marble lobby, new mechanical equipment, interlocking rubber tile in the lobby. The plant in the new theater will heat the Bijou by steam.

The Missouri Film Company of St. Louis, Mo., has been incorporated with a capital stock of $5,000 to deal in picture films, etc. The incorporators are: Paul Swartz, A. L. Palmer, M. E. Maloney and Claude E. Huff.

The Premier Amusement Company of Evansville, Ind., has been incorporated with a capital stock of $125,000 to operate places of amusement. The incorporators are. E. K. Ashby, M. H. Sargent, and M. R. Fisher.

The Canton Amusement Company of Canton, Ill., has been incorporated with a capital stock of $2,500 to conduct places of amusement. The incorporators are: Frank L. Bennett, Jesse Heylin and Rose Dewey.

The Industrial Moving Picture Company of Chicago recently took pictures of factories and picturesque scenes at Elkhart, Ind. The Princess Theater got first call on the films.

The Family Motion Picture Show at Charleston, Ill., closed temporarily because of the hot weather and scare following an epidemic of diphtheria at Mattoon, a nearby city.

Dunham's Oak Lawn Farm at Wayne, Ill., formed a background for an educational moving picture taken by the Essanay Film Company for the International Harvester Company. The picture represented a young man leaving his parents' farm fifty years ago and returning at the present time. It is to contrast the primitive farming methods of years ago with the up-to-date machinery supplied by the Harvester Company.

The Doyle Publicity Company of Chicago took pictures of a group of Illinois Central Railroad officials which held an outing at the E. W. Brown farm, near Rockford, which paved the way for negotiations for the Rockford Chamber of Commerce for a set of municipal boosting films.

Charles Law, of Nokomis, is manager of the new Palace Theater on East Second Street, at Pana, Ill.

The Star Theater, at Pontiac, Ill., did not close for the summer, but is open each night, except Tuesday and Friday nights.

Max Petersen has built an airdome at Wheatland, Iowa, and will give shows each Thursday evening.

Harris & Dodd, of Carrier Mill, Ill., have opened a moving picture show at Creal Springs, Ill.

J. Earle Moor, formerly manager of the Illinois Theater, Urbana, Ill., has gone to Sioux City, Iowa, where he will manage a theater.

Moving pictures were shown at the annual play picnic and rural school commencement exercises at Woodford County held at Eureka, Ill.

Clyde C. Cook, of Harrisburg, Ill., trap drummer, and Miss Mary Cade, pianist and soloist, comprise the musical talent of the Colonial the new moving picture show at Mt. Carmel, Ill. Admission will range from 5 to 15 cents.

B. W. Henley, Jesse Dorris and J. L. Hester have leased the Princess airdome at Mt. Carmel, Ill.

Harry Wilson has resumed his former position as pianist and organist at the Castle Theater, Bloomington, Ill.

The Electric Amusement Company, of Mansfield, Ill., which had difficulty in housing its picture show, because of insurance restrictions, solved the problem by constructing an airdome.

G. C. Hamilton has sold the new Scenic in Assumption, Ill., to F. A. Richards, of Mt. Auburn, Ill.

C. H. Osgood, of Galesburg, Ill., has been taking a few moving pictures in that city, which were shown at the Elite.

The capacity of the Lyric at Champaign, Ill., will be enlarged from 285 to 375 persons. J. Harry Wikson, of New York City, is doing the decorating.

A moving picture show was staged in the grove near the Bloomington Country Club at Bloomington, Ill., at the annual meeting of the Illinois Country Club Association.

Merchants of Tuscola, Ill., have decided to have moving picture shows in connection with their weekly band concerts.

An airdome has been opened in the four hundred block on North Main Street, Decatur, Ill.

The airdome at Neoga, Ill., divided the receipts with the Methodist church of that city, when it showed the Pathe "Passion Play."

Creditors of the Mecca Amusement Company, which operated a moving picture show at Grand and Finney Avenues, St. Louis, until about two months ago, asked the United States District Court to declare the concern bankrupt and have a receiver appointed. The creditors state that the owners admit their inability to pay their debts.

R. E. Vaughan, of Schleswig, Iowa, has purchased the Gem Theater at Macomb, Ill., from Joseph Blume.

Moving picture shows in Cleveland, Ohio, have contributed between May 5 and July 7, over $400 to the Gem City Charitable Association.

W. J. Beynon, of Divernon, Ill., built an airdome, to which he transferred his moving picture show for the summer season.

The Grand Theater, Springfield, Ill., has fixed Wednesdays and Sundays as regular dates for feature pictures.

W. O. Stevens, of the Star Theater, Princeton, Ill., has installed a pipe organ.

The Myers-Bestor Company of Chicago has been incorporated with a capital stock of $2,500, to do a general amusement business. The incorporators are M. M. Franey, E. E. Munns and Albert Miller.

The moving picture show has not replaced the ice cream social as a means of aiding the church fund in the middle West, but the Sunday School Missionary Society of St. Paul's Methodist Episcopal Church of St. Louis has combined the two to advantage.

F. H. MADISON.

IN THE NORTHWEST.

CAPITALISTS of Aberdeen, S. D., have made a proposition to the Commercial Club to build a $50,000 theater, which will seat 8,000 persons.

It is reported that petitions will be circulated in Moorehead, Minn., asking the city council to pass an ordinance prohibiting Sunday shows.

Sumner R. Vinton, a native of Burma, who resides in America, recently showed moving pictures of the Orient, which he took himself, at the White Temple in Portland, Ore.

F. H. MADISON.

PHILADELPHIA.

LOUIS BREITINGER, counsel for the Pennsylvania League of Motion Picture Exhibitors, has undertaken the task of impressing upon the Supreme Court the fact that Judge Orlady, of the Superior Court, is not a competent judge of vaudeville. Judge Orlady, last week, handed down a decision that would make all the motion picture theaters that run "acts" subject to the same taxation as the straight vaudeville houses. Judge Orlady's decision will be carried to the Supreme Court, and in the course of a year the exhibitors will learn just what is and what is not vaudeville, and what the small-time acts that they have paid many dimes and nickles to see, really are. The Supreme Court will be required to specify just when an act is vaudeville and when it isn't, and why. If they uphold Judge Orlady's decision—well, the little "5 and 10" houses will dispense with the curtain and rent extra reels of film.

The Pergola Theater, of Allentown, Pa., under the management of Mr. Knorr, has closed down for the coming three weeks and will undergo a thorough cleaning, and several alterations will be made to the exterior and the interior. Manager Knorr recently featured the "Coming of Columbus" to packed houses.

The Rex Theater, of Reading, Pa., has just been opened under the management of Frank A. Gould. Mr. Gould, on opening the house, was presented with a number of pretty bouquets of flowers.

Theater managers in the State of New Jersey, who have been trying to keep the colored folk from patronizing their theaters, will have to let them in, as a judgment of $500 was just obtained by Minerva Miller, a negress of Trenton, for being excluded from a theater in Passaic, and which judgment was sustained by the Supreme Court. When the usual nickel was tendered by the negress, it was refused, and she was informed that 25 cents was the charge for colored persons.

The different fire companies of Allentown, Pa., were snapped in action a few days ago by Max Schneider, of the Moving Picture Publicity Company, and will be used in connection with a number of other pictures to advertise that city.

The American Theater on West Girard Avenue is already undergoing interior alterations and the front of the house will be repainted. Manager Wall announces that he has formulated extensive plans for the new season.

Howard E. Doan, who conducts a theater on East King Street, Lancaster, Pa., was adjudged a voluntary bankrupt in the United States District Court, on July 19. Doan's liabilities are given as $93,463.33, of which $74,623.33 is unsecured, and

SPECIAL

MAY 6, 1912 SELIG'S **The Coming of Columbus** THREE REELS.
HISTORY REINCARNATED IN ALL THE SPLENDOR OF THE FIFTEENTH CENTURY

MAY 27, 1912 VITAGRAPH'S **The Lady of the Lake** THREE REELS.
SIR WALTER SCOTT'S MASTERPIECE EXQUISITELY PRODUCED

JUNE 3, 1912 PATHE'S **The Orleans Coach** THREE REELS.
A MYSTERY STORY, FASCINATING TO THE VE RY LAST FOOT OF FILM

JUNE 10, 1912 EDISON'S **Martin Chuzzlewit** THREE REELS.
DICKENS' FAMOUS CHARACTERS ARE BROUGHT TO LIFE—PERFECT

JUNE 17, 1912 VITAGRAPH'S **The French Spy** THREE REELS.
AN ENTHRALLING STORY OF MILITARY LIFE IN REAL VITAGRAPH STYLE

JUNE 24, 1912 PATHE'S **A Nation's Peril** TWO REELS.
AN EXCITING FILM WITH A MARVELOUSLY THRILLING BOAT EXPLOSION

JULY 1, 1912 KALEM'S **Tragedy of the Desert** TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AN D TRAGEDY OF THE SEA OF SAND

JULY 8, 1912 PATHE'S **The Adopted Child** TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 15, 1912 VITAGRAPH'S **The Money Kings** THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

GENERAL

FEATURES

The SIEGE of PETERSBURG IN TWO REELS

A MILITARY MASTERPIECE RELEASED JULY 22

Released this Week---July 29

PATHE

DON JUAN AND CHARLES V.

PATHE

A WONDERFUL FILM, BEAUTIFULLY COLORED, OF THE ROMANTIC LIFE AND DRAMATIC ADVENTURES OF THIS FAMOUS SPANIARD AND HIS ROYAL FATHER AND BROTHER.---PERFECT PHOTOGRAPHY.

TWO REELS — TWO REELS

ISSUED AUGUST 12th

CINES STUPENDOUS PRODUCTION IN 2 REELS

RAMESES, KING OF EGYPT

FILM CO.

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted

SITUATIONS WANTED.

OPERATOR, REPAIRMAN and ELECTRICIAN—First-class man for first-class house. Six years' experience, 52 weeks to each year. Own ticket, now employed. Will change August 15th. If you want a 12 or 15-dollar per week man, don't answer this ad. Box 754, New Orleans, La.

MANAGER—Motion Picture Vaudeville Theatre, understands sign painting, makes machine repairs, desires to make a change, or will rent small house. JAMES T. HAVENS, Box M, Ticonderoga, N. Y.

BARITONE—At liberty August 15th. Now featured at Majestic Theatre, Peoria. Can give best references. Also furnish expert pianist—transpose at sight. J. F. McCLELLAN, Majestic Theatre, Peoria, Ill.

POSITION WANTED — Operator, experienced, Massachusetts License, sober. FRANK W. BROWN, 617½ Main St., Springfield, Mass.

PIANIST—First-class, very good, wants work in New York. A. WILKINS, care of E. E. Richards, 44 Broad Street, New York City.

OPERATOR—Desires position anywhere. Six years' experience on all machines. Satisfaction guaranteed. Address OPERATOR, 331 Pleasant, Ionia, Michigan.

HELP WANTED.

WANTED—Piano player, lady or man, $10.00. Operator, 12.00 per week. Short hours. No Sundays. Also 300 second-hand chairs. ORPHEUM, care of Moving Picture World, New York City.

WANTED—Male Pianist. Play pictures and sing illustrated songs. Must be experienced, sober and reliable. No Sunday; night work only. Address REX THEATER, Box 322, St. Louis, Mich.

WANTED—Experienced cameramen in all parts of America to cover current events. Wire immediately ARGUS WEEKLY, Los Angeles, California.

EQUIPMENT FOR SALE.

FOR SALE—Perforator and Motor in perfect order, almost new. Prevost, large type, cost new, $450.00, will sell for $200.00 complete. A. J. CLAPHAM, 130 W. 37th St., New York City.

EDISON KINETOSCOPE—Type B, Asbestos Booth, Johns-Manville, both practically new. F. W. DAVIS, 25 West 42nd St., New York City.

FOR SALE—Professional camera outfit. Perfect condition. Address 946, care of Moving Picture World, 169 W. Washington Street, Chicago, Ill.

FOR SALE—Three hundred forty Hardesty Theatre Chairs, forty cents each. Cost new more than one dollar each. HAPPY HOUR THEATRE, Schenectady, New York.

FOR SALE—4 Transformers, built by American Transformer Co., for 110 volts, 60 cycles, just like new. $22 each. COSMOS ELECTRIC CO., 136 S. Liberty St., New York.

FOR SALE—A Powers No. 5 moving picture machine, 85.00, and two arc lights, $20.00 each. SEMON, 162 West 144th Street, New York City.

EQUIPMENT WANTED.

WANTED—Asbestos booth, good condition. State all and lowest price in first letter. VINDICATOR, Brady, Nebraska.

THEATRES FOR SALE.

FOR SALE—Newly equipped vaudeville house, seating 550, in live Massachusetts town. $1,000 to handle this proposition. Balance, easy terms. Investigate. LOCK BOX 654, Northampton, Mass.

FOR SALE—Theatre, seating capacity, 500. Room for 1,000 or more. Now paying net profit $6,000 yearly. Open Sundays. Mr. Showman, you'll have to get busy if you want this great opportunity. Located in heart of business section. Town over 150,000 population. State of New York. Price, spot cash, $6,000.00. Rent, $1,800.00 a year. Long lease. For further information, answer. POST OFFICE BOX 721, Syracuse, New York.

FOR SALE—Moving Picture Theater, main street, best location, sell one-half interest or all. Also for sale, only vaudeville theater in town of 25,000. Will sell one-half or all. Large seating capacity. BOX 205, Paducah, Ky.

MISCELLANEOUS.

WANTED to buy feature films, one, two or three-reel subjects. Price must be low and condition of film good, as we sell them again. Address A, care of Moving Picture World, New York City.

Complete plant for making films. Professional Model Camera and Tripod, Prevost, Perforator, Large Type. Prevost Printer, two excellent tanks, two trays (tanks, trays and racks specially built), one dozen racks, piping, etc. The whole outfit cost $1,500.00. Will sell to quick buyer complete for $800.00. Everything like new, in perfect order. Can be shipped anywhere. Weight of complete equipment about 2,000 lbs. A. J. CLAPHAM, 130 West 37th Street, New York.

$18,840 is owed by other parties, but on which Doan has security. His assets are $300. Hearings will be held before Redmond Cunningham as referee.

J. E. Moyer and wife, of the Exhibitors' Film Service; Geo. Graff and family, of the Star Feature Film Exchange; Charles Meck, another Star man, and F. William Kamp, of the Calehuff Supply Company are making their homes at Ocean City during the Summer season.

F. P. Bloomfield, of the Motion Picture Screen Company, was a visitor in Philadelphia recently.

Manager Eckhart, of the Gayety Theater, is some fight fan, as he runs two bouts a week and also exhibits the latest fight pictures, which are well patronized.

Among out of town exhibitors who spent a few days in this city during the past week were A. N. Leidy, of Soudertown, Pa., and F. P. Post, of St. Clair, Pa. Mr. Post recently purchased a No. 6 A Powers machine of the Calehuff Supply Company.

Miss Edith McArthur, of the 20th Century Theater, located in Manayunk, is spending her vacation at Asbury Park, N. J.

The first annual moonlight sail of the Moving Picture Operators' Union, which promises to be one of the big features of their social events of the year, will be held on August 25. The steamer "Columbia" will take the merry party to Trenton and return.

The Calehuff Company put out quite a number of machines during the past week, and some were shipped to quite distant points. The Boyd Brothers, of Lewisburg, Tenn., bought two model B Edison machines; W. F. Fleming, of Spartanburg, S. C., one exhibition model Edison, and Boehm & Strickler, Ellenboro, W. Va., one model B Edison.

The Picture Theater at Seventeenth and McKeen Streets rented Dante's Inferno, and in connection with their show sub-rented the picture to the Grand Theater. Mr. Collins, of Collins & Collins, of New York, owners of the Pennsylvania State rights, got wind of the transaction and with a party of his friends swooped down upon the Grand Theater and captured three of his reels, thus leaving both houses without a show. In half an hour the manager of the theater which first rented the films came around to Mr. Collins and made a settlement, so as he would be able to finish his show. This left the other theater without a show, and the people left the theater in disgust.

CLEMENT H. CONGDON.

PITTSBURGH.

MR. H. D. ANSELL, of the Lyric Theater, Uniontown, Pa., was in this city recently. Mr. Ansell is the manager of the Lyric Theater, owned by Mr. Lew Slinek. The Lyric has a seating capacity of four hundred, and plans are contemplated to enlarge the theater so that it will accommodate about six hundred. Mr. Ansel is also the financial secretary of the Uniontown T. M. A., as well as treasurer of the I. A. T. S. E.

Robert Smith, who was chief operator at the Star Theater, Federal Street, N. S., Pittsburg, Pa., when Mr. Geyer was managing it for the Beatty and Jones' interest, is now the chief operator at the Imp Theater, Uniontown.

F. D. Roberts is now with the Feature Film and Calcium Light Co., on Fourth Avenue. Mr. Roberts used to be at Kenwood Park operating for the McTigh interests in their remodeled theater.

The latest acquisition to our circle is the Elite Theater on Federal Street, N. S., Pittsburg. The Elite has a seating capacity of 299 to the performance, and is architecturally one of the dandiest photoplay houses in the city. The manager is Mr. Jno. R. Tress.

The Elite Theater, of Sharpsburg, Pa., one of the Blaney Theaters, is now under new management. Deacon Dellmore, the former manager, is now managing one of the Blaney houses in Meadville, Pa. The new manager of the Sharpsburg house is Mr. Young, formerly the operator at this theater.

The Avenue Theater on Beaver Avenue has been purchased by Mr. C. R. Elliston, who hales from Galesburg, Ill. Mr. Elliston has been in the photoplay game in the Northwest, having managed and owned theaters in Pawnee City, Neb., and other towns. Mr. Elliston is now a resident of Pittsburg.

The Lyceum Theater, located at the corner of Sixth and Penn Avenues, will discontinue its Sixth Avenue lobby, and hereafter will use the Penn Avenue entrance only. It is also stated that alterations involving an expenditure of $7,000 is contemplated, so that at the beginning of the coming season this theater will be one of the best equipped theaters in Western Pennsylvania. One of the newest innovations will be the reduction of price to 25 and 50 cents with a few at 75 cents. The Lyceum is under the management of Mr. C. R. Wilson. It caters to the legitimate during the regular season, and to moving pictures during the summer months. The Carnegie-Alaska Expedition pictures were shown here up to about two weeks ago to good business.

The only photoplay theater in Pittsburg that is housed in an arcade is the Arcade Photoplay Parlor, owned by Mr. Geo. Baisdon, of the Photoplay Advertising & Specialty Co. The house is managed for him by Mr. Robert Emmet, the well-known vocalist. The Arcade has a seating capacity of 225 to the performance. The Arcade has just undergone alterations that enlarged its capacity by eighteen feet. The projection battery is in charge of two master operators, Messrs. Charlie Sheppard and Fred Fulgora, president and corresponding secretary of the Union, respectively. Mr. Emmet, in addition to managing this house, also sings at the entertainments and banquets of such renowned lodges as the Robert Emmet Lodge, the Elks and other clubs.

Mr. C. W. Helthman, who formerly owned and managed the C-nic Theater on Market Street, this city, and later went in the same game in Steubenville, was in town recently. He has been out of the game for a couple of months, but contemplates going into it again on or about the first of next month.

The Olympic Theater, of Braddock Avenue, Braddock, Pa., will be closed for a few weeks to undergo extensive alterations that are contemplated. In an interview with Mr. A. A. Weiland, the manager and owner of this theater, as well as of the American Theater, on the same street, he said that he expects to build this theater into the most up-to-date and beautiful theater in Western Pennsylvania. The name will be changed to the Rex Theater, and it will have a seating capacity of about 450. Independent pictures will be used with good orchestra accompaniment.

The Eclair Feature "The Mystery of the Bridge of Notre Dame," in three reels, was shown recently at the Minerva Theater. This feature is owned by the Henry Amusement Co., of Scottdale, Pa. Milton Newman is the advance agent. He has booked this picture for two weeks ahead.

E. WHEELER.

AMONG THE EXHIBITORS.

Danielson, Conn.—The Phoenix Theater has been reopened with motion pictures.

Beatrice, Neb.—D. C. Phelps of Peru, is building a one-story brick motion picture theater at Sixth and Main Streets.

Waukegan, Ill.—W. H. Griggs has bought William Madsen's motion picture theater in East Washington Street.

Nebraska City, Neb.—Hensley & Baker have bought the motion picture theater of O. H. Washburne.

Greenfield, Ia.—Bromer & Steward will open a motion picture theater in the Burrell block.

Kankakee, Ill.—Speicher Bros. will erect a modern motion picture theater in the near future.

Hibbing, Minn.—J. Rezac will erect a moving picture theater in this city.

Nashville, Tenn.—The Tennessee Fair Association are erecting a motion picture theater, to be completed by September 16.

Mason City, Ia.—The new Cecil Theater will be opened for business in a short time.

Yankton, S. D.—E. Lower has sold his moving picture theater here to Messrs. Louis and Michael Hohenthaner.

Clarksdale, Mo.—A. A. Morton will open a theater in the Haynes Building.

New Haven, Conn.—Dr. Strauss has been granted a permit to build a motion picture theater at 900 State Street.

Meriden, Conn.—Louis Bernfeld will build a motion picture theater at 156 Dixwell Avenue.

Mankato, Minn.—Harry Weiss will erect a theater here.

Albany, Wis.—Frank Christopher will erect a moving picture theater here in the near future.

Sioux City, Ia.—Ben Davidson, president of the Davidson Realty Company, will erect a motion picture theater at Sixth and Pierce Streets.

Pueblo, Col.—Geo. Reynolds will erect a motion picture theater here in the near future.

Baltimore, Md.—Clement L. Mumma of 1021 Broadway, will erect a moving picture theater on Philadelphia Road one story high.

"101" BISON HEADLINERS

In One, Two and Three-Reel Subjects
Be Sure and Get A Genuine Bison

MR. EXHIBITOR: Make your exchange man show you the trade-mark on title bearing the name: NEW YORK MOTION PICTURE CO.

COMING **COMING**

"Custer's Last Fight"

IN THREE REELS

The greatest feature and motion picture in the World.

TUESDAY, JULY 30th
"101" BISON HEADLINER

"The Desert"

A single-reel feature and sure is a masterpiece.

TUESDAY, AUGUST 6th
"101" BISON HEADLINER

"The Reformed Outlaw"

A single-reel feature full of thrills from start to finish.

FRIDAY, AUGUST 2d
"101" BISON HEADLINER

"The Gambler & The Girl"

A single-reel feature and a powerful story, too.

FRIDAY, AUGUST 9th
"101" BISON HEADLINER

"The Garrison Triangle"

A single-reel feature up to the standard made by the famous "101" Bison Stock Co.

EXTRA **EXTRA**

BRONCHO FILMS

Ready for release week of August 12th. Two releases weekly, Mondays & Thursdays. One, two and three reel features just as good, big, elaborate and as full of action and thrills as our famous "101" Bison Headliners. "Enough said" for the present.

KEYSTONE FILMS

Ready for release week of AUGUST 12th. Two releases weekly, WEDNESDAYS AND SATURDAYS.

WEDNESDAYS: A split-reel comedy and always a feature, supported and made by Mr. Mack Sennett, Mr. Fred Mace, and Miss Mabel Normand, the greatest comédiennes, all well known and popular players in motion pictures throughout the world.
SATURDAYS: A feature dramatic in one and two reels played by a strictly "ALL STAR" Stock Company, consisting only of "STARS," and only of the most prominent and popular "STARS" in motion pictures playing all parts in the cast.

EXHIBITORS **EXHIBITORS**

Start right in this minute demanding BRONCHO & KEYSTONE FILMS, and be sure to get every release beginning with the first releases from your exchange. Holler, if necessary, your "head off," and don't stop hollering until your exchange man has booked these films for you. If you can't get them tell us.

NEW YORK MOTION PICTURE CO.
150 EAST 14th STREET, NEW YORK CITY, N. Y.
A. KESSEL, JR., Pres. CHAS. O. BAUMANN, Sec'y and Treas.

PERFECTION IS

DON JUAN an

A TWO-REEL FEATURE,

TWO REELS RELEASED JULY 29th

PRESENTING a renowned
Not the plot of a weird im
tization of an historical com
situations that spur the heart to
effects unrivaled for impressive
romantic and sublime.

PRODUCT OF **PATHE**

Released by the General

BOOK IT NOW!

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d CHARLES V

HARMONIOUSLY COLORED

drama moving all the emotions.
agination, but a master's drama-
plication. Abounding in tense
faster beating. Disclosing scenic
ness. Unfolding a love story

TWO REELS RELEASED JULY 29th

FRERES

Film Company, July 29th

BOOK IT NOW!

NOW SELLING STATE RIGHTS

THE GREATEST

DEADWO

HERO OF THE

A BOX RECORD

LOOK

3 REELS

STATE RIGHT MEN
If You Think That MONEY IS HARD TO GET
BUY THIS FEATURE

STAGED AND ACTED BY AN ALL STAR COMPANY of WELL-KNOWN PLAYERS

DON'T WAIT

We still have a States left

DALTON

SAPHO

OUR NEXT

WRITE US AT ONCE

ATLAS MANU

412 Century Bldg., St. Louis, Mo.

FOR
FEATURE EVER PRODUCED
OD DICK
BLACK HILLS
OFFICE BREAKER

A Real WESTERN PICTURE with History of The Early Days in The Black Hills

3000 FEET

READ

84 SCENES
EVERYONE EXCITING
Something Doing Every Minute

few more good for the BOYS

WRITE TO-DAY

RELEASES
ABOUT THESE TWO
ACTURING CO.
Bell Olive 2131 Telephone Kin. Cent. 4716

QUO VADIS

Song Slide Releases.

Levi Company, Inc. (Motion Song Slides).

"Oh, You Dear, Sweet, Wonderful Boy"—Pub. by Kendis & Paley, New York.
"Good-Bye, Rose"—Pub. by Shapiro Co.
"Take Me Back to the Garden of Love"—Pub. by Ted Snyder Co.

Levi Company, Inc. (Current Events).

The Allen Outlaws.
Mississippi Floods.

A. L. Simpson, Inc.

"The Owl in the Old Oak Tree"—Pub. by F. B. Haviland Pub. Co., New York.
"You're the Queen in the Kingdom of My Heart"—Pub. by Musicians Music Pub. Co., New York.
"It's a Girl Like You that Keeps a Fellow Guessing"—Pub. by Walter Jacobs, Boston, Mass.
"Sweet Marguerite (How I Love You)"—Pub. by Cadillac Music Co., New York.
"When I Dream of Old Erin" (I'm Dreaming of You)—Pub. by Marvin Lee, Chicago, Ill.
"Come Take a Swim in My Ocean"—Pub. by Gus Edwards, New York.
"Drowsyland"—Pub. by Chas. I. Davis, Cleveland, O.
"Sing Me an Old Sweet Song of Love"—Pub. by F. B. Haviland Pub. Co., New York.
"Yawning" (I Wonder Why I Always Feel Like Yawning)—Pub. by Kendis & Paley, New York.
"Every Day in the Year"—Pub. by the Penn Music Co., New York.
"Mandy, Come Out in the Pale Moonlight"—Pub. by Chas. I. Davis, Cleveland, O.
"Wanted a Harp Like the Angels Play"—Pub. by J. Fred Helf Co., New York.

Scott & Van Altena.

"When Old Folks Were Young Folks"—Pub. by Joe Morris Music Co.
"I'm Lonesome for Someone"—Pub. by Longbrake & Edwards.
"The Boogie Man Rag"—Chas. K. Harris.
"Sweethearts of Bygone Days"—Joe Morris Music Co.
"Oh! You Circus Day"—Pub. by Will Rossiter.
"The Lass that I Loved in Killarney"—Pub. by Wm. Cutty Music Co.
"The Funny Bunny Hug"—Pub. by Fred Helf Co.
"I'll Sit Right on the Moon"—Pub. by Harry Von Tilzer Mus. Pub. Co.
"It's the Girl Behind the Man"—Pub. by Harry Von Tilzer Music Pub. Co.
"When I Get You Alone Tonight"—Pub. by Leo Feist.

DeWitt C. Wheeler, Inc.

"To the Strains of the Wedding March"—Pub. by M. Witmark & Sons.
"On a Beautiful Night, with a Beautiful Girl"—Pub. by J. H. Remick & Co.
"Meet Me with Kisses"—Pub. by Abe Nelsky.
"Good Old Time Straw Ride"—Pub. by M. Witmark & Sons.
"You Won't Have to Pick Any Daisies"—Pub. by M. Shapiro.
"Let My Girl Alone"—Pub. by J. H. Remick & Co.

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LICENSED Film Stories

KALEM.

THE MINE SWINDLER (Aug. 5).—Harry, enthused over reports of a gold strike, persuades his mother to supply him with money to invest. He arrives at the mining camp where he is taken in by a professional mine swindler and a worthless claim is unloaded on the unsuspecting tender-foot.

Harry soon becomes discouraged at his failure to find gold and accuses Pete, the swindler, of robbing him. As Harry is about to commit suicide Pete relents and assists him to return home with his original capital, first exacting from the young man a promise that he will never visit the mining country again.

FREED FROM SUSPICION (Aug. 7).—On her birthday Mary receives a photograph of her college chum, which bears on the back the inscription "Love from Billy." Her sweetheart, Tom, discovers the inscription, which he misinterprets, and Mary, coquettishly playing upon his jealousy, prevents him from seeing the likeness of her chum. That night, Tom, determined to see who his rival may be, enters Mary's home and is greatly humiliated when he learns that "Billy" is a girl. He hastens away, but the noise of his departure awakens Mary's father, who comes down stairs.

In the meantime a maid has stolen Mary's purse and in the search which ensues Mary discovers the imprint of Tom's seal ring on an oil painting which she has recently completed. Mary suppresses the evidence against her lover and the young man is horrified when he learns next day that a robbery has taken place. He does not wish his sweetheart to know of the rash act which his jealousy incited and she, in turn, hesitates to ask Tom concerning the evidence against him.

Through a chance discovery Tom learns that the maid is guilty. He forces her to return the purse and is restored to the good graces of his sweetheart.

THE WANDERING MUSICIAN (Aug. 9).—Little Evelyn invites the old musician into her home. As her father and mother gather around, the old man relates the story of his life.

We see him as a promising young man, entertaining his wife and child with selections on the violin. The mother takes the child to bed and a party of friends drops in to invite the musician to accompany a hunting expedition next day. When his friends have departed he begins to clean his rifle, which accidently discharges, the bullet penetrating the ceiling and killing his wife in the room above. Crazed by grief the musician is committed to an asylum, where he is confined for twenty years. When he is finally released he visits his old home, only to find there is no trace of his child.

As the old musician completes his sad story, little Evelyn's mother starts to her feet, and exclaims: "Father! Don't you know me? I am your little girl of long ago!"

ESSANAY.

THE NEW CHURCH ORGAN (Aug. 6).—Rev. Barlow, pastor in a small country village, has a pretty daughter, Beverly. Barlow's salary is quite insufficient to dress Beverly in the fashion of her more fortunate friends and he is forced to show her a letter from the church committee, who find it impossible to grant him more money. The church festival is at hand and Beverly suffers for lack of a pretty summer dress to appear well among her chums. Next day, dressed in an old-fashioned gown of her mother's, Beverly meets Austin Strong, a young organ salesman, who is taking an order for a new instrument to be installed in the church. Austin falls deeply in love with Beverly, and, seeing her snubbed by her fickle friends, becomes deeply interested. Two weeks later the festival is held and Beverly, ashamed to mingle among the gay crowd, serves the refreshments in the dingy kitchen of the church, while Austin waits for her outside. The sudden explosion of the hot stove severely burns Beverly's eyes and she is carried to her bedroom by Austin, while her girl friends repent of their snobbery in bitter tears. Forced to continue on his route, Austin leaves with a heavy heart, not knowing whether the injury will prove fatal. A few months pass and he returns. Finding Barlow alone in the little library he is about to question him when the sweet strains of the new organ come from the choir loft of the church. Hastening there he finds Beverly, entirely recovered. His confession of love is fully returned by the sweet girl, and, as he gathers her in his arms, the wonderful evening light floods through the little window and enfolds them in its enchanting embrace.

THE OLD WEDDING DRESS (Aug. 8).—All the country town is decorated in honor of the wedding of old Aunt Betsy's niece, Jennie, on the morrow. The good town folk transform the general store into a bee-hive of activity in purchasing appropriate presents, the little tailor is overpressed with work in fitting out the town's attire, and the quaint old church is decorated with care. Aunt Betsy is believed by all, and even the stray dogs know that a plate of choice food is to be found on her doorstep. In the evening Aunt Betsy climbs the stairs leading to her room and takes from the old trunk her wedding dress that is to be worn by Jennie on the morrow. Bitterly the tears fall as the gentle old lady fingers the treasured dress and memories of thirty years appear in a vision before the great mirror, and she sees herself once again on that memorable evening when, as she stood before the mirror in all the loveliness of her bridal attire, the awful message came that Stephen, her fiance, had been killed in a terrible railroad accident at Hunter's Crossing. So the old wedding dress had been laid tenderly away in the trunk, and now Jennie is to wear it on the morrow. Next morning, within the little church, the happy couple are wedded and depart on their honeymoon amidst a storm of rice and good wishes from the laughing folks. Stealing back to her room, Aunt Betsy watches the departing rig as it disappears down the road, then sinking in the chair she buries her face in her hands and the shadows enfold her in tender embrace.

THE TALE OF A CAT (Aug. 9).—Cashman and Missimer both love the charming Miss Blanchard. Eleanor finds herself in a predicament, for she returns both loves and cannot decide whom to appoint guardian of her heart and hand. Also she has the cutest white kitten that is the delight of her life. Both swains call one evening and both refuse to marry her if the cat must be included in the bargain. So Missimer hits on a brilliant scheme, and, next morning, steals the cat from her meal of milk on the back porch in order to get rid of the pest. Complications now set in. Miss Blanchard declares she cares not to live with her pet at large and swears she will marry the one who finds it. Missimer, of course, isolated, and, next morning phones that he has found the cat and will bring it right over. On the way he stops to rest, an exchange of baskets occurs with a poultry boy and Missimer delivers a big goose instead of the cat. Meanwhile, the boy arrives at Cashman's boarding house and delivers the cat. Cashman finds it and prepares to make his conquest, but the cat is stolen by a boy, who puts it in a bag of groceries that is delivered to Miss Blanchard. The horrified grocery man throws the cat out before she sees it, and a peddler takes it away, meets Missimer on the street and exchanges the cat for the goose. Again Missimer loses the cat in a florist shop when a child takes it from the basket. A boy steals the cat from the child and throws it in Cashman's auto. Missimer arrives at Miss Blanchard's house and delighted Cashman drives up with the lost feline in his arms and wins his lady fair, while Missimer storms off, raging at the world in general.

THE LITTLE SHERIFF (Aug. 10).—Dan Felton, a ranchman, has a wife and little four-year-old boy, Bobbie, who is the pride of the community, especially of Jim Watson, the Sheriff. Watson calls one day and takes Bobbie back to his office on the broncho. A few moments later Felton is taken ill, is put to bed by Mrs. Felton, and dies from the effect of a sun-stroke and weak heart. Bill Lewis, a cowboy on the ranch, is sent to summon the Sheriff. Little Bobbie is playing "sheriff," when Watson takes him in his arms and tells him his daddy is dead. A few months pass and Lewis proves himself a scoundrel by trying to force Mrs. Felton into marrying him. She strikes him in the face and takes refuge in the ranchhouse. Lewis forces an entrance that night, but is met at gun's point by the brave woman, who forces him into a store-room and locks the door. Meanwhile, Bobbie runs off down the trail in search of some of the boys and is picked up by a bunch returning from a dance. He gasps out his mother's peril, the Sheriff is informed, and heads a posse back at once. Battering his way out of the store-room, Lewis is searching for Mrs. Felton when the boys arrive and drag him off to receive his just deserts. On the moonlit porch Sheriff Watson rides little Bobbie on his knee, while the widow looks on happily. "You've got to be my little sheriff always, Bobbie," declares Watson. then is thrown into consternation when the little fellow stoutly maintains that his mamma is a good sheriff also. "Don't you want her, too?" he asks. For a moment Watson and the widow hesitate, then the sheriff takes the happy widow in his arms and kisses her tenderly while Bobbie claps his hands joyfully.

MELIES.

A ROMANCE AT CATALINA (Aug. 15).—Falling in love with a young fishing captain, Grace Sherwood disappointed the expectations of her father, who had introduced her to a young nobleman, Robert Hardwicke, desirous of winning her hand. Pursued by the unwelcome persistence of Robert, she escapes to sea in a rowing boat, but is overtaken by his yacht and obliged to be his unwilling guest. Donning a life belt, whilst Robert is in the engine room, she throws herself overboard in the hope of escape, willing to take her chance in the shark infested sea, rather than stay longer on board. Captain Heral, out with a clergyman and his wife, on a fishing excursion, is attracted by the splash and, using his spyglasses, he recognizes Grace. Cutting the fishing lines he goes full speed to her rescue. The presence of the clergyman suggests a great opportunity to the quick-witted captain, and he loses no time in winning Grace's consent. Arriving at the pier they announce their marriage to her now furious father, but as he thinks it over he comes to the conclusion that it is a good thing to have as a son-in-law a young fellow who was sharp enough to outwit both his rival and himself, and who later on could shoulder some of the cares of his vast undertakings.

LUBIN.

A PRIZE PACKAGE (Aug. 5).—Cpoony Sam is a veritable pest at Si Hawkins' farm, and the girls treat him as a huge joke. In a city cigarette factory there is a peach of a young girl, Fannie Fatima. She writes a note on one of the leaves of a book of cigarette papers, declaring she will wed the man who finds it. Spoony Sam happens to buy that particular paper of cigarettes. He sends Fannie a prompt proposal and she writes him that she will arrive in Farmers' Branch on Friday. When the eventful Friday rolls around Sam, hugging his secret, is dressed his best to go to the depot to meet Fannie, but his boss, Si Hawkins, commands him to stay at home and do the work. Sam stays, in disgust, and Hawkins goes to the depot in his wagon to receive a summer boarder, Miss Wiggins, an old maid of fifty, who spends her time in chasing anything that wears pants. Fannie missed the first train and did not arrive with Miss Wiggins. Hawkins takes Spinster Wiggins to the farm house, and the old maid's efforts to make love at the dinner table highly amuse the farmhands. Sam is still outside, hoeing, and has not yet seen Miss Wiggins. While feeling in Sam's coat pocket for some tobacco one of the farmhands discovers the letter to Sam from his "cigarette girl." Here is the chance to pass off Miss Wiggins as the cigarette girl. They hunt up Miss Wiggins on the front porch, tell her Sam is simply crazy about her, and one of the hands goes to get Sam. Sam hurriedly puts on his Sunday clothes, rushes out to the porch, is introduced to Miss Wiggins, and nearly drops dead from heart failure. In thorough disgust he flees in wild haste when Miss Wiggins embraces him. The other gives chase. The chase leads the crowd through a hayfield, where Sam is smoked out of a hay-stack, where he had taken refuge. With smoke-filled eyes Sam beats it for the railway track and speeds down the rails. Miss Wiggins, with some of the farmhands, boards a hand-car standing near and gives chase. But Sam out-distances them. The track leads him to the depot. The train has just arrived and there stands Fannie, bright and beautiful on the platform, helplessly inquiring for Sam. Not knowing Sam by sight she appeals to Sam, himself. The minute she shows him the letter he had written her, the recognition is instant, and they embrace just as the crowd on the hand-car catch up with them. A minister happens to be in the depot, and amid much cheering, Sam and Fannie are made one.

THE SAND-STORM (Aug. 7).—Joe Brooks was born a gentleman, but through a love affair went to the dogs and became a hanger-on around a low dive. While en route to the saloon, where he pays for his liquor by cleaning the floors, etc., he runs across Edna Fox, "the girl" who had fainted and fallen to the street. He carries her to the saloon, gives her liquor, and she revives. There Edna is insulted by a drunken cowboy. Joe has enough manhood in him to protect her, and becomes a fugitive from justice taking the girl with him. He, with his muddled brain, wanders into the desert, followed by the sheriff. The girl goes also and he puts her down. A sand-storm comes up and they loose their way. The sheriff also loses the trail and succumbs to the fate of those who are lost in the desert. Brooks becomes delirious. The spirit and tenacity of the girl saves him. She actually, through physical violence, compels him to raise up after falling to the ground. With their parched throats and the sand blinding them, they finally both collapse and sink to the sands unconscious, where they are discovered the next morning by a prospector and his wife, who pick them up, minister to them and save their lives. Out of this ordeal is born a new life unto both.

BUSTER IN NODLAND (Aug. 8).—Buster and Brooks are desperate rivals for Henrietta's hand. Brooks rescues Henrietta's doll, which she in fright has dropped in front of a speeding velocipede. They are returning home when Buster and Brooks have an argument. Buster is knocked down, Henrietta is angry. Buster is carried into the house, placed in bed, falls asleep, and dreams that Henrietta is giving a lawn fete. Buster calls and is invited to join. Brooks appears on the scene, finds Buster and Henrietta laughing and enjoying themselves. He, in a rage, goes to two desperate characters, Red McGinnes and Butch Hogan, and with a promise of great wealth (a nickel), enlists them on his side. They return to the garden and find Buster and Henrietta alone. They pounce upon them and drag them away to a deserted hut by a railroad. Henrietta is locked in the hut, while the desperadoes bind Buster to the rails. The train is approaching and Henrietta is in despair. She

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breaks the door, crawls through, and just pulls Buster from the rails as the Overland Limited dashes by, and Buster wakes up.

A DOUBLE COURTSHIP (Aug. 8).—Admiral Johnson and his son are in love with Mrs. Stinson and her daughter. Both are insanely jealous of the other; Mrs. Stinson likewise is very jealous of her daughter. By the way of diversion each try a hand at teasing the other, as the mother and father are, despite their age, the greater lovers of the two. One evening when the Admiral's love was overflowing, he called his son and tells him they were to dress in their military uniforms, look their best, and call on the ladies. They arrive at Mrs. Stinson's and are announced by the butler. Mrs. Stinson, suspecting what was in the Admiral's heart, hides. She then gives the Admiral a chase through the house. He finally captures the widow, while the young folks look on with great amusement. Not wishing to intrude, they take a walk into the conservatory to talk over their own plans and leave the old folks to themselves. The love gum works both ways, for we find the Admiral on his knees proposing to the widow and a glimpse into the conservatory discloses the son doing likewise. The Admiral proposes a double wedding and they are all off to the church. A year later discloses the young folks in a severe love quarrel. They each write home to the other's parents. Then they start to carry their messages, one trying to be in advance of the other. A series of mishaps occurs on the road, which delays both. The father and mother, receiving the letters, decide to cure the young folks by showing them how badly a domestic quarrel looks. The butler announces the young folks; the fight starts and is continued until the young folks become disgusted and ask the parents not to fight any more, which the old folks agree to on condition that they will fight no more.

A FLY TIME (Aug. 9).—Flies were thick in Hughesville, but all the flies in the world could not blight the love of Jerry Jenks and Barry Banks for Nellie Nelson. They followed her everywhere. Every man in Hughesville had money bet on one or the other of the boys, but nobody ever suspected that flies would figure in the race. The Board of Health and the "Daily Bugle" put up $100 as prize money to the citizen who would capture the greatest number of flies (dead or alive) within a month. This move was made with a view to exterminating the pest. Nellie's father approved of the movement so much that he offered to throw his daughter in with the prize money and give her to the greatest fly swatter. Barry and Jerry get on the job immediately. Each gathered all his friends, armed them with "swatters," traps, sugar, fly paper, and other deadly weapons. The two gangs proceeded to swat right and left, anywhere a fly appeared he was swatted. Of course, whatever the fly was on, was also swatted. Sometimes a bald head, sometimes a pane of glass. Butcher shops were raided. Restaurants dismantled, picnics broken up by the two armies of swatters, who at last met on a corner. Then the "swatters" grew to such proportions that the police department was obliged to interfere. Barry and Jerry, however, escaped arrest. Barry ran to Jerry's house, and, knowing that Jerry had some flies in captivity, broke in with the idea of stealing them. But Jerry caught him and, before the two had settled matters, both were covered with flies and fly papers. When all were counted, it was found that the contest was a tie. Jerry and Barry had exactly 1,478,564 flies each. Both boys rushed to Nell with their bags of flies, but she does not know which has the right to claim her. She decides to "leave it to father;" so she takes the boys out into the garden where father is indulging in a blissful nap. But—there was just one fly left in Hughesville, and it was now skating around on father's bald head. Swat! Swat! Both boys swatted at once. When father calmed down both boys were in full flight and Nellie is still "unwon."

THE MISSING FINGER (Aug. 10).—The story opens at midnight in the office of the Jewelers' Protective Association, the alarm indicator showing that a jeweler's shop has been entered. The Chief summons his men and they go to the shop. On entering they find the place looted and the safe door blown open. In searching for a clue, the chief encounters blood stains and two joints of the little finger of a human hand. The detective visits the hospitals and, leaving his men in charge of the shop, starts to run out his clue. In the emergency ward of a hospital a man enters with his right hand bound in a handkerchief. The physician, assisted by a nurse, performs the necessary operation and the man, ignoring the doctor's advice to remain, hastily leaves. A few moments later the detective arrives; he learns of the man's visit and secures his description. About daybreak the man enters a railroad station, and, by fast running, is able to swing himself on the last car of the train pulling out of the station. A moment later the detective enters, and both the pursuer and pursued see each other for the first time. The detective summons the station-master and, securing an engine, starts after the fugitive. The man, knowing that he will be followed, jumps from the train on a lonely stretch of the road. He is unhurt, and has barely time to conceal himself as the engine bearing the detective rounds the curve and and disappears. The man then makes his escape. Several months later Michael Clark, the burglar, turns up in a western town. He meets Bill Jackson, the son of a ranch owner, and is invited to visit. In the meantime the hospital doctor's sister, Mary Forrest, is told that she must go West for her health, and on receipt of a letter from Jackson she starts. On her arrival at the ranch both Bill and Clark fall in love with her, but the girl instinctively distrusts the latter. One day she takes a snap shot of both men and sends the photographs to her brother. On receipt of them, the doctor recognizes the man as being his patient on the night of the robbery and communicates with the detective. They decide to go West to capture him. When they arrive at the ranch the man tries to make his escape and is killed, while Bill is made a willing captive for life by Mary.

CINES.

LAW AND THE MAN (Aug. 3).—A party of peasants burst excitedly into the home of the sheriff, with the news that a famous brigand is in the neighborhood. After bidding farewell to his wife and little daughter, the officer immediately sets out to capture the outlaw. He searches about the countryside, with no success. Returning to the village, he learns that in the meantime the brigand has taken possession of his little daughter, and escaped to the hills.

With renewed vigor, the sheriff sets out again in frantic pursuit, and after a long chase, catches sight of the fugitive. He soon brings him to bay at the edge of a steep precipice.

The brigand holds the child aloft, and threatens to dash her to the rocks below if the sheriff advances one step nearer.

Torn betwixt love and duty, the father finally refuses to sacrifice his child, and asks the brigand to shoot him, as he cannot return to his superiors after such a neglect of duty.

With his rifle raised, the brigand is about to shoot when the child interferes and pleads that her fathers life be spared. Touched at the appeal, the fugitive throws down his rifle, and surrenders quietly to the law.

THE LITTLE ORPHAN (Aug. 6).—When Albert, an artist, and Ellen, farmer Jones' daughter, are married and comfortably settled, they wish very much to adopt Mary, a little orphan girl who really was the cause of bringing them together.

They prevail upon Mary's guardians to part with the child and soon all three are living happily together. Albert immediately sets out to complete his masterpiece, which he hopes will bring him fame and fortune. Ellen, however, soon becomes piqued at her husband's devotion of his entire time to his work, and even becomes jealous of his pretty model. Watching them together, she misconstrues their actions, and finally accuses Albert of being unfaithful. A violent scene ends in an agreement to part, but a difficulty arises in who shall take little Mary. The child settles that matter herself; she will not leave either of them, and her innocent love and trust finally triumphs. They decide to bury their differences, and begin over again.

THE DANGER LINE (Aug. 10).—Blanche, the charming wife of Mr. Berni, a lawyer, is fond of society, and when her husband devotes all of his time to business affairs, she is much in the company of Robert Martin, a handsome, care-free fellow. The affair is causing considerable comment, when her brother, Paul, becomes alarmed.

After vainly trying to convince her husband of the impending danger, he decides to save his sister himself. He obtains an introduction to one of Robert's old flames, a well-known actress, who is easily persuaded to write a note to Robert, requesting him to give her a farewell dinner, for old-time's sake, at a fashionable hotel. Paul then gains Blanche's consent to dine with him at the same place, the same evening, where they can see without being seen, the party at the other table.

The farewell banquet proves a hilarious affair and ends in a loud quarrel. Thus Blanche discovers Robert's true character, and realizes that if she had yielded further to his attentions, to what depths she might have fallen. Without a word she leaves the table and goes straight home. In great despair over her past folly, she seriously considers taking her own life, but is prevented just in time by the appearance of her little daughter.

ECLIPSE.

A QUIET BOARDING HOUSE (Aug. 7).—George, an honest, peaceful fellow, engages lodging at what is recommended as a quiet boarding house, but it proves anything but a place to rest. The other guests play all sorts of practical jokes on him, both at the table and in his room, and altogether have a hilarious time at his expense.

But George gets revenge in a very effective manner, as only the film can describe.

THE JOKER'S MISTAKE (Aug. 7).—Jack and Grace have a good laugh on an acquaintance, whom they induce to smoke an explosive cigarette. This time they strike the wrong victim, however, for he in turn first astonishes them with his feats of magic, and then succeeds in making them the laughing stock of the whole cafe.

FROM SION TO CHAMPERY (Aug. 7).—A most beautiful travel subject, showing the fortress of Valere, the "Marmettes" Stone, and many interesting sights on the trip between these two picturesque Swiss towns.

SELIG.

AN UNEXPECTED FORTUNE (Aug. 5).—Colonel Edward J. Hazelet, an old derelict in the journalistic field, Bruce Henderson, and Wesley Bowers, two young newspaper men, and Andy Mullet, a tramp printer, find themselves upon the rocks of adversity when their paper, "The Franklyn Gazette," is taken over by the sheriff on Christmas eve.

Bruce is in love with Dorothy Cremer to whom he is engaged. The Cremers are entertaining as holiday guests Lord Lonsdale and his sister, Lady Margaret. Knowing nothing of the financial condition of her fiance, nor of that of his two companions, Dorothy invites them to her home to meet the titled foreigners. The Colonel and the two boys keep bachelor quarters and have only one dress suit among them. After a lively contest for this much prized article the trio make their appearance at the Cremer home. They are followed hither by the tramp printer, who demands the price of a Christmas dinner. Andy is conciliated and gotten rid of, while the three journalists proceed to work themselves into the good graces of the distinguished English people. Lord Lonsdale offers to sell the penniless Henderson a piece of land in British Columbia for $15,000. The way in which the offer is accepted, the land disposed of, and a large sum of money made out of the deal, is the story of "An Unexpected Fortune."

THE MAN FROM DRAGON LAND (Aug. 6).—This man from Dragon Land is Hop Wing, who, although a "mere Chink," and considered a joke by the boys of the Western mining town, proves himself a hero by rescuing the charming Widow Reilly and her five-year-old child from a pack of devouring wolves. All the boys in the town are "daffy" over the Widow Reilly. Pete and Red especially are rivals for her affections. Failing in his efforts to attract her attention, Pete decides to try letter writing as a means of secretly undermining Red's influence.

But letter writing comes very hard to Pete, and he bethinks himself of Hop Wing, the laundryman, who writes out his washing bills in English with apparent ease, therefore showing that he is fairly conversant with the art of writing. Pete hands Hop a dollar to become his scribe, and Hop proceeds to paint a love letter on a piece of brown paper, addressed to the widow.

While Hop is at work on this, Red and the rest of the boys invade the laundry to get their washing, for they must have clean shirts with which to dazzle the eyes of the widow at the dance that night. Pete, much embarrassed, makes a sneak, and while Hop is doing up the washing, the boys find and read the note addressed to the widow. They are angered that a Chink should thus address a white woman, and they proceed to mob Hop. Despite his denials they burn his laundry and take him out to be hung. Hop, wounded, escapes and takes to the woods. While wandering there he hears cries of distress from the Widow Reilly, who, with her child, are besieged by wolves. In spite of his wounds, Hop goes to her rescue and with a club routs the vicious pack. He is found later by his pursuers and is barely saved from their hands by the widow, who recounts his bravery.

THE GIRL AT THE CUPOLA (Aug. 8).—Silas Wilson, owner of the Wilson Iron Foundries, is suddenly brought to a realization of the fact that his business is fast being run to the ground, and that he cannot hope to longer compete with the newer foundries unless he makes radical changes in his methods and employers. His workmen have grown old and antiquated in his employ and he hates to turn them out, but can see no other remedy in sight.

Through the influence of his daughter, the general managership is passed over to her fiance—one Jack Berry—a young man, well trained in the school of modern methods. He is given carte blanch and told to reorganize the business. His first act, as manager, is to issue a notice discharging all of the old-timers. He sends for a number of new and younger men to fill their places. This action incurs for him the enmity of the discharged workers who resolve to get him. Jessie is torn between two fires. Her sympathies are with the old employees, but she is engaged to Jack. When she learns, however, of the misery that will come to the families of some of the discharged men, she turns against her fiance and stands by the workmen. She learns that the new men are to arrive the next noon and gives this information to the discharged forces. When the newcomers arrive they are met by an angered, riotous mob and a rough and tumble battle ensues. Jack has waited at the foundry in order to keep the fires going, so that the new men can go to work the moment that they arrive. The fighting mob are gradually working their way toward the foundry doors, when the discharged men suddenly gain a momentary advantage over the newcomers. Wild over their brief

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victory, they break in the foundry doors and begin to hunting for young Berry. Jessie, who has followed the infuriated crowd, realizes her lover's danger, and rushes to find and warn him. All sympathies for the discharged and murderous workmen are now forgotten and her entire energies are merged into the one hope of saving that dear life. She finds Jack by the cupola door. One of the maddened men has sneaked up behind Berry and is just about to stab him in the back when Jessie, with a scream of warning, grabs up an iron bar and floors the would-be murderer. With a shout of anger the frenzied crowd make a rush toward the new superintendent. Grasping the situation, the girl, with almost superhuman strength, acts instantaneously. With one blow of the iron bar she breaks the furnace door and a firey stream of moulten iron pours out and across the foundry floor.

This acts as a successful barrier to the onrushing mob and their fiendish desires are thwarted when a few moments later the new men rush to the rescue and the uprising is quelled for all time.

THE BOOB (Aug. 9).—Joe Brooks, possessed with more than the average small town ambition, saves up his dimes and dollars until he has a fair sized bank-roll. Everything seems to point to an early wedding between Joe and Nellie Jones, the town belle, who has shown a strong liking for him. Brooks has won her only after an extended wooing, during which his rival Frank Smith gradually slipped into second place in her affections. Nellie's happiness and faith in her sweetheart is shattered when he becomes enamored with Dolly Flasher, the coquettish leading leady of the Za Za Comedy Co., which makes its advent into the town about this time, carrying with it a raft of unpaid bills, sheriff's attachment papers, and a bevy of pretty girls. Dolly, seeing no other chance in sight, makes the most of her acquaintance with the "boob," in the hope of securing enough money to pay railroad fares for herself and the others back to New York. She uses all the coquettish art at her command and soon has the "boob" following her around like a trained puppy, much to the amusement of the other actors, and the jealous disgust of her regular show fellow. The scheme works and Joe "The Boob," supplies the necessary cash. Now thoroughly infatuated with Dolly, he follows her to the big city, where he succeeds in spending the remainder of his carefully saved bank-roll. When he has finally learned his lesson and is completely down and out, Dolly and her friends chip in and send him back home. He arrives just in time to see his one-time sweetheart, Nellie, and his former rival Frank, depart on their honeymoon, amid the merry banterings of their happy friends, and "The Boob," now sadder but wiser, turns away to start life anew.

EDISON.

IN HIS FATHER'S STEPS (Aug. 6).—Old Dr. Morton has been practicing in a little village for over forty years. This, his little world, is bound on the North by the woollen mills, on the South by Widow Jones' chicken farm, on the West by the quiet, sluggish river that cuts its way into the unknown, behind a cluster of woods, and on the East by Bill Cumming's pig sty. Within these boundaries lies the village of Centerville and the kind old doctor never dreamed that his boy, who had just graduated from a medical college in the great city, would aspire to anything higher, thinking he would be quite willing to come back home and take up his practice when night calls and weary watching by the sick would become too much for him. But youth and love climb higher than old age and gray hair and it is no small wonder that his son meets a woman he loves, in the great city.

But when the boy told his father of his hopes and bright prospects, he could not help but see behind the sad, kind eye, a look of disappointment, and when at night he found the entry in his diary telling him of all it meant to the dear old man, he realized what he owed to the man who had worked day and night by the sick and dying in order that he might become what he is. So at last he takes from his old worn hand the medical case and goes forth to help those whom his father had loved and known for forty years.

He gives up his high ambition and after a battle, the woman he loves, fully believing that she would not consent to become the wife of a simple country doctor. He had, however, failed to take into consideration the greatness of her love, and only realized it when, on returning home one evening, he finds her in his father's garden with the words upon her lips: "Where you are there is my world also. It is the happiest and the best I shall ever want."

MARJORIE'S DIAMOND RING (Rug. 7).—It is Dick's intention to present his sweetheart, Marjorie with a diamond engagement ring. On the way to the jeweler's he meets Marjorie's father, and together they enter the store where Dick selected a beautiful solitaire for which he paid three hundred dollars.

In the evening Dick is joyfully preparing to call on Marjorie when suddenly he discovers that the precious ring is missing—then he remembers having left it on the jeweler's counter. As it is after business hours he is in a quandary. However, on his way to Marjories house he buys an inexpensive imitation diamond ring, which he presents to Marjorie that evening.

The following day Marjorie meets with a mishap. The supposed genuine solitaire drops from the setting, rolls into the marble wash basin and slips down the waste pipe. Bemoaning the sad fate of her diamond, Marjorie arouses everybody's sympathy. Her father, knowing the great value of Marjorie's ring, secures the services of two plumbers who get busy at once, but the stupid servant makes the awful error of directing them to the old spinster's room directly above Marjorie's. The mistake is not discovered until the plumbers have succeeded in ripping out the waste pipes in the wrong room. After considerable excitement the plumbers are directed to Marjorie's room, where they proceed to tear out the waste pipes in their peculiar indolent plumber fashion, and it is nearly sundown when they finally locate the much-sought precious (?) stone.

Dick now arrives upon the scene, having recovered the original ring he selected, only to find the house torn up by the plumbers searching for a cheap bit of paste. Meanwhile little sister creates a flood in the room above on account of disconnected waste pipes, which in turn causes the ceiling below to drop upon the heads of the plumbers who happen to be directly underneath, bringing about a most laughable climax.

THE LIBRARIAN (Aug. 9).—Betty Gibbs is given the position of librarian of the little village library. As soon as she is installed the library becomes very popular. Among those who come is Robert Prentice, a high school teacher, and he and Betty quickly become interested in each other.

Betty's brother has recently enlisted in the army and is at a post near the village. Corporal Cutler, coming across Jack Gibbs while the boy is supposedly off duty, is abusive to him and finally irritates the boy so that he knocks the officer down. The seriousness of this offense is great and Jack, moreover, does not know how badly he has hurt Cutler. He therefore deserts and goes to find Betty.

He comes into the library during the evening hour, and, in an agony of terror, tells Betty what an awful thing he has done and begs her to help him escape. She takes him to her own room and leaves him, only to find that Prentice has come in to talk with her. She goes back to her room and shuts Jack into her closet. This is not effective as she realizes if a search is made he will be quickly discovered.

How is she to save him? The way occurs to her. It must be at the cost of her own good name. Coming back to the reading room she sees that the soldiers are approaching, the members of the village library committee with them. She tells Prentice to follow her and she leads him to the door of her room. Then she tells him to go into the room. He expostulates but she urges him in, telling him to stay there until she calls and shutting him in, she goes to face the search party.

To the corporal's questions she gives evasive replies. When he starts his search, she resists. At the door of her room she fights against their entering, but the door is opened and Prentice stands revealed. The library committee stands aghast and Betty hangs her head in what looks like guilty confusion, while the soldiers, thrown off their scent, retire. Betty dashes into the room, slamming the door after her and throwing herself into a chair, bursts into tears.

Jack, still in the closet, hears Betty's sobs and comes out. She urges him back into hiding, but he will not go. Then Prentice, opening the door, sees Jack and for the first time understands. He tells Jack of Betty's sacrifice. Jack immediately starts to go and give himself up, but Betty clings to him. At this moment the corporal reappears, followed by the judge and the minister. The corporal demands Jack's surrender. He gives himself up and explains what has happened, thereby clearing Betty's name. Her sacrifice softens the corporal's heart, who forgives Jack and the picture closes with a brief showing of the love of Betty and Prentice.

THE CITY OF WASHINGTON, THE CAPITAL OF THE UNITED STATES (Aug. 10).—In the opening scene of this picture we find ourselves gazing down Pennsylvania Avenue, a broad and picturesque thoroughfare. Standing out prominently can be seen the great white dome of the Capitol. The executive mansion, familiarly known throughout the world as the "White House," bespeaks an air of simple elegance, with its domestic architecture and shady lawns, kept green by sparkling fountains.

There are many other views, all of striking appearance, taken both close and at a distance, that show all the buildings of national importance, such as the War Department Building, the Treasury, the Congressional Library and the National Post Office.

In conjunction with these attractions are scenes taken in an about the Union Station, a new station at which all trains stop coming in or going out from Washington. Ascending to the top of the Washington Monument, five hundred and eighty feet above ground, one can see in a bird's-eye view a landscape that fades into other cities far away. The very theater in which President Lincoln met with his most tragic end can be viewed with eyes of solemn regret. The National Cemetery, with its thousands of tomb stones that mark the final resting place of the unknown heroes who gave their lives could well be termed, with its beauty, ever fresh and green, 'The garden of the departed."

VITAGRAPH.

TOO MUCH WOOING OF HANDSOME DAN (Aug. 5).—The girls all know Dan is handsome and he knows it himself. They mistrust him as a flirt and they cannot get any further with him than a pleasant "Howdy," or passing the time of day. He happens into the general store and sees an announcement that each package of "Pancake Flour" contains a beautiful diamond ring. This gives him an idea. He purchases a whole case, opens the boxes, and well supplied with rings, he starts out to engage himself to all the pretty girls in town. They are only too willing to listen to his proposals and accept him, when he produces the engagement rings. He hugs and kisses each one in turn before starting out for the next victim. He enjoys himself immensely and feels so well pleased with himself, he goes back to the store and tells the boys about his scheme and the great time he has had.

While he is relating his experiences, one of the girls comes in unobserved and overhears his brag. She tells all the other girls how he has fooled them, and they get together, and proclaim revenge. One of them writes Dan to meet her. They all mount their horses and on the way to the trysting place, stop at Maggie Smither's. Maggie is an old maid, very anxious to marry, and when they tell her that Handsome Dan wishes to take her as his life partner, she jumps at the chance. With Maggie they all go to meet Dan. He sees them coming, jumps on his horse and gives them a chase.

One of the girls lassoes him and he is threatened with lynching. They offer to let him off with his life if he will marry Maggie. He refuses. Grabbing him, they douse him in the horse trough until he agrees to accept their alternative. The girls depart, satisfied that the punishment fits the crime.

AT THE ELEVENTH HOUR (Aug. 6).—During a social call at the handsome residence of the Daly's, the men drift into business matters, and Mrs. Daly and Mrs. Richards occupy their time with small talk. Richards has some D. & S. stock for which Daly offers him $50,000. Richards refuses. The butler enters with a new necklace which Mrs. Daly has ordered sent her. Mrs. Richards admires it. A few days later Mr. and Mrs. Richards receive an invitation to attend a reception. Being possessed of limited means, Mrs. Richards wishes she had a necklace like Mrs. Daly's. Anxious to attract attention at the reception, she asks Mrs. Daly to loan the necklace to her. She willingly consents.

At the reception, the magnificent necklace is very much admired by all present. On her return home with her husband, she finds she has lost the necklace. She is overcome. They search the taxicab in which they returned home. She makes inquiry at the house where the reception was held, but without result. The next day Mrs. Daly sends a messenger for her necklace, to wear that evening. The only thing to be done is to replace the necklace by buying a new one if possible.

Mr. Richards hunts the jewelry houses for a duplicate. At last he discovers one for which they ask $12,000. Richards offers his check for $5,000, and notes for the balance, which is satisfactory. Richards writes Daly, in the meantime, if he is willing to buy his stock now at the price he mentioned, he will dispose of it. Mrs. Richards is about to go to Mrs. Daly's with the newly purchased necklace and makes up her mind she will take the stock at the same time. She does so, returns the necklace to Mrs. Daly without her knowing that it is a different one and while Mrs. Daly is in another room, Mrs. Richards enters into the stock negotiations with Mr. Daly. Under the strain and excitement of losing the necklace and the terrible remorse for having her vanity get her husband into so much financial worry, she falls in a faint. Mr. Daly catches her. Mrs. Daly suddenly enters the room and accuses her husband of familiarity with their friend. Mrs. Richards recovers and explains the whole situation. Mr. Daly asks her how much she paid for the duplicate necklace. Mrs. Richards answers: "12,000." Mrs. Daly in surprise exclaims: "Mine was only paste." Handing the necklace back to Mrs. Richards, she tells her it belongs to her. She comforts the distressed woman and apologizes to her husband for having been suspicious of him and Mrs. Richards.

THE CROSS-ROADS (Aug 7).—At the close of an industrious life, Abel Hale, an old Quaker farmer, and his good wife, Phoebe, find themselves under obligation to a crafty lawyer, who holds a matured note against them. He threatens to drive them from their home if they do not give him their daughter, Charity, in marriage. Kirke Dundee, a hard-working farmer boy, who is in love with Charity, is considered an obstacle to Salmon's desire for Charity. The lawyer is the executor of the estate which belongs to Kirke's uncle, and when the uncle dies, he wills the property to Kirke. Salmon duplicated the will, making Toby, a simple-minded plow boy, the heir. Toby's mother is an irresponsible and cunning old hag, who enters into the scheme with the lawyer to rob Kirke of his inheritance. In an interview with her, Salmon takes the original will from his pocket, explains it to her and thoughtlessly leaves it on the table, at which the simple-minded Toby is apparently sleeping. He is not as foolish as he looks. He stealthily takes the will while the lawyer is talking to his mother and puts it inside his shirt and leaves the house. Salmon secures judgment against the old Quaker and his wife, and again tells them if they do not give their daughter to him he will drive them from their home. They refuse and are dispossessed. Toby, who has an extreme hatred for Salmon, carries the news to Kirke and Charity. They jump into the farm wagon and Kirke driving hastily for the Hale home, meets the old people plodding

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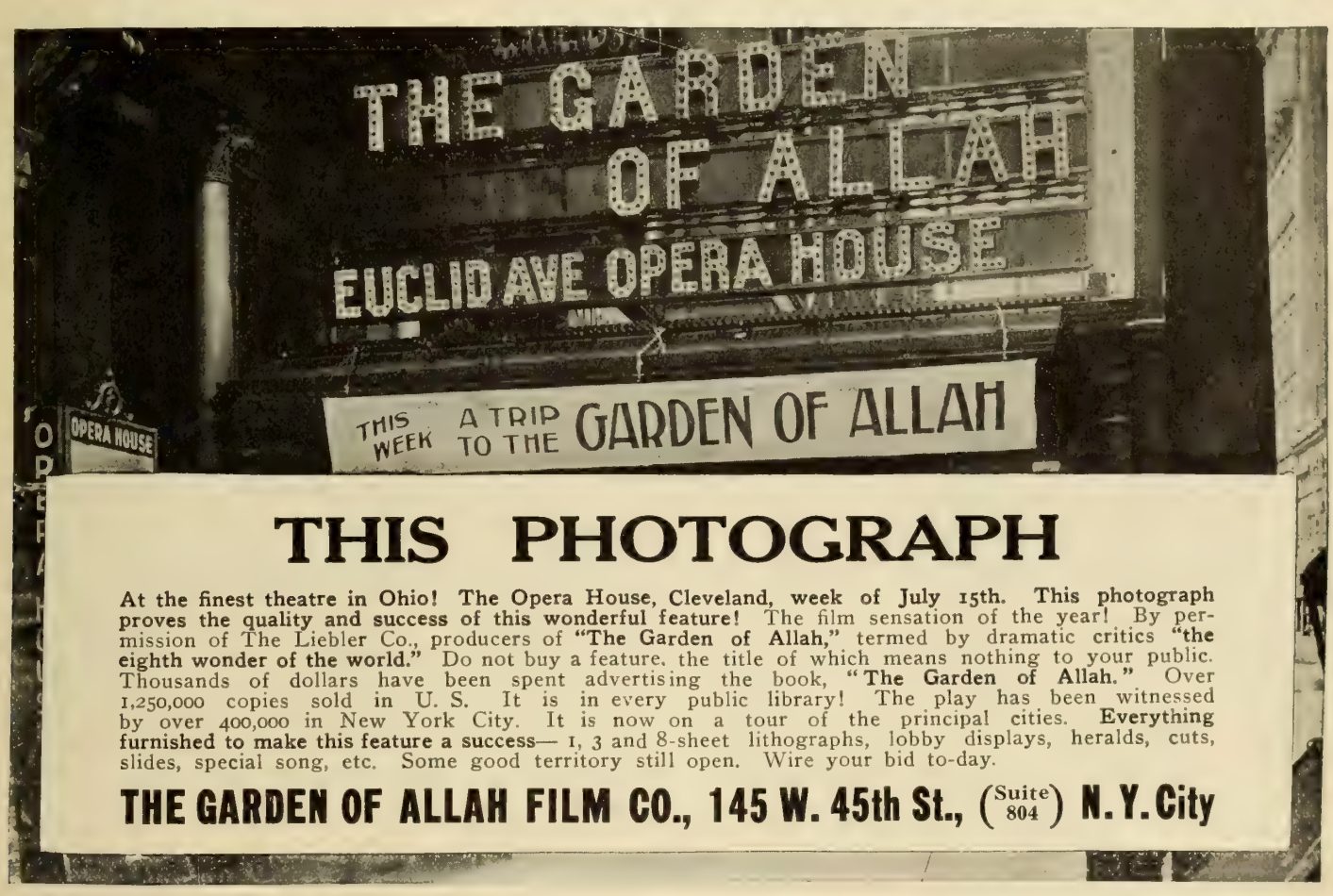

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towards the almshouse. Kirke takes them back to their home, where he meets Salmon, shows him the original will, throws the lawyer out of the house and tells the old people that they can stay in the home as long as they live. He will be a son to them. Toby's hatred of Salmon knows no bounds, and he follows him. In the center of the bridge crossing the stream, he catches up with Salmon and throws him bodily into the water. Not content, he jumps in after him, and together they disappear from sight.

WANTED—A GRANDMOTHER (Aug. 9).—Kitty Mallory, the young actress, finds herself in straightened circumstances. Looking for the immediate dollar, she sees an "ad" in the newspaper, for an elderly lady as companion to a little invalid boy. She answers it and receives a favorable reply. She makes herself up to fit the requirements and is selected for the position from a number of applicants. Assuming her duties, she finds them and her surroundings, very pleasant. The little boy's father, a widower, a very attractive, kindly person, wins her heart, and she finds herself becoming very much interested in her employer, as well as his child.

The strain of keeping up the deception of her age and personality becomes very irksome, and she decides to leave. One night, after she has put her little charge to bed and she is about to retire herself, the little fellow is taken suddenly sick. Forgetting that she has removed her gray wig, she colicitiously calls the boy's father to hasten for a doctor. Mr. Hale anxiously enters the room to see his child, and is surprised to discover that Kitty is not an old lady, but a very charming young person. Tearfully, she explains to Mr. Hale why she has misrepresented herself and tells him she is going to leave. The little fellow asks her to remain, and tells his father how good she has been to him and how much he loves her. Kitty agrees to stay. The father, himself is charmed with Kitty's tenderness, and often thought what a good mother and wife she would make. There is a mutual evidence of love in Kitty's and Mr. Hale's eyes as they meet each other's advances. He tells her she can stay under one condition, that she will be Phillip's mother and his wife. Kitty willingly consents and Philip joyfully proclaims his satisfaction.

SUING SUSAN (Aug. 10).—"Look! Miss Susan, there is a man in the back yard next door." Annette, the maid, was excited when she acquainted her spinster mistress with this startling news. John Gordon, an old bachelor and his valet, had just moved into the adjoining house. Inspecting his premises, he is discovered by the two women. John calls his valet and tells him to throw the tin cans and other rubbish which had accumulated on his property into Susan's yard, for he is sure his neighbors have been making a dumping ground of it. Susan directs Annette to go down and throw them back into John's yard. This starts a war between the old maid and the old bachelor, and leads to a better acquaintance between Annette and James, the valet, which soon blossoms into love. Miss Susan threatens to sue John. To keep herself and maid separated from John and his valet, she spitefully builds a high board fence between their homes. This does not, in any way, interfere with James and Annette getting together with the assistance of a ladder, and occasionally getting a chance to exchange an occasional kiss. To still further facilitate their love-making, James cuts a hole in the fence, through which they have a quiet little tete-a-tete now and then. When Susan sees the hole in the fence, she again threatens to sue John, and between all of them, things are getting to be very interesting.

James gives Annette an engagement ring, and Susan, instead of finding fault with her, heartily congratulates her, and is ready to listen to her maid's recitation of her love-making. John becomes curious and Susan is possessed with the same desire. They both appear at the hole in the fence at the same time, which brings them very close together. The humor of this accident strikes them both very forcibly. This is the beginning of the end. It is not long before the fence is taken down and the two women are engaged to be married to the two men. In the final scene, James is seen with his arms around Annette's waist. John follows his example and entwines the slender waist of Susan and lovingly kisses her blushing cheek.

BIOGRAPH.

THE TOURISTS (Aug. 5).—A party of tourists on their way East across the continent take advantage of the short stop at Albuquerque, New Mexico, to purchase wares of the Indians congregated about the Indian Exhibits Building near the station. They become so engrossed in the Indians and their handiwork that they do not notice the time slipping by and their train slipping out. Left, they decide to make the best of it by sight-seeing until the next train arrives. Their experience in the interim was funny, unique and exciting.

WHAT THE DOCTOR ORDERED (Aug. 5).—Jenks is a hypochondriac of the extreme type. Here he is at his villa, surrounded by flowers, gardens and orange groves. One would imagine that such a paradise would induce health and contentment in the most abject "gloom," but no, he believes that he has one foot in the grave, with the other one on slippery ground. The next hour he knows is to be his last. Hence, to humor him, his doctor orders him to the mountains. While there he is caught in a snowstorm, and his experiences make him glad to get back among the flowers.

A CHILD'S REMORSE (Aug. 8).—Through her ill temper the mother makes home life very unpleasant. She is always contrary and stubborn when her husband suggests anything that doesn't exactly coincide with her views. As you may imagine, these little tiffs are not very healthful for their children, a girl and a boy, the little girl especially being influenced by the condition. During a little outing with other children, the girl shows her ill temper and a quarrel ensues between her and another little girl, which results in the ostracism of the ill-tempered child from the festivities. A leaky motor boat has been drawn up to the dock by a couple of vacationists, and, in the course of their play, a party of the children go out in it. The quarrelsome child knows of the danger, but in spite won't warn them. Far out to sea the children go, and would have perished had not the girl's conscience awakened, causing her to spread the news of their danger. The children are rescued after a terrifying experience.

PATHE.

PATHE'S WEEKLY No. 31—1912 (July 29).—New York, N. Y.—Sam Finkelman swims from 42nd Street, East River, to Coney Island in six hours and ten minutes.

Berlin, Germany—General von der Goltz reviews the Boy Scouts.

New Rochelle, N. Y.—Captain Thomas F. Day, Editor of "The Rudder," leaves in his 35-foot 16 H. P. motor boat, "Detroit," on his 6,000-mile trip to Russia, which he expects to make in 20 days.

Sehlis, Germany—An American brand cyclone plays havoc with this village.

Tacoma, Wash.—Teddy Tetzloff in his F. I. A. T. wins the 250-mile auto race in 3 hours 47 minutes.

Paris, France—New millinery and hair dressing styles are occupying the attention of the women of the capital.

Brooklyn, N. Y.—The U. S. S. New Hampshire goes into dry dock for repairs after being rammed by the Fall River line steamer "Commonwealth."

Versailles, France—During her visit to Paris, Wilhelmina, Queen of Holland, with President Fallières and the Prince Consort with Madame Fallières, visits the Palace of Versailles.

Stockholm, Sweden—The funeral of the famous Swedish author, Strindberg, is attended by the members of all the Literary Societies in Sweden.

Portland, Ore.—The Elks' parade proves even more interesting than usual.

New York, N. Y.—The Steamer Rosedale is badly cut amidship by the prow of the Nassau.

HIS SECOND LOVE (July 24).—A trapper, badly injured, falls in love with the Indian girl who nurses him back to health, marries her and they have a child. While he is away on a long hunting trip his wife dies and the child is taken care of by friends. On the trapper's return he finds a telegram awaiting him back East to the bedside of his dying mother. Arriving there he finds his mother in the last throes of a long illness and agrees to her last request that he marry her ward. The marriage, however, is unhappy and eventually they separate, he going back to his child in the West. His second wife, ultimately realizing the sterling worth of her husband, joins him at Rainbow Lodge and a reconciliation takes place.

A REDMAN'S FRIENDSHIP (July 25).—A redskin, injured, receives assistance at William Dodd's cabin. The white man is later captured by the Indians and condemned to die at the stake. He asks for a brief reprieve to bid his wife and baby good-bye. The chief demurrs, but the befriended Indian, Eagle Feather, recognizing his benefactor, offers to sacrifice himself if the white man does not return, and the chief grants the request. Dodd's wife tries to prevent his fulfilling his promise by killing his horse, but Dodd finally returns to meet his fate. The bravery of Eagle Feather in offering to make such a sacrifice, touches the old chief's heart and he gives his warbonnet to the younger man. The new chief thereupon releases his white friend, who returns to his grieving wife and lonely little boy.

FOR THE SAKE OF THE PAPOOSE (July 27).—The daughter of a pioneer family, left an orphan at a tender age, is adopted by the Indians and, when grown, marries one of their number, the son of Chief White Horse. When their boy is four years of age the Indian husband dies. The young widow meets Dr. Bob Ray, a frontier practitioner, who, smitten by her charms, proposes marriage. Chief White Horse allows her to go, but will not let her take her baby. The wife fears to tell her doctor-husband of her child, and keeps the knowledge from him, but not for long. The boy is taken sick and Dr. Ray is called. The mother cannot resist the desire to see her child, and, risking all, follows her husband. The baby calls her the most wonderful name of all. The doctor, suspicious of the deceit, renounces his wife to the Indians, but in leaving the country meets with a bandit and is wounded. He is found by White Horse and the latter's grandchild, and upon learning the truth of his wife's former marriage, there is a reconciliation that ends a story in which tense siutations are constnatly developing and the heart throbs many, many times.

THE ARROWMAKER'S DAUGHTER (Aug. 7).—After a vain search for fortune in the depths of the earth, a prospector comes upon an Indian arrowmaker, who is about to conceal a quantity of gold which he has mined. The temptation is too great for the unlucky prospector and he follows the arrowmaker to a cave, kills him, and starts across the Colorado desert with the ill-gotten gold. The arrowmaker's daughter finds her father's body and a clue to the murderer. She takes up the trail and in turn is followed by her Indian lover, who assumes that she is in love with the white man. The prospector and the girl are soon in agony because of a lack of water, but little by little the girl overtakes him, and, exhausted, they can go no farther. The Indian, with a supply of water, arrives in time to resuscitate the girl. The murderer proffers them the gold for a sip of water, but the offer is spurned, and together they watch him die.

THE FAMOUS SCOUT TO THE RESCUE (Aug. 8).—In the days of the early colonization of the West, there were bands of rangers who went to the assistance of any of the white pioneers who were attacked by the Indians. The chief of one of these bands was the famous scout, who is so well known that he does not require naming. In this film he is called to the rescue of an encampment, which has been stormed by the savages. The redmen succeed in capturing a young woman from the settlement, but her lover effects her rescue and together they flee, with the Indians in close pursuit. The Indians are rapidly overtaking the struggling couple when the famous ranger, fulfilling his noble mission, appears on the scene and the Indians are routed.

HERE AND THERE IN OREGON (Aug. 10).—The camera takes you along the line of a new railroad, which has just been completed at a dangerous altitude, showing, as it moves, the rugged beauty of nature unadorned in this rapidly growing region. There are numerous gigantic commercial projects disclosed, which have been completed only after many almost insurmountable difficulties have been overcome by engineering genius.

KITTENS (Aug. 10).—A delightfully amusing picture, showing the family life of these domestic pets, and the troubles of Mother Cat in her efforts to keep her little ones from getting into mischief.

C. G. P. C.

A BOLD GAME (July 26).—An adventurer and his wife, posing as mere acquaintances at a summer resort, make an effort to trap a wealthy man into separating himself from a lot of his money. The plan is unique and would have been highly successful but for the eleventh hour repentance of the wife, who confesses her share of the plot to the police, thus saving her victim whom she has learned to respect.

OVER MONACO IN A HYDRO-AEROPLANE (July 26).—A series of beautiful views of the famous European gaming resort in all its splendor.

DEATH OF CHEVALIER ALBERTINI (Aug. 6).—Chevalier Albertini, scion of a powerful Florentine family, was opposed by Cardinal Acciaicoli, his uncle, in his desire to marry Elizabeth Marmorai. In an effort to outwit the cardinal, Albertini and Elizabeth attempt a secret marriage, but a spy warns the cardinal and he forbids the ban. Elizabeth is carried off and Albertini is imprisoned. On being shown a death warrant for Albertini, which she does not know is false, the girl accepts the offer made to her that her lover's life will be spared if she enters a convent. She writes a note to Albertini informing him of her decision. When the chevalier receives the note he kills his guard and escapes. He gains access to Elizabeth's retreat and helps her to escape. They are discovered fleeing and are pursued by the police, who overtake the couple as they are fording a river. A shot fired by the police enters Elizabeth's heart. The chevalier, weak and exhausted, falls beside her and the lovers find a watery grave together.

THE BURGLAR'S WEIRD RECEPTION (Aug. 9).—Burglars meet with some queer experiences. This tells of Slippery Steve, who finds it very simple to gain access to a house, but impossible to get out. The family at whose home he calls have evidently been expecting him for they have equipped the rooms with every conceivable device for the punishment of an intruder. The burglar attempts to open the safe, but it retaliates with jets of water. He retreats toward the door which revolves in time to allow a mechanical guardian to deliver a well-placed kick. He takes refuge in a wash-basket, which closes upon him and deposits him, automatically in a mechanical police station, where he is given a sound thrashing by a force of mechanical policemen.

HOW A LETTER TRAVELS FROM THE GREAT LAKES OF CENTRAL AFRICA (Aug. 9).—Showing some of the obstacles which had to be overcome by the postal authorities before letters could be transmitted between the four corners of the earth.

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Independent Film Stories

GEM.

BACK TO HER OWN (July 30).—Zingara, a gypsy woman, to revenge herself on her husband, who has treated her cruelly, leaves their child on the doorstep of a wealthy family, who adopts it. In the palm of the baby's hand is a birthmark.

Twenty years later, Judith, the Gypsy child, becomes engaged to John North, a nephew of her foster parents. While out motoring in the country with her foster parents and fiance, they discover a Gypsy camp and Judith has her fortune told. When the Gypsy woman, who is Zingara, takes Judiths hand she discovers the birthmark and recognizes her daughter. She does not reveal herself, but tells Judiths fortune, which is that she will come back to her own some day and marry the son of a king.

Pedro, the son of the Gypsy king, is attracted by Judith, and she is impressed by him. A few days later Judith slips away to the country. She again meets her mother and Pedro, and the latter fascinates her more than ever. She returns home and that night Pedro meets her in the garden. Some time later, while waiting for him, she has a quarrel with John, who returns to the house. Shortly after Pedro comes, and takes her in his arms, just as John appears. Pedro draws his knife, and John takes out a pistol, but Judith separates them and John orders Pedro from the place, and takes Judith into his house.

Later Pedro returns, Judith is in her room. Pedro throws a pebble against the window, and she answers it. He persuades her to go away with him. She leaves a note for her foster parents, climbs down the ladder Pedro places against the house, and they go off to Gypsy camp.

NESTOR.

THE UNDOING OF SLIM BILL (July 29).—Slim Bill, an outlaw, succeeds in evading Sheriff Allen and his men by climbing up in a tree. As soon as the sheriff has gone, Slim Bill comes down and hurries away. On another road he sees a man dressed as a parson, but who in reality is "Two-gun Joe," disguised as a parson and for whom there is a big reward offered. He forces Joe to deliver his parson's suit and his guns, although Bill is somewhat surprised to see a parson so heavily armed. Joe, now dressed as Slim Bill, goes sorrowfully and angrily on his way, only to be taken by Sheriff Allen and his men and hustled off to jail. Bill, in the meanwhile, now a parson to all outward appearances, rides off to a hotel and gayly invites the astonished cowboys to have a drink. He remembers himself at the last moment, however, and drinks water. Then he comfortably settles down to a little game of cards, and promptly wins everything in sight, after which he mounts and rides away again. But in the meanwhile, Buck, a half-breed, who from the bushes had watched the exchange of clothes of Slim Bill and "Two-gun Joe," hastened to the jail and informed Sheriff Allen that he had arrested the wrong man. The sheriff, taking Joe with him, rode off with his men to find the real outlaw.

Scarcely had Slim Bill ridden away from the hotel than Sheriff Dunn, who had met Bill there, received a telegram, which read as follows:

"Sheriff Dunn:—Look out for Joe Bangs, a desperate character, known as 'Two-gun Joe.' He is disguised as a parson and headed your way. Big reward for his capture. J. B. HAWLEY."

Sheriff Dunn at once called his men and hurried after Bill, overtaking him and bringing him back to the hotel just as Sheriff Allen arrived with Joe. So instead of getting back his parson's disguise, Joe was handed over to the other sheriff.

THE OBLIGATION (July 31).—Jack, a young miner, reads to his little sister, Fay, a part of a letter he has received from their brother, Frank:

"Dear Brother:—I thank you for the money. I may be in the hospital for many months. If it were not for me, you could buy your mining books."

The next morning after Jack had gone to the big mine to work, Fay decides to pick some wild flowers and take them to the big house on the hill to sell. The big house belongs to the mine owner, John Barry. When Fay arrives with the flowers, Miss Barry promptly buys them, while John Barry takes the child back to her home in his auto, which he passes on his way to the mine. During the day Miss Barry discovers Frank's letter in the basket which contained the flowers, and upon her father's arrival that night, insisted upon taking Jack some mining books which she had selected from their own library. On the following day John Barry promotes Jack. Later when a strike is declared and Jack tries to argue with the angry miners, John Barry misconstrues his good intentions; and when he finds Jack calling upon his daughter, he angrily orders the young man from the house. Little Fay overhears the miners' plan to steal the dynamite from the powder house and blow up the owner's home. She tells her brother, who hastens to the powder house in time to hold the men at bay by declaring he will throw a stick of the dynamite at the first man who advances. They leave the powder house only to fire Jack's cabin, and Jack barely reaches the cabin in time to rescue little Fay from the fire. Then he runs to the owner's home, and after an exciting scene with John Barry, succeeds in making the elder man see his fault and thereby secures not only a victory for himself, but his comrades as well.

YOUNG WILD WEST WASHING OUT GOLD (Aug. 2).—Young Wild West, on his way to a mining camp, saves an old miner from the hands of three bad men, who are trying to rob him. The old miner is very grateful. Wild West and his party camp for the night near the old miner's cabin. The bad men also camp in the vicinity.

Feeling that they have been handled roughly by Wild West, they go over to Wild West's camp to get satisfaction, but they get a good trouncing instead.

The old miner overhears the bad men plotting to shoot up the camp of Wild West that night and he hurries to the camp and informs the party, who thank him. The bad men sneak over to Wild West's camp and getting above it, start a fusillade, which is returned with interest by Wild's party.

The next morning Wild leaves for the nearby town. On crossing a dried-up stream Wild discovers gold. They quickly dismount, put up their tents again and start to wash out the gold.

One of the bad men passing, sees Wild West's lucky strike and hurries back to the camp. The leader of the gang has a plan to get the gold and hurries back to town. They hire a few loafers out of the barroom to go back and help them overcome Wild West and his party. They start for the party's camp. But Wild West, who has left the camp to take some samples of gold to town, sees them coming, and drawing into the bushes, overhears their plans and at once goes for the sheriff. The party washing the gold see them coming, and knowing their inability to fight the larger force, they run to the old miner's cabin for shelter, and are just in time for the bad men to come up and open fire at them. Suddenly those in the cabin stop firing, for they spy the sheriff and his men, led by Young Wild West. The bad men rush toward the cabin, and are caught between two fires. Thoroughly beaten, they are captured and led away by the sheriff.

AMERICAN.

INDIAN JEALOUSY (July 22).—When the white girl visited at the mining camp, quite unknowingly she aroused the love of Indian Joe. His sweetheart pleaded with the white girl but to no avail. There came a day when Indian Joe, inflamed with passion, shot and killed his white rival. Then Joe himself, pursued by a posse, gave up his own unhappy life to his unfortunate love.

SAN DIEGO (July 22).—Some rarely splendid views of San Diego; its wonderful harbor and surpassing beauty of street and business section.

A LIFE FOR A KISS (Aug. 1).—Jim Richeson was a hunted man, but he smiled carelessly as he handled the sign offering a reward for his capture, dead or alive. He smiled again as he wheeled his horse and galloped off down the road, waving a satirical adieux to the posse.

A pretty mountain girl with pail in hand, stood at the pump when Jim rode up. He took the pail from her, drank deeply, and then, as an afterthought, seized her and kissed her heartily. Then he leisurely mounted his horse and galloped off. Furious at the insult, the girl rushed for a gun, only to meet her lover as he rounded the bunkhouse. That person at once flew into a passion and gave hot chase to the vanishing bandit, vowing to have his life. Meanwhile, the girl, at the head of a posse, followed less swiftly.

A royal battle took place in the mountains. Dick and Jim, sheltered behind the great rocks, tried every expedient known to the West in an effort to kill each other. Finally both exhausted their ammunition and crept forth to test their strength. A desperate hand-to-hand encounter took place, Jim with the advantage of a long knife, Dick with only his bare hands. Suddenly Dick found the sharp blade enter his arm. For an instant he hesitated, then a shot rang out, and Jim plunged head-foremost over the rock. Dick fainted then and there and recovered later to see the mountain girl leaning over him.

THE MEDDLERS (Aug. 5).—John Huxley, with his handsome young wife and Bob Lake, private secretary, came to the western mine to inspect their holdings. Mrs. Huxley cared nothing for her aged husband and plainly showed it. She did become interested, however, in James Whitmore, when she accidentally saw James kissing his little sweetheart, Mary Jacobs.

She sought out James after working hours. She made violent love to him when she found that he did not care for her. She also sought out little Mary Jacobs, told her fortune by cards, and predicted much unhappiness unless she married Bob Blake. Bob was also interested in Mary and made love to her. One day Mary saw her sweetheart, James, in the arms of Mrs. Huxley, but she did not see or know that Mrs. Huxley had arranged with Bob to bring Mary to a hedge close by where Mary could see her lover's treachery. James, afraid of his master's wife, submitted to the hug and kiss with much disgust in his heart.

One day the end came unexpectedly. Mrs. Huxley and Bob standing together on the hillside, were plotting how they might further wreck the little romance. Suddenly a warning shout came from James, who had just lighted a fuse. In another instant there was a terrific crash, a swirl of smoke carrying giant rocks upward with it, and they after found the buried remains of the faithless wife and her private secretary.

GAUMONT.

THE PRISON ON THE CLIFF (July 30).—The gray, bleak, silent prison castle of Roucras still towers above the vast expanse of crag and sea that isolates it from the rest of humanity. It was in this place that captives of the state were condemned to imprisonment, and that the French government during the Revolution of 1796-9 sentensed all plotters found guilty of treason. In this silent fortress of Roucras on the rugged cliffs of the Bay of Gascony, close to the frontier of Spain, lived the prison governor, his wife and mother. On this August evening the governor starts back with amazement when he finds that his colleague of early years, the Marquis de Fiers, is the next victim to the doomed walls of the dungeon. Without any explanation to his family, the executive hastens to the wide stairs down which the prisoner is descending and holds out his hands with a promise that while he remains at the head of the institution he will see that his prisoner is as comfortable as possible. The governor's wife, alarmed at the actions of her husband, starts in pursuit and is surprised to find him so pained and worried over the arrival of the prisoner that she inquires the reason. He explains to her the circumstances and she understands at once, with the result that she decides to do all in her power to make the lot of Roucras' latest captive as pleasurable as possible. Setting aside the prison rules and regulations the governor visits his captive, asks him to dinner and also allows it to become a regular custom for the marquis to spend his evenings with his pretty wife and mother.

De Fiers and his fair hostess share a passion for music, wherefore many pleasant hours are spent in playing and singing to the accompaniment of the harpischord. Unfortunately, however, the prisoner is overcome by his hostess's charm of feminity and all unwillingly and without evil intention is carried away by her singing and beauty to the extent of engaging in a dangerous flirtation. While the pair are momentarily enjoying terms that are rather too friendly, the governor's mother happens into the room and discovering this circumstance, informs her son of his wife's supposed infidelity.

Consumed by jealousy the governor's friendship and laxity turns to hate. He plans that the marquis must now die and under the guise of helping him to escape he in reality forces his prisoner to commit suicide. Further impetus for his dastardly deliberations is engendered when he receives a letter from the court requesting him to release the marquis, on whose behalf further exonerating evidence has been conclusively supplied. The plan he works out is that the prisoner, without knowledge of his pardon, must kill himself. Under the guise of assisting the nobleman to escape, he presents him with a rope and file, to help him descend the precipitous wall of the tower, having carefully arranged that the rope is too short, so that the prisoner will be dashed to pieces at the bottom of the castle. The marquis thanks his friend and sets vigorously to work on the iron bars of his cell, soon succeeding in removing one and throwing down the rope, thereby letting himself down hand over hand. Soon he realizes that he has been foiled when he gets to the end of the hempen ladder and attempts to climb back to the top, only to find that his strength is exhausted and that he must loosen his hold and fall to destruction.

Morning brings returning consciousness and the marquis recovers to find the fast rising tide the next enemy he has to contend with. Crawling painfully away, dragging his bruised body over the rugged rocks of the prison base he is soon overtaken by the surging inrush of the sea, but manages to combat it successfully, and reaches safety, drenched to the skin and faint from want of nourishment.

In the meantime, the governor has conveyed to his wife the fact that the marquis has been pardoned by letter from court, and hands this letter of deliverance to his wife, suggesting that she be the bearer of the good tidings to its consignee. Little suspecting the schemes which have been carried out against her friend, she rushes to the prisoner to release him. Finding that he has escaped, the two return to the governor and the wife is openly accused of proving faithless to him through her intimacy with the marquis. In his fury he acknowledges having allowed the prisoner to escape thereby hoping to effect his death. During this scene of declamation, a letter is received from the escaped prisoner, who, while forgiving his friend for the attempt on his life, assures him that he has no cause whatever to be suspicious of his fair

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spouse. On the strength of this letter the governor is relieved of his mental turmoil. He begs for forgiveness and eventually succeeds in restoring happiness in the isolated family in the prison castle of Roueras.

A ROMANCE OF THE PALM GARDEN (Aug. 1).—While spending the holidays at the estate of her grandmother, Suzanne attracts the attention of Roger Marsh, the renowned landscape artist. He is smitten by the daintiness of the little creature, and plans to make her acquaintance. This he accomplishes by writing a short note on one of his visiting cards, asking for permission to sketch a view from the grandmother's terrace. Permission is granted and Roger loses no opportunity to avail himself of meeting Suzanne by sending her a floral tribute and she willingly accepts.

After thus making her acquaintance, he decides to spend more time in her company by engaging the first waltz, during which short space of time he tells her the secret of his heart. She proves, indeed a willing listener and the lovers spend many a mutually pleasant hour under the large, overhanging palm trees on Suzanne's grandmother's estate. While stealing embraces on one particular afternoon, the grandmother happens into the grove. Having seen all, however, she is pleased at the prospects of a match with so well reputed an artist and conveys to Suzanne that her secret has been discovered. She assures her at the same time that she is complimented by the affair and wishes them both happiness.

One evening while preparing her toilet in order to spend a few hours in the company of Roger Marsh, Suzanne meets with a serious accident to her eyesight while curling her hair. The doctor is at once summoned, but with the customary gravity of the family physician, he advises that nothing but a miracle can save her vision. A specialist is consulted, but the same discouragement is received from him. For a week Suzanne hovers between life and death as a result of the seriousness of the burn, during which time Roger is an untiring caller. However, at the end of the week he receives a wire from Rome which compels him to leave at once. After a short last call at the home of Suzanne's grandparent, he is grievously touched to think that he cannot know whether Suzanne, has a chance to regain her vision. His absence is kept from Suzanne, who in the meantime obeys the doctors' orders implicitly. Weeks pass, and, of course, the news of Roger's departure has to be told. She takes it very resignedly, particularly since the aged grandmother reads over many, many times the love letters that Suzanne receives from the artist while in Rome.

Her careful obedience to the doctor's orders makes possible the restoration of her sight, which allows her to visit the exact spot in the palm garden where she and Roger used to meet. The location, however, awakens sad memories in her bosom. The grandmother becomes alarmed lest her longing for Roger impair her in her weakened condition, and takes it upon herself to send a wire to Roger, asking him to come by all means, as Suzanne would be greatly benefited by his presence.

The delighted Roger breaks all bonds and rushes to the beautiful estate at once. Suzanne is decidedly pleased at his return. She improves much more quickly and soon the two lovers are breathing sweet tales to each other in their familiar palm grove haunt.

ECLAIR.

THE PRICE OF BLOOD (Aug. 4).—Pretty Maud is well liked by her mistress, who took her, while quite young, into her service, and, consequently, has almost brought her up. She is betrothed to a marine officer who has just returned from a long voyage. Proud of him, Maud introduces him to her masters and they spend the evening together. Maud's master has remained at the club very late and is followed home by tramps. In crossing his park, he thinks he hears footsteps following him. He turns several times. Excited he loads his revolver. He notices a shadow. In his fright he fires. The man falls. He hears a cry from his wife and Maud. It is her lover, who has just been shot. He seems dead. The unfortunate man is in despair. He has the wounded man carried to his home and calls for a doctor. The young man has lost a lot of blood, and is very weak. It is necessary a strong man should give him some of his blood.

The master who cannot forget his terrible mistake, even at the cost of his own life, will make it good. He is willing to give his blood to save his victim. Owing to his generous offer, the young marine officer is saved. Maud and her lover will know how to appreciate what the master has done for them.

THE BEAUTIFUL VINTAGE TIME (Aug. 4).—How nice it is during vintage time! While everyone is busy picking up the golden grapes to fill the big baskets, the small vintagers hidden behind the wine stocks, pick also, but don't put the grapes in baskets. It must be tasted; it is so delicious. Notwithstanding the day's fatigue at nightime the vintagers gather around a big fire and dance to celebrate the harvest.

BECAUSE OF BOBBIE (Aug. 6).—Young Hilton is bored with society, and in search of a quiet place, goes to Harmony Inn. Marjorie and Bobbie leave a fashionable resort, because Marjorie is made conspicuous on account of a scar that makes her wear high-necked gowns, and go to Harmony Inn. Bobbie's woes with his sail boat brings Hilton and Marjorie together which terminates in a pretty little romance, and Hilton takes the girl, scar and all, which greatly pleases Bobbie, who is much taken up with Hilton.

BOYS AGAIN (Aug. 8).—Lyons decides to take a holiday and starts on an automobile trip, going through his home town, that he has not visited for fifteen years. He breaks down at the station. At the same time two old companions of his are just leaving the station when they see their old pal. They persuade him to join them as the automobile cannot be fixed for at least a day. Farmer Bassit rigs the two friends out and they go fishing and fall in the water, lunch and all. They then go to an orchard and Lyons climbs an apple tree. Mrs. Farmer Brown sees the robbers and chases them, leaving Lyons in the tree. The dog tears Bassit's trousers, but Lyons gets away, and falls worn out with laughter by the side of a road. While there, he hears a girl sobbing over a letter that she has received from her lover telling her that the factory (Lyon's) has been shut down and they will have to wait to get married. Lyons finds out that the girl is a daughter of a former playmate and promises to alter affairs in general. He goes to the telegraph office and phones to the manager to rescind the order to close down and instead to raise wages 5 per cent. Two days later he goes home and meets the happy lovers on the road and goes on his way a happier and better man.

THE FOSTER SISTER (Aug. 11).—Yvonne, the city girl, is visiting her foster mother and sister, Marietta, who live on a farm. Yvonne is royally received and enjoys herself immensely.

Marietta presents her fiance to Yvonne. The latter, being a sort of coquette, flirts with him, and he falls in love with her, forgetting Marietta.

Marietta overhears them planning a meeting, and an inspiration as to how to get even comes to her. By her scheme she succeeds in getting her fiance shut in the pig-pen. Returning to Yvonne she decoys her into the barn and locks her with the cows and oxen. A short time later both are released from their durance, both cured of their flirting propensities.

CARLSBAD (Aug. 11).—A picture trip to one of the most fashionable of European health resorts.

VICTOR.

TAKING A CHANCE (Aug. 2).—Captain Mills and his wife, Flo, with their little child, Blanche, are a very happy family. At the post where he is stationed is Lieut. Fuller, who is a constant visitor to the home of the captain, and is madly infatuated with the captain's wife, but Flo is too happy in her love for her husband to notice the admiring glances bestowed upon her by Fuller. The captain's sister, Jane, pays a visit to their home and proceeds to make herself objectionable to his wife by interfering with the raising of Blanche. The captain is called away upon military service. During his absence the sister's action becomes so objectionable to Flo that she is glad to while away the time with Fuller. The sister interrupts the lieutenant and Flo while she is telling him about her troublesome sister-in-law, who mistakes her earnestness for admiration. She interrupts the tete-a-tete and forbids Fuller coming near the house. In the meantime Flo has discovered that Fuller has a wife who is being neglected by the lieutenant and tries to bring them together. Fuller, having been forbidden the house, writes a note to Flo, saying he must see her alone that night. The note falls into the hands of the sister-in-law, who sends a message to the captain saying his wife is carrying on dreadfully with the lieutenant, and to come at once. The captain spurns such slander against his wife, but his jealousy is aroused and he starts for home. The sister sees that the note written by the lieutenant is delivered to Flo, who, after reading it, is greatly shocked, but in it sees a way to bring his neglected wife and Fuller together. She sneaks his wife into her boudoir, dresses her in one of her own gowns, and awaits Fullers coming. The captain, at this moment, arrives home, and sees the lieutenant sneaking in through an open window, his sister's story seems to be verified, and decides to shoot both his wife and Fuller when he catches them together. The lieutenant sneaks upstairs, enters the boudoir, when he is confronted by his own wife. He is severely lectured by Flo. He leaves the room followed by his imploring wife, to make amends. They enter the library when the captain fires, but his aim is deflected by Flo, who has come downstairs. Fuller immediately pulls his pistol, but seeks flight through the open window, followed by his wife. The captain, when he sees what a fool he has been made by his sister, orders her from the house and seeks forgiveness for having doubted his dear little wife.

RELIANCE.

PHILIP STEELE (Aug. 7).—Buck Nome, one of the Northwest Mounted Police, steals the wife of Janette, a French Canadian. Losing the only thing that life held for him, Janette commits suicide. Buck Nome soon tires of the woman and casts her off. Sometime later, Philip Steel, another of the Mounted Police, enters the deserted cabin and finds Janette's bleached skull, and also a note stating why he committed suicide. Steele swears to have a reckoning with Buckeye Nome. At this time a certain Colonel Beecker and his wife are expected at the Hudson Bay Company's house. Steele is commissioned to meet them. He does so and soon falls under the spell of the girl introduced as the colonel's wife, but realizing that she is married he is too honorable to display his admiration for her. Not so Buck Nome. He tries to win the girl and to Steel's horror and surprise, she encourages him. Seeing the expression in Steel's eyes she draws away from Nome and the colonel takes her indoors. Steel forces Nome to return to his cabin with him, where he shows him the skull of Janette. To prevent him from paying attention to the colonel's wife, Steel forces him to desert. Then Steel wraps up the skull and sends it to the girl with a letter telling her of Nome's villainy. Later he learns that the girl received the skull and it had the desired effect, that of thoroughly disgusting her with Nome. But he also learns that she was not the colonel's wife, but his daughter, who assumed her mother's place as a joke. The train that the colonel and his daughter left on is held up and the girl and the money taken by Buck Nome and a band of his men. Steele is sent after them, and with the help of a telegrapher he trails the men. Tired of carrying the half conscious girl, Nome drops her in the road, where she is found by Steele. He opens fire on the bandits, who return his shots. One by one the men with Nome are shot until the leader stands alone. The telegrapher receives a bullet in his shoulder, and Steele and Nome are now alone. Steele receives Nome's bullet in his arm, and Nome opens fire on him again, but before he shoots, the girl picks up the telegrapher's gun and, leveling it at Nome, she shoots. Steele turns in surprise to find that the girl has saved him. She comes to him and binds up his wounded arm and they confess their love.

THE TWO FATHERS (Aug. 10).—Gertrude is engaged to Jim. Their respective fathers are pleased with the idea. The two old men are close friends, but neither of the children suspect that they work together in committing robberies throughout the town. They plan to break into the bank, and late that night do so. They succeed in opening the safe and getting out the money. When they are getting away, the boy's father is captured, but Gertrude's father makes his escape with the money. His friends have made him promise that if anything happens he was to look after the boy. The next day the papers are full of the robbery and the fact that it was committed by one of the prominent men of the town. When Jim came to see Gertrude, her father, realizing the disgrace that will attach itself to the boy, turns Jim out and refuses to allow his daughter to marry him. Jim writes to his father in prison telling him that he shares his disgrace. The old man, hearing of his friend's falseness and realizing that he has broken his promise, soon finds a way to escape from prison. He goes to his friend's home, where a quarrel ensues. During this, Gertrude enters the room, hears Jim's father call her father a thief, who acknowledges it. She then learns the truth. Her father is forced to make restitution and to allow the children to marry. Convinced that his son's happiness is secure, the old man returns to his prison cell.

CHAMPION.

THE CALL OF THE WEST (July 22).—A synopsis of this Champion release will be found on page 180 of our issue dated July 13. Its release date has been changed from July 15th to the 22nd.

THE POISONERS (July 29).—The Count De Mel has saved the life of the Count De Braggart. The latter, though a splendid looking fellow, has shown himself to be an arrant coward. De Mel takes a strong liking to him and invites him to his home. De Mel's wife falls in love with Count De Braggart. Madam Jessica, an actress, who was with De Braggart when De Mel rescued him from the hands of the assassins, discovers the love affair that has grown up between these two, and instantly informs De Mel (the latter having just started on a journey), who returns and surprises his wife in De Braggart's arms. The guilty pair are startled by De Mel's reappearance, but the latter pretends not to have seen what occurred. The countess decides to poison her husband, and De Braggart agrees. The Count De Mel now decides on a peculiar revenge. His faithful old body servant, having been discharged by the countess, and his friends being denied entrance to his room, he secures the services of a doctor and nurse. These become his faithful attendants, though the countess and her paramour seem to be gaining the desired goal in spite of the physician and nursing sister. De Mel is on his last legs, the deadly drug doing its work to their heart's content, when lo!—De Mel suddenly denounces them as "poisoners!" The pair are horrified by the accusation, and De Braggart shows himself in his true colors, a cowardly poltroon, putting all the blame on the countess for the dastardly deed.

Then the sister throws off her robes and stands revealed as the actress, Jessica, and tells the true story of De Braggart's "heroism." The countess now comes to regard De Braggart with the utmost scorn, and turns conscience stricken to her husband—but too late! He forces her to sign a document that she will wed De Braggart when he has divorced her, or failing to do so, she will be denounced to the authorities. She finally agrees to do this, though death would almost seem preferable to living now with De Braggart.

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De Mel now throws off the role he was enacting under the tutoring of his nurse, the actress, and stands forth hale and hearty. All along he had been pretending to take the poison. The physician, who was really his old servant, "made over' by the actress, and that worthy lady herself, aiding him in his undertaking. As a result of the devotion of Madam Jessica he takes her in his arms and offers her his future.

SOLAX.

TWO LITTLE RANGERS (Aug. 7).—"Wild Bill" Gray is a renegade and a wife-beater. He is about to start on some expedition of crime and his wife implores him to stay at home. She receives a beating for her trouble. Jim, a cowboy, rides past the shack, hears Mrs. Gray's screams and interferes, and takes Mrs. Gray over to his friend, the postmaster, so that she may have a good home. "Wild Bill" plans vengeance.

Paxton, the postmaster, starts for the station with money and gold, and is accompanied a short way by Jim. Gray sneaks after them. After going with Paxton a short distance, Jim takes a turn in the road and Paxton rides on alone. Gray closes up on the postmaster, gets the drop on him, but Paxton is quick and there's a hand-to-hand struggle. Bill, however, worsts Paxton, and finally sends him over a precipice.

But in falling, Paxton falls into a tree and thus is saved from sure death. In the meanwhile Paxton's horse comes back to his general store. When the riderless horse arrives there is naturally considerable excitement. Gray arrives on the scene and he makes things look pretty black for Jim, the man who was last seen with the postmaster. Jim is placed under arrest, but the boys, as well as the postmaster's young daughters, May and Gladys, do not believe Jim to be guilty. May and Gladys ride the trail and finally find their father after he calls to them.

Gray stoutly asserts his innocence and manufactures evidence incriminating Jim. May and Gladys, the "two little rangers," however, untangle the evidence and their father's story cinches things. When things begin to look pretty black for Gray he retreats to his shack. The girls, however, are determined to get him and, after seeing their volleys of bullets have no effect, discharge a firebrand from a bow. The firebrand sets the shack on fire and Gray perishes in his own tomb.

THE PINK GARTERS (Aug. 9).—No one who would have known the delicate secret that Miss Fluffy Few Clothes was badly in need of a new pair of garters if she hadn't lost the parcel containing them immediately after having made the purchase. But the secret was let out and at the same time it got innocent Billy in an awful scrape. You see it happened this way. Miss Few Clothes took a day off and went to Coney Island. And she carried with her a parcel containing pink garters. In the crowd at the gate in Luna Park, Fluffy loses her package. Fluffy didn't know it, and what she didn't know, didn't worry her. Billy, however, picked up the package and attempted to restore it to its rightful owner.

But Fluffy, who is a wise little girl, and also wise in the ways of men, thought she was wise to Billy's little game. So when he approached her with a parcel she gave him a north pole greeting. Billy, however, had the whole day on his hands, and so he vows he'd make her take back her package. Well, Billy persistently follows her about from ferris wheel to shoot-the-chutes, from merry-go-round to the kiss waltz, from the toboggan to the airship, and from the frankfurter stands to fire and flames, and even into the surf. Billy tries to give her her pink garters, but she rebuffs him. At last she has him arrested—but friends rescue him.

LUX.

THE MYSTERIOUS FLOWERS (Aug. 2).—Roger Maclean spends a quiet, healthy life on his farm, where dwell also his father and his sister a charming girl of eighteen summers. He is energetic and skilful and soon transforms his old-fashioned farm into one of the most up-to-date in the countryside.

One day he visits the chateau of a wealthy landowner who is his neighbor. The landowner proves to be a charming lady who had lost her husband whilst she was extremely young. Roger conceives a violent passion for her. She shows him some flowers she is trying to cultivate, which can only be grown in the far East. Roger succeeds in cultivating the flowers in his own green house, and every day places a bunch secretly in a place where Mrs. Montfort can find them.

One day his sister is visiting the chateau and is insulted by one of the male guests. Roger rushes to the chateau and demands an apology, which is refused. He is removed forcibly by the grooms. Some time later he meets the countess riding upon one of his private roads. He orders her off and henceforth a peculiar animosity exists between them—thus making it impossible for Mrs. Montfort to conceive who is placing the flowers in their usual spot.

Later Roger stops Mrs. Montforts runaway horse; he is dangerously hurt and she escapes uninjured. During his illness Roger refuses to see Mrs. Montfort, but he arranges with his sister to still place the flowers in their usual spot. Roger's sister arranges that the lady shall find out who it really is placing the mysterious flowers in her path daily, and thus leads to a happy ending.

THANHOUSER.

ONE OF THE HONOR SQUAD (Aug. 4).—A young policeman, detailed on plain clothes duty, had a sweetheart, and they planned to get married as soon as he could save enough money to furnish a home. He was an honest, young policeman, and consequently he saved but slowly, and the wedding day seemed far off. When he reported at the station one day, the desk lieutenant called his attention to the fact that the French government had offered a $10,000 reward for the capture of one of the Paris auto bandits, who was believed to be hiding in New York. The policeman wistfully hoped that he might get the desperado and the reward, and took the newspaper which contained the criminal's picture and record, so that he might have something to refer to.

He called upon his sweetheart that evening and showed her the account. Her little sister also looked at the picture and delighted the detective by telling him that she knew that man and he lived next door. They were sitting near an airshaft, and suddenly the girl pointed off excitedly, saying "There he is now." The detective looked, and in the room across the court, the shade being down, he saw the silhouette of a man that answered the description of the desperado, preparing to leave the house.

The detective was strong, fearless, and impulsive. Bravely he leaped across the air-shaft, and climbed into the room, expecting to meet one man. To his surprise there were three. But he tackled them just the same, and when the reserves summoned by his frightened sweetheart, arrived, the prisoners had been thoroughly subdued.

Revolvers were found upon all of them and, in accordance with the rules of the New York Police Department these weapons with all others confiscated, were taken far out to sea and sunk. As an additional reward for his bravery, the detective was one of the squad assigned to take charge of the deep sea burial.

Furthermore, for his bravery, he was awarded one of the department decorations, thereby becoming a member of the Honor Squad, a distinction to which every policeman strives to attain. This decoration was conferred upon him at the annual police parade where the Mayor and other high officials did him and his associate heroes honor. The cash reward came to time also, and the detective married the girl he loved, but he never forgot the debt of gratitude he owed her little sister.

BABY HANDS (Aug. 6).—A well to do young man imagined he was very much in love with a certain actress. He lavished presents upon her, and expected that shortly they would be married. Much to his surprise and grief, however, he found that she was only mocking him, and in rage and disappointment, he forsook his old friends and determined to live a simple life in the country. Being young and impressionable his grief did not last, and meeting a sweet girl in his rural surroundings, he married her, and decided he would be happy after all.

Five years later, the actress and a party of gay friends who were on a yachting trip, happened to land at the little seashore village which was now the home of the once man about town. The actress met her old sweetheart, and the fascination she once exerted was again experienced by him, for it must be admitted that he was growing tired of his quiet, uneventful life.

At the suggestion of the girl, he took her out for a sail on his little boat. She flirted with him and he had no desire to withstand her fascinations. Suddenly in the midst of one of his impassioned speeches he experienced a feeling that some one was looking at him. Glancing up he saw his four-year-old daughter, who, unknown to her father, was aboard the boat, gravely regarding him, and evidently not knowing what to say or do.

The actress was pettishly angry because the third party had spoiled her afternoon. The man was humiliated, and conscious stricken. Still, under the spell of the fascination the woman exerted, he tried to remove the baby hands that were tightly clasped around his neck, but she clung to him, and he realized that the ties that bound him to his simple life were as tender, yet as firm as the clasp of the child he loved. Reverently he kissed the little hands and without another word to the woman, he turned the boat and put back to shore, the spell of the siren being broken forever.

OLD DR. JUDD (Aug. 9).—Jerry Judd was not a noted specialist, he was just a country doctor, and was called upon to treat all kinds of cases and diseases. To see the shabby little physician driving wearily about on his rounds, one would never suspect that romance had once entered his life. It was a pitiful little romance at that, for when he called to propose to the girl he was just in time to receive the news of her engagement to another. He bore his disappointment manfully, was a loyal friend to her while she lived, and after she died, her little daughter regarded the queer little country doctor as the one man upon whom she could rely for aid and sympathy.

Hence it was a great shock to Dr. Judd when the girl's father called to tell him that she was critically ill. He hurried to the house, and was shocked to see how badly she looked. Then he felt her pulse, prepared some medicine, and hoped, only hoped, that it would cure her.

Just at this minute, although he had not been summoned, Dr. Dan Cupid entered. He informed his colleagues that the patient's illness was due to the fact that the man she loved had been driven from her by her stern father.

"In this case," Dr. Cupid summed up, "I would prescribe a marriage license."

Dr. Judd agreed, but was afraid to broach the subject to the girl's father, he bridged the difficulty in a professional way by announcing that he insisted upon a "consultation." He rushed away, but speedily returned with two strange bewhiskered individuals, whom he introduced as his colleagues.

The consultation was held, father being banished from the room a few moments. Later he was called in and with joy and astonishment heard that his daughter was "cured." In his happiness at her recovery he did not long object to the fact that the eminent specialist had prescribed and administered —a wedding ring.

REPUBLIC.

THE OCTOROON'S SACRIFICE (Aug. 5).—This subject, which was originally intended for release on July 22, has been postponed until August 5th. A synopsis of this film will be found on page 182 of our issue dated July 13. On July 22 was released "Evil Be to Him Who Evil Thinks." Readers will find a synopsis of this in our last week's issue.

IMP.

REUNITED BY THE SEA (July 29).—Joe Layton and Jim Coburn are hard working fishermen in the little village of Rayton, where pretty little Emily Dobson is the belle. Joe and Jim are pals until love for Emily enters the heart of each.

One day their fishing smack is overturned in a storm and both seek refuge in a desert island, where they build and share a rude hut. For days no sail is sighted. For days the thoughts of each wanders to the little girl at home who realizes that she loves Joe Layton the better of the two. Her heart yearns for a sight of her sweetheart, but two weeks pass and no sign of either of her friends.

One day Jim is wandering along the shore of the island when he sights a vessel. The temptation comes to him to board the ship and leave Joe behind, thus returning to his home and marrying Emily. The fishermen see Jim waving to them, put off a boat to the island and rescue him. Just as they are passing, Joe rushes to the beach, but too late. He realizes his friend has betrayed him and slowly wends his way back to his lonely hut.

Jim wooes Emily and is accepted. In the joy of the moment he takes more from the "flowing bowl" than is wise, and falls from his boat into the water. His body is washed ashore on the very island where they were marooned. Joe, walking along the shore finds his enemy and the boat. The sea has avenged him. He takes the boat and returns to his home, but when Emily sees him, she thinks he is a ghost and runs away, but is soon reassured and happiness is king.

ADRIFT (Aug. 1.)—Marion Larkin, a pretty but frivolous girl, is beloved by James Dalton, a ne'er-do-well son of a lawyer, and Robt. Smith, a young broker, who is rapidly making a name and fortune for himself in Wall Street. Marion loves Dalton, but, dazzled by Smith's success, she accepts the broker. Just before the wedding a turn of the market reveals the true nature of Marion. She jilts Robt. and elopes with Dalton. A few years later, we find the pair in poverty. Dalton, a scoundrel at heart, deserts his wife and child. The wife, unable to cope with misfortune, places the child in an orphan asylum and takes the easy road that appeals to the weak.

Five years later, Smith, who has regained his losses, and is now leading a lonely bachelor life, is advised by his partner to adopt a child, give himself a new interest in life. He does so and chance causes him to unknowingly adopt the child of his former sweetheart. She grows into womanhood and falls in love with her guardian. The mother, after years of dissipation, poverty and forgetfulness, has the spark of motherhood awakened in her heart and returns to find that the daughter she deserted is now the affianced wife of the noble man that she had cared for and deserted as a girl. We then see this weak woman make the sacrifice that only a mother can or ever will make.

GREAT NORTHERN.

THE KING'S POWER (Aug. 3).—Prince Walter, whilst out hunting with his adjutant, the Duke of Wolmer, becomes separated from the rest of the field, and the pair encounter Agnes, a prepossessing country maiden who resides with her grandmother, and of her enquire their whereabouts. The adjutant, who is an ardent amateur photographer, observes that the prince is struck by the girl's beauty and secures a snapshot of her. It is a case of love at first sight with the Prince and his fair charmer, and the latter, refusing to be momentarily

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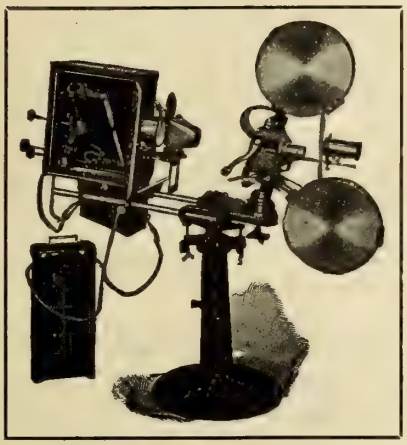

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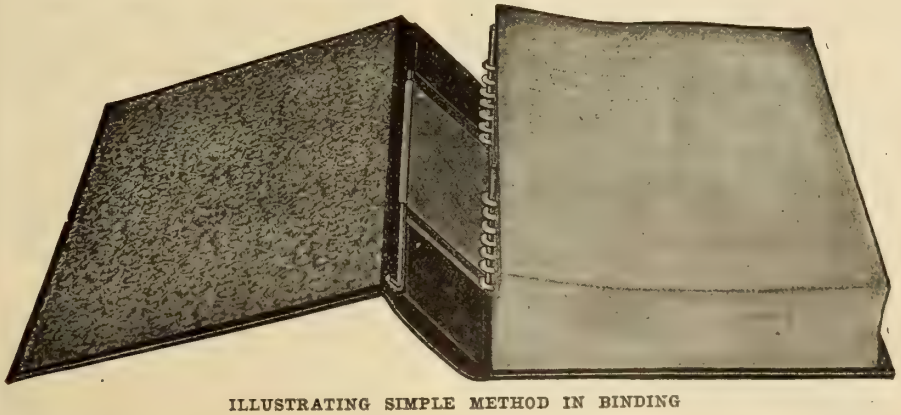

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recompensed for the services she has rendered to His Royal Highness, allows him to present her with a ring. In return, he takes a lock of her hair. The pair part, but the gay cavalier has become a lovesick swain. His thoughts are ever of Agnes, and a game of chess with the adjutant proves tedious. Showing the lock of hair to the adjutant, the latter understands what is troubling his royal master, and consoles him somewhat by presenting him with a present of the snapshot he secured of the girl. To further the plans of the lovers, the adjutant secures a tenancy of the house adjoining that of Agnes, and the love-making proceeds apace. Soon we see the happy pair in fond embrace and the compact is sealed with a kiss. But the prince's august parent has other plans for his son's matrimonial prospects. For political reasons, it is necessary that he shall be betrothed to the Princess of Illyria, and at a council meeting the engagement is decided upon. Prince Walter, whilst enjoying a tete-a-tete with Agnes, is apprised by the adjutant of what has occurred, a copy of a newspaper containing the official announcement being handed to him. In a rage he tramples the paper under foot and goes off with his informer. Agnes chances to discover the journal, and reads the news which for her is fraught with such importance. The prince decides to return home, and writes a letter acquainting Agnes with the fact that circumstances over which he has had no control forces him to break his engagement with her. rrived at the royal palace, the prince bows to the will of his father and the council. Both His Royal Highness and Agnes are, however, disconsolate. The former has no thoughts except for her to whom his heart is given, whilst the latter declines to be tempted even with the daintiest luxuries. She sends back the emblem of her troth, and the prince writes a letter imploring her to see him once more and let him spend a last happy hour in her company. The adjutant, seeing how matters are, takes affairs into his own hands, and visiting Agnes, prevails upon her to gratify the prince's desire, conveying her to the palace in his own motor car. A touching scene between the lovers in the royal garden ensues, and before parting the prince gives Agnes a white rose as the emblem of his undying love for her. Tender farewells are said, and Agnes returns to her humble abode. Life's dream for her is o'er, but the prince, bowing to destiny, returns to the palace and is wedded to the lady of his father's choice, bestowing upon her his name, but not his love, for that is the sole property of the girl of humble mein, and the picture closes with the newly wedded pair bowing their acknowledgments upon the balcony to the assembled populace below, who little realize that he who will some day rule over them has sacrificed his happiness in the fulfilment of his duty to his king and country.

MAJESTIC.

FARMER ALLEN'S DAUGHTER (Aug 4).—Dora Allen was fishing down near the old swimming hole, when Stephen comes from the hay fields to get a pail of water. It is a pretty place for the lovers to talk and mother Allen's voice calling Dora is unheeded. The half-simple Josh appears, but his love for Dora and Stephen makes him a willing slave to their wishes, and he tells Dora that her mother wants her, without carrying back any tales of the lovers' meeting.

Father Allen wants dora to marry old man Grimes, who is very wealthy. Stephen loses his position on the farm because of his love for Dora. With Josh's help the lovers elope and Dora is disowned by her stern old father. Even the coming of her first baby does not soften her father's heart.

Josh makes a habit of leaving the baby on a haystack where Dora's father will see it on his way to the fields. Gradually the old man falls in love with the sweet little child, but he will not forgive his daughter.

Stephen falls ill and poverty stares the young couple in the face, but father Allen refuses to aid them. Josh suggests a plan to cause the old man's heart to soften, and Dora, desperate and in despair, consents to try it. The little babe is placed in a rowboat with the hat and shawl of its mother by its side and the boat set adrift, so that it will pass the spot where old man Allen is working in the field. Dora watches the baby from a clump of bushes on the bank.

Josh, who is near at hand when father Allen discovers the boat drifting down stream with its precious freight, quickly swims out and brings the baby safely to its grandfather's arms. The old man is bowed down with grief and remorse when he thinks that his daughter has been drowned and her sudden appearance brings about the reconciliation which completes the happiness of farmer Allen's daughter.

THE HIGHER THOUGHT (Aug. 6).—Four lovers go from the hotel into the woods to picnic. A poet who always carries a bouquet, stops to speak to them on the beauties of nature. He notes with horror that there is meat in their picnic feast of which they are about to partake. He holds up a bunch of bananas and goes into ecstacies over the beautiful fruits of nature. The girls are converted and remove the meat, but the men slyly recover it while the girls follow the departing poet with looks of rapture.

The following day the girls desert their lovers for the poet, who reads poetry to them. They become devotees of the higher thought. The men feel left out in the cold and their mutual friend, Helen, find them the picture of despair. She suggests a rival cult as a countermove, and instructs them in the art. The plot is successful and the girls' anger and jealousy is aroused. The poet falls in love with Helen, but is at first repulsed, his bouquet being thrown in his face. He renounces his fads, tears up his poems, cuts his long hair and enjoys a beef steak. He deserts his disciples and resumes his attentions to Helen in a manly way and is accepted. The girls finding themselves deserted, determine to make up with the boys. Their faith receives another blow when they come upon the poet and Helen in an affectionate attitude.

They find the boys holding ridiculous bouquets in mimicry of the poet. Their cup of sorrow is full when the boys ignore their friendly overtures and leave them. They sit down on the bench and weep. The boys then noiselessly creep up from behind the bench and sit down beside them. The girls look up and tears are soon dried and peace made.

BISON.

AN EVEN BREAK (July 30).—Don Carlos, a Mexican gambler, who has been imbibing too freely, falls out with his little sweetheart, Elvira. He becomes fascinated with Maria, a frequenter of the dance halls. Elvira is aware of his fascination of the other girl; she accuses him and he rudely thrusts her aside.

Elvira wanders out to a secreted spot, sobbing as if her heart would break, when suddenly Jack Diamond, the exceedingly young and good looking foreman of the I. X. L. Ranch discovers her. He sees she is in trouble and a natural bond of sympathy arises between the two. Their conversation is heard by a sneaking hanger-on, who for a mere pittance reports to Don Carlos that his sweetheart is in company with the foreman. In a drunken jealous rage, he overtakes her and tries to force a confession from her.

In her excitement and fear, she accidentally falls over the precipice. Don Carlos, thinking he may be accused of the murder, runs away. Her body is discovered at the foot of the cliff by a ranchman, who reports the fact to Jack Diamond. They immediately go in search of the supposed murderer. Jack Diamond leaves his men, goes alone, and overtakes Don Carlos hiding in the busbes.

On their return to the ranch, they become lost on the prairie, while Jack, in a famished condition, can go no further. Don Carlos is in fear and hate, but the better man within him asserts itself, and he carries the rancher on his back. By accident he comes across a pool of water, where he revives Jack and for this act Jack sets him free.

Don Carlos then discovers that the man is his rival and a struggle ensues, in which Jack gets the worst. The cowboys who have been vainly searching, get the trail, and arrive just in time to save the young rancher's life.

HIS PARTNER'S SHARE (Aug. 3).—Hiram Johnson dissatisfied with conditions in the East, goes West to the mines of Nevada, hoping to make a fortune for his daughter, Laura. He enters into partnership with an unscrupulous miner, Tom Harding, and just as success rewards their efforts, Johnson is stricken with typhoid fever. On his deathbed he places his interest in the mine in trust with his partner, to be given to his daughter. Harding discloses his true nature to the dying man and, but for the fortunate interference of a good-natured cow puncher, the daughter would have been defrauded of her fathers share in the mine. However, Wallace brings the girl West, protects her from the schemes of Harding and eventually wins the girl's affections.

REX.

THE LASH OF FATE (Aug. 1).—He wasn't a real father; something was lacking in his parenthood. If he didn't really hate his children, he at least disliked them. But, as if drawn together by their common need of love and sympathy, the two sisters and brother were united by a strong bond of tenderness.

One of the sisters was in love with a reckless young fellow, who did drink a little too much. The father forbade her to have much or anything to do with him, but the brother and he were firm friends. One day, while the latter two were sitting in a cafe, drinking and chatting, an enemy of the girl's lover began an altercation with him, which speedily developed into a more serious quarrel. The stranger was just about to snatch his gun, when the girl's brother fired his and killed the other. The two escaped. Word reached the old man that his son had committed murder, and did all he could to assist the sheriff. But the four got together, sent the brother to safety and security and themselves sought the peace which they would never find in the scowls and savage selfishness of their father.

THE HOUR OF PERIL (Aug. 4).—The duty fell upon her. Her blind sister and her twe little children were absolutely helpless, and their support devolved upon her. She found happiness in caring for them, found a sweet joy in struggling for their daily bread. But one came into their lives who——

Well, he loved her, and perhaps she liked him a little, too. He was a drunkard, a brute, if you will; but he loved her, and was filled with all the unsatiated fury of the animal spirit that desires something for its own. He proposed to her. There might have been something in him, his masterful vigor, his tremendous masculinity, his aggressive animalism, that conquered and swayed her, and she was just about to go to his arms when—she remembered. She remembered her sister and nieces and her duty, and sorrowfully she explained all to him and asked him to release her.

He wanted her, and was of that type that will brook no obstacles. A few days later a party was to be given to blind children by a philanthropist, and the two afflicted kiddies were hysterical with delight in contemplation of the joyous time. The drunkard heard of the little event, and—poisoned the ice-cream. Then, in a drunken state, he came to the girl and boasted of what he had done. There was just time enough to fly and warn the children, and she darted a look of surprised hate at the Brute, and made a dash from the room. He stopped her, and in tense silence, they struggled. It meant the lives of countless little ones, already deprived of a great deal of life; it meant the saving of misery and anguish indescribable, but to him it meant only the girl. If her little family were destroyed, she would be free to marry him. They struggled, grim determination on one side, drunken desire on the other—and the wholesome strength won. She arrived on the scene just in time to avert the threatened disaster, and the hour of peril was past—as well as the faint gleam of love that had stolen unawares into her heart.

POWERS

BABY SHERLOCK (July 24).—John Dobbs, an aged farmer, comes to the village with his family, and while there makes the sale of a cow for a good sum. The farm wagon drives away filled with pleased country folk, who have been to the hamlet to do some shopping. The payment of the money is witnessed by two tramps, who follow Farmer Dobbs home. He is set upon and robbed and the tramps make their escape, running in view of little Margaret, a granddaughter of the old farmer. Another child discovers the plight of the robbed man, who is bound, and neighbors set him free. There is a search for the highwaymen and the irate farmers are aided by Margaret in a most ingenious manner to capture the tramps by reason of their leaving tell-tale evidence. The story is interpreted in a most charming manner. Baby Earley plays the role of the child detective in a most astute way, and is rewarded for her vigilance.

THE OLYMPIC GAMES (July 24).—Every loyal American was interested in the outcome of the Olympic games in Sweden, in which the United States carried off the lion's share of the prizes. In this reel is depicted the feats of strength, fleetness and skill in which the American ensign was hoisted oftener than that of any other nation.

HIS MADONNA (July 26).—Edwin Gordon, an artist, loves Alice Eggleston, his model, but he is poor and loves her in silence. She is a beautiful young woman, but is unaware of the passion of her employer and is much sought after by other admirers. The dream of Edwin is shattered when she leaves him for Ralph Gray, a debonaire man of the world, who sees in Alice only her beauty and charm. They marry and a child is born to them. Edwin, unable to remain in a locality that has been the scene of his one great sorrow, leaves and pursues his art in a distant city. He prospers and becomes prominent. He is given a commission to decorate a fashionable church and paints beautiful pictures on the windows. While at work an inspiration comes to him and he paints a picture of the Madonna and her child. He remembers, and in his sorrow uses his brushes deftly and the result is a strikingly faithful likeness of his lost sweetheart, Alice, holding in her arms a child. In the meantime Alice has been deserted by Gray and wanders away from her native city. She is in destitute circumstances and seeks refuge in the church and there finds her portrait painted on the window. She intuitively knows that there is but one man in the world who could paint the picture and she seeks him out with the result that they find happiness at last.

DORA (Aug. 2).—Miss Florence Barker and Mr. Edwin August, the stars of the Powers stock company, appear in the principal roles of Dora and William, ably supported by Charles Manley and Fritzi Brunette, a notable cast and a very capable one. The character Dora is portrayed in an exquisite and well chosen manner, while William, the son of Farmer Allen, who is loved by Dora and Mary, has a grasp on the part that makes it true to the concept of the celebrated bard.

In the strong scenes the principals are shown at their best, and the dramatic version is replete with tense moments. In the scenes where Farmer Allen discovers that he has been tricked, Mr. Manley is grand and Miss Barker is given an opportunity to display the emotions that bring out the best that is in her.

The plot is strong and unique and when Dora takes the child of the man she loves and the woman who has won him from her and represents to the simple farmer that it is her offspring, that the son may be forgiven and his wife and son owned, nothing can be conceived of greater dramatic worth and the incident is touching and will appeal to all of those who love romance and can appreciate the appeal. The story is replete with tense situations and of the sacrifice of Dora, her unselfishness and fortitude, it can be said that

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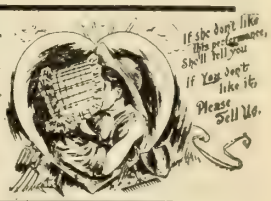

From the Patrons View Point

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nothing more touching has ever been conceived in the way of dramatic attributes.

IN THE SOWING (July 31).—Baby Early is given an excellent opportunity to display her cleverness in "In the Sowing," and her acting is little short of marvelous. The little girl and David Wall are the principals. How the outcast, a social pariah, shunned by everyone, leaves his native village to return, even more degraded, is converted to christianity, snatched like a brand from the burning, by the simple reminder of the child, makes one of the most beautiful stories ever told. The reminder, "God died for you," brings about the transformation. The gentle reproof is a revelation. Latent thoughts are revived and the man sees that all is not lost; that he still retains his manhood and the effect is magical. He is welcomed by his old associates, reclaimed, purified and saved by the grace of God.

THE ROSE FESTIVAL (July 31).—A scenic film that will be a revelation to those who live remote from the land of flowers. The film is a beautiful picture of a fete day in the West—flower day in which roses are literally banked on the streets and vehicles are covered with roses, making a grand and imposing spectacle of joyous, happy people glorying in their climate and flowers.

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THE CIRCUS GIRL (July 29).—Rosita, the circus girl, is the star of a traveling circus. Among her many admirers are August, the clown, and a star bareback rider, Ameleo. One day, just as Rosita had finished her act in the ring, Ameleo, with an air of bravado, perhaps to show his superiority to August, lifted Rosita to the back of his horse. August, infuriated, rushed at him, and a fight ensued in the ring. The manager discharged Rosita and Ameleo. Rosita and Ameleo, being unable to secure an engagement with another circus, are now seen performing on the vaudeville stage. Next door to the theater in which they are appearing is a gambling house. Rosita decides to try her luck. She wins. The next day she loses heavily. Rosita is in despair. She rushes into the dressing room, which she shares with Ameleo and another performer named Felix. Her eyes fall upon the coat of Felix, from the pocket of which protrudes a large pocketbook. She grabs it—opens it—sees that it contains a considerable sum of money. Rosita hesitates a moment—but only a moment—and the pocketbook is hers. She rushes back to the gambling house and plays desperately to retrieve her losses—in vain—she loses all.

In despair, she hurries to her home, which she shares with Ameleo. Ameleo, shortly afterwards, arrives and greets her affectionately, wholly unaware of the theft of Felix's money. Immediately after his arrival, the bell rings. He opens the door, and Felix enters, accompanied by two policemen. Felix accuses Ameleo of stealing his money, and demands his arrest. Ameleo is about to protest his innocence, when one glance at Rosita's agonized face tells him the truth, and to save her from the consequences of her sins, suffers himself to be led away by the policemen.

Some years after, Ameleo has served his time in prison, and is discharged. Rosita, in the meantime, has drowned her troubles in the company of several lovers. Ameleo is seen walking along the shore of a lake, when he suddenly beholds Rosita in the company of one of her admirers. The sight of the woman for whom he has sacrified his honor and life drives him almost mad. He follows the pair, who board a motor boat to take them to a yacht that is lying out in the lake. Ameleo follows in a rowboat. Rosita and her companion reach the yacht and retire to the cabin. As soon as Ameleo reaches the yacht, he manages to over turn the rowboat. He is rescued by the crew of the yacht. As soon as he is on deck, he rushes to the cabin where he confronts Rosita and her lover. Mad with fury, he knocks him down and seizes Rosita, drags her to the deck, and, grasping her in his arms, jumps with her to a watery grave.

Among the Exhibitors

Bernardino, Cal.—Plans are being prepared for the erection of a new opera house here.

Ely, Minn.—Plans are being prepared for the erection of a new moving picture show here.

Denver, Colo.—Frank S. and Robert S. Roeschlaub, 915 Foster Bldg., have prepared plans for the erection of a new theater to be built on Curtis Street, between 18th and 19th Streets.

Brooklyn, N. Y.—Plans are being prepared for the erection of a new moving picture theater to be erected at 6th Avenue and 57th Street.

De Witt, Neb.—Mr. Clarence Cawley bought of Mr. K. M. Eddy the moving picture theater here.

Cedar Rapids, Ia.—Plans are being prepared to erect a new moving picture theater on the site of the old Pullman Hotel.

Williamsport, Pa.—A. G. Burket of Harrisburg, owners of the moving picture theater here, have purchased the Orpheum Theater.

Atlantic City, N. J.—A new theater will be erected on the lot between New York and Kentucky Avenues.

Cedar Rapids, Ia.—The new Palace Theater, which has just been erected by M. Ford on 2nd Avenue between 3rd and 4th Streets.

Spartanburg, S. C.—The Grand Theater, capital $15,000, inc., L. T. Lester, Jr., and C. C. Wyche.

Ottawa, Ill.—The Vincore Bros. are fitting up the Blandin Bldg., for a moving picture theater.

San Diego, Cal.—The Orpheum Theater, a moving picture house, was purchased by E. E. Ebersole from H. L. Percy.

Sacramento, Cal.—Plans are being prepared for the erection of a new moving picture theater to be built here on K Street.

Dubuque, Ia.—Jake Rosenthal will erect a new theater here which will cost $75,000.

Philadelphia, Pa.—Gaffney & Co. are estimating on a new moving picture theater to be erected on Durham Street and Germantown Avenue, for J. J. Jeenan.

Sheridan, Wyo.—The Sheridan Airdome Amusement Co. will open a new open air moving picture theater here on Grinnell Avenue and Main Street.

Monroe, La.—The Maze Moving Picture Theater here will soon be opened to the public.

New York.—Plans are being prepared for the erection of a new moving picture theater to be erected at 112-114 West 105th Street. It will cost $5,000.

Shadyside, W. Va.—The new moving picture theater owned by Dr. H. F. Weidman has just been opened.

Bay City, Texas.—Manager Korn of the Grand Opera House, was awarded a contract to erect an airdome.

Clinton, Ia.—A. C. Tudor bought the Family Theater here.

Pringham, Ia.—Albert Geister sold his motion picture theater to John Klink.

Waterloo, Ia.—The Waterloo Majestic Theater Co., incorporated; capital, $2,000.

Detroit, Mich.—Detroit Universal Film Co., incorporated; capital, $20,000.

Wardner, Idaho.—Beyer & Styles of the Princess Theater in Kellogg, have leased the Grand Theater from W. A. Simons of Wallace. The building has been closed and will be remodeled.

New Castle, Ohio.—Henry Gluck, proprietor of Gluck's family theater in this city, has closed a deal whereby he secures control of the Princess Theater in Youngstown. The deal is one involving $35,000.

Aberdeen, S. D.—Nordahl Hollien has acquired and assumed the management of the Cosy Theater here.

Milwaukee, Wis.—A moving picture theater is to be erected for Frank Ragowski at Twenty-second and Lincoln Avenues, which is to cost $10,000.

Clinton, Iowa.—A. C. Tudor of Rock Island, has purchased the Family Theater.

Burlington, Wis.—Myers & Drummond of Silverlake, have formed a partnership for the exhibition of moving pictures.

Griswold, Ia.—Wm. Beverness bought a motion picture theater here.

Jamaica, Ia.—J. E. Garrity will open a motion picture theater here.

Schaller, Ia.—Irvin Murray will open a motion picture theater here.

La Crosse, Wis.—Lyric Theater Co., incorporated; capital, $5,000. Incorporators, W. B. Burford, F. G. Pitman, Harry H. Burford.

Malvern, Ia.—J. W. Pointer sold his motion picture theater to Van Housen & Hubbard.

Minneapolis, Minn.—Chas. H. Miles, owner of the Miles Hippodrome here, contemplates the erection of another motion picture and vaudeville theater.

Rapid City, S. D.—The Elks Theater will be opened here in the near future with motion pictures.

Mason City, Ia.—The Cecil Theater will be opened in the near future.

Erwin, S. D.—M. Eves will erect a moving picture theater in the near future.

Wheeling, W. Va.—The Spragg Amusement Company will have plans prepared for the erection of a moving picture theater in this city.

Okmulgee, Okla.—Mosely Brothers of Muskogee, are to open a motion picture airdome.

Derby, Ct.—C. N. Cummings of New Haven, is to open a motion picture airdome.

San Antonio, Tex.—Lloyd Spencer will present motion pictures in the Plaza Theater during the summer season.

La Crosse, Wis.—The Bijou Theater Company has been incorporated with a capital stock of $5,000. The incorporators are: Manuel Rosenstein, F. L. Koppleberger and Dora Koppleberger.

Beaumont, Tex.—The Port Arthur Airdome has has been sold to A. Lombards.

Portland, Me.—J. W. Greeley of the New Portland Theater, will open a motion picture theater in the Whitney Block, now being erected.

Charleston, W. Va.—A $40,000 moving picture theater to seat 1,200, is under process of construction here. The Consolidated Amusement Co. is the owner.

Racine, Wis.—Frank W. Jenks will hereafter operate the Bijou Theater of this city, as a moving picture house only. No more vaudeville there.

Sauk Center, Minn.—M. L. Granoski is arranging to open a moving picture theater in this city.

Missoula, Mont.—The Beebe Brothers Co. will open a moving picture theater in this city.

Hobart, Okla.—The Dubinsky Brothers Amusement Co. of this city, will erect a moving picture theater at an early date.

Danbury, Conn.—C. D. Stamatis and N. M. Chrystmos will have plans prepared for a moving picture theater to cost $7,000.

Mulberry, Kan.—Jack Brainard will erect a moving picture and vaudeville theater here in this city.

New Haven, Conn.—James Cannon will erect a motion picture theater at Grand and Blatchley Avenues.

La Porte, Ind.—Manager Mobile of the Etropal Theater, is planning to make extensive improvements.

Beaumont, Pa.—The Port Arthur Airdome has been bought by A. Lombardo.

Philadelphia, Pa.—F. S. Davis is to open a motion picture theater at Thirty-sixth Street and Haverford Avenue.

Lancaster, Pa.—The Colonial Theater Company has been incorporated with a capital stock of $5.000. The incorporators are: John E. Herr, A. B. Rote, William B. Rush, U. U. Maley and Joseph P. Brennamin.

Red Bank, N. J.—Conklin & Kelly have opened a motion picture airdome in Carr Street.

Fort Worth, Tex.—R. A. Healy and Thomas Walsh will build a modern motion picture theater on the site of the Imperial Opera House.

New Brunswick, N. J.—A new motion picture theater is to be opened at 256 George Street.

Newark, N. J.—A motion picture airdome is to be opened at 631 Bergen Street.

Rochester, N. Y.—The Stage-Simpson Amusement Company will erect a fireproof motion picture theater at South Avenue and Gregory Street.

Newark, N. J.—James E. Keene will open a motion picture theater in Washington Avenue, near Van Rensselaer.

Desmet, S. D.—Otto Thorsnes will erect a moving picture theater.

Marengo, Ia.—A. W. Skersick has purchased the Orient Theater.

Whatcheer, Ia.—Schoonover & Kunath have sold their moving picture theater to M. Currall and Wm. Crane.

Morristown, Minn.—John Lick will engage in the moving picture theater business.

Merrill, Wis.—The Staehle Theater has been opened.

Mankato, Minn.—The Crown Scenic Studios are erecting a theater at 329 North Front Street, this city.

Edwardsville, Ill.—The Edwardsville Investment Co. will erect a theater in this city.

Forest City, Ia.—J. R. Stebleton, manager of the Lyric Motion Picture Theater, contemplates extensive improvements.

Eau Claire, Wis.—A. R. Wood has purchased the Orpheum Theater.

Riceville, Ia.—Brown & Son have bought the moving picture theater in this city and will make a number of improvements.

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June 28—The Actor's Test (Dr.)
June 28—Benares, the Sacred City (Sc.)
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.)

BISON.

July 9—Reconciled (Dr.)
July 13—Just in Time (Dr.)
July 16—The Sheriff's Mysterious Aide (Dr.)
July 20—Dare Devil Dick Wins a Wife (Com.-Dr.)
July 23—The Little Rancher (Com.-Dr.)
July 27—The White Saviour (Dr.)
July 30—An Even Break (Dr.)
Aug. 3—His Partner's Share (Dr.)

CHAMPION.

July 1—Little Old New York (Hist.)
July 8—The Gypsy Bride (Dr.)
July 15—Foraging on the Enemy (Dr.)
July 22—The Call of the West (Dr.)
July 29—The Poisoners (Dr.)

COMET.

July 6—A Heroine of Pioneer Days (Dr.) 975
July 8—The Poughkeepsie Intercollegiate Regatta (Sporting).....1000
July 13—Lights and Shadows of Old Kentucky (Dr.).....1000
July 15—Reggie Breaks the College Rules (Com.).....1000
July 20—Her Indian Guardian (Dr.)
July 22—Reformed by Strategy (Com.)
July 27—The Tomboy Ranch Girl (Dr.)
July 29—Reconciled in Reno (Com.)
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)

ECLAIR.

July 18—That Loving Man (Com.)
July 21—Rizzio (Dr.)
July 23—The Governor's Daughter (Dr.)
July 25—The Double Cross (Dr.)
July 28—The Lady Barrister (Com.)
July 28—Life In a Bulgarian Village (Edu.)
July 30—A Brother's Jealousy (Dr.)
Aug. 1—Running for Congress (Com.)
Aug. 4—The Price of Blood (Dr.)
Aug. 4—The Beautiful Vintage Time (Ind.)
Aug. 6—Because of Bobbie (Com.-Dr.)
Aug. 8—Boys Again (Com.)
Aug. 11—The Foster Sister (Com.-Dr.)
Aug. 11—Carlsbad (Scenic)

GAUMONT.

July 23—The Silent Castle (Dr.)
July 25—Love's Floral Tribute (Dr.)
July 30—The Prison On the Cliff (Drama)
Aug. 1—A Romance of the Palm Garden (Dr.)
Aug. 6—Dream Driven (Comedy)
Aug. 7—Gaumont Weekly (Topical)
Aug. 8—The Phantom of the Night (Dr.)
Aug. 13—Androclus and the Lion (Dr.)
Aug. 15—Gaumont Weekly (Topical)

GEM.

June 18—Hill Folks (Dr.)
June 25—The Reason (Dr.)
July 2—The Medal of Honor (Drama)
July 9—Under Two Flags (2 reels, Dr.)
July 16—Two Men (Dr.)
July 23—Bread Cast Upon the Waters (Dr.)
July 30—Back to Her Own (Dr.)

GREAT NORTHERN.

June 29—How to Make a Reputation (Dr.)
June 29—A Bath With Consequences (Com.)
July 6—The Two Sisters (Dr.)
July 6—Copper Industry In Spain (Edu.)
July 13—Circumstantial Evidence (Dr.)
July 13—Moving Pictures (Com.)
July 20—Almost a Tragedy (Com.-Dr.)
July 20—Uncle Reuben Goes to Town (Com.)
July 27—Don't Go On a Spree (Comedy)
Aug. 3—The King's Power (Drama)

IMP.

July 11—Caught in the Flash (Com.-Dr.).....1000
July 13—The Wrong Weight (Com.)..... 600
July 13—In and Around Chicago, Ill. (Topical.) 400
July 13—Governor Wilson At His Summer Home (Topical)
July 15—Hearts In Conflict (Dr.).....1000
July 18—Winning the Latonia Derby (Dr.)....1000
July 20—Building a Church in a Day (Voc'tl.) 400
July 20—The Foreign Invasion (Com.)..... 600
July 22—The Traitor's Fate (Drama).....1000
July 25—The Heart of a Gypsy (Dr.).....1000
July 27—A Case of Dynamite (Comedy)
July 27—Love's Diary (Com.-Dr.)
July 29—Reunited By the Sea (Drama).....1000
Aug. 1—Adrift (Drama) 1000
Aug. 3—The Cure that Failed (Comedy)
Aug. 3—In and Around Chicago (Topical)

LUX.

June 21—The Gambler (Dr.)..... 948
June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393
July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967
Aug. 2—The Mysterious Flowers (Drama).... 983
Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272

ITALA.

(By N. Y. M. P. Co.)

Feb. 8—Anarchical Attempt (Com.)
Feb. 10—Toto, Door-Keeper (Com.)
Feb. 10—Hunting Ducks (Sporting)
Feb. 17—The Italian Army in Tripoli
Feb. 17—Making a Cinematograph Scene
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.)

MAJESTIC.

July 16—In Her Brother's Defense (Dr.)
July 21—The Alibi Club (Com.)
July 28—The New Clerk (Dr.)
July 28—The New Policeman (Comedy)
July 30—The Mighty Hunter (Comedy)
Aug. 4—Farmer Allen's Daughter (Dr.)
Aug. 6—The Higher Thought (Com.)

MILANO.

July 13—The Wolf's Prey (2 reels) (Dr.)
July 20—The Triumph of Love (2 reels) (Dr.)
July 27—The Blind Man's Sacrifice (Dr. 2 reels)
Aug. 3—The Battle of Two Palms (2 reels) (Dr.)

NESTOR.

July 8—The Flower of the Forest (Dr.)
July 10—A Gentleman of Fortune (Dr.)
July 12—Young Wild West Cornered By Apaches (Dr.)
July 15—The Trifler (Dr.)
July 17—Fur and Feathers (Com.)
July 19—Young Wild West Trapping a Tricky Rustler (Dr.)
July 22—The Ranchman's Remedy (Comedy)
July 24—The Little Moonshiner (Drama)
July 26—Young Wild West's Prairie Pursuit (Drama)
July 29—The Undoing of Slim Bill (Com.)
July 31—The Obligation (Dr.)
Aug. 2—Young Wild West Washing Out Gold (Dr.)

POWERS.

July 17—The Ransom (Com.)
July 17—A Good Day's Work (Com.-Dr.)
July 19—Her Life's Story (Dr.)
July 24—Baby Sherlock (Com.-Dr.)
July 24—The American Olympic Victors (Sptg.)
July 26—His Madonna (Drama)
July 31—In the Sowing (Dr.)
July 31—The Rose Festival (Scenic)
Aug. 2—Dora (Dr.)

RELIANCE.

June 26—Votes for Women (2 reels) (Dr.)
June 29—Before the White Man Came (Dr.)
July 3—A Man's Duty (Dr.)
July 6—Rip Van Winkle (Dr.)
July 10—Grandpa (Dr.)
July 13—The Toy 'Phone (Dr.)
July 17—At Cripple Creek (Dr.)
July 20—Love Me, Love My Dog (Com.-Dr.)
July 24—The True Love (Dr.)
July 27—The Soldier Baby (Dr.)
July 31—Where There is Soap, There is Hope (Comedy)
Aug. 3—The Wood Nymph (Drama)
Aug. 7—Phillip Steele (2 reels) (Dr.)
Aug. 10—The Two Fathers (Dr.)

REPUBLIC.

June 15—A Shadow of the Past (Dr.)
June 18—The Serpent (Drama)
June 22—Her Father, the Sheriff (Drama)
June 25—The Queen of May (Dr.)
June 29—In the Balance (Dr.)
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.)
July 15—The All-seeing Eye (Dr.)
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.)
July 29—Evolution of a Duck Egg (Edu.)
Aug. 5—The Octoroon's Sacrifice (Dr.)

REX.

July 11—The Greater Love (Dr.)
July 14—The Mother Heart (Dr.)
July 18—The Hidden Light (Dr.)
July 21—When Love Rules (Dr.)
July 25—The Hand of Mystery (Drama)
July 28—Through Memory Blank (Drama)
Aug. 1—The Lash of Fate (Dr.)
Aug. 4—The Hour of Peril (Dr.)

SOLAX.

July 24—Broken Oaths (Dr.)
July 26—The Requital (Dr.)
July 31—Bottles (Comedy-Drama)
July 31—Imagination (Comedy)
Aug. 2—Buddy and His Dog (Drama)
Aug. 7—Two Little Rangers (Dr.)
Aug. 9—The Pink Garters (Com.)
Aug. 14—The Blood Stain (Dr.)
Aug. 16—The Strike (Dr.)

THANHOUSER.

July 21—Only a Miller's Daughter (Dr.)
July 23—The Portrait of Lady Anne (Dr.)
July 26—The Merchant of Venice (Parts 1 and 2) (Dr.)
July 28—Cousins (Drama)
July 30—Treasure Trove (Drama)
Aug. 2—A New Cure for Divorce (Drama)
Aug. 4—One of the Honor Squad (Dr.)
Aug. 6—Baby Hands (Dr.)
Aug. 9—Old Dr. Judd (Dr.)

VICTOR.

July 12—In Swift Waters (Dr.)
July 19—The Players (Com.-Dr.)
July 26—Not Like Other Girls (Drama)
Aug. 2—Taking a Chance (Dr.)

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July 15—Lights and Shadows of Chinatown (Dr.)

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July 15—The Penalty (Dr.)
July 29—The Circus Girl (Dr.)

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May 7—A Gypsy's Love (Dr.)
May 11—Algernon's Busy Day (Com.)
May 14—On the Verge (Dr.)
May 18—Algernon's Busy Day (Com.)
May 21—The Thorny Path (Dr.)
May 25—A Cold Reception (Com.)
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May 28—White Fawn (Dr.)
May 31—A Petticoat Ranch Boss (Com.)

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Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

July 11—Man's Genesis (Com.).....
July 15—The Speed Demon (Com.).....
July 15—His Own Fault (Com.).....
July 18—Heaven Avenges (Dr.).....
July 22—The Sands of Dee (Dr.).....
July 25—The Would-Be Shriner (Com.).....
July 25—Willie Becomes an Artist (Com.).....
July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.).....
Aug. 8—A Child's Remorse (Dr.).....

CINES.

(G. Kleine.)

July 13—For Her Father's Sake (Dr.)..... 950
July 16—Disowned (Dr.).....1050
July 20—The Part the Servant Played (Com.-Dr.).....1000
July 23—A Daughter's Diplomacy (Com.-Dr.).. 896
July 27—Too Many Sweethearts (Com.)..... 965
July 30—The Inventors Secret (Dr.).....1080
Aug. 3—Law and the Man (Dr.)..... 640
Aug. 3—Carthage and Sidi-Bu-Said (Sc.)..... 360
Aug. 6—The Little Orphan (Dr.)..... 903
Aug. 10—The Danger Line (Dr.).....1067

EDISON.

July 5—The Workman's Lesson (Dr.).....1000
July 6—How the Boys Fought the Indians (Com.)..... 700
July 6—An Intelligent Camera (Com.)..... 300
July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.)... 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000
July 23—The Sketch With the Thumb Print (Dr.).....1000
July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960

ESSANAY.

July 5—The Butterfly Net (Com.).....1000
July 6—Broncho Billy's Narrow Escape (Dr.)..1000
July 9—Signal Lights (Dr.).....1000
July 11—Pa Trubell's Troubles (Com.).....1000
July 12—Down Jayville Way (Com.).....1000
July 13—A Story of Montana (Dr.).....1000
July 16—The Smuggler's Daughter (Dr.).....1000
July 18—Cupid's Quartette (Com.).....1000
July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000
July 23—The Understudy (Com.-Dr.).....1000
July 25—Mr. Tibbs' Cinderella (Com.).....1000
July 26—Twins (Com.).....1000
July 27—A Moonshiner's Heart (Dr.).....1000
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000

KALEM.

July 10—The Bugler of Battery B (Dr.)..... 875
July 10—Hungry Hank's Hallucination (Com.) 125
July 12—Saved by Telephone (Dr.).....
July 12—A Pet of the Cairo Zoo (Edu.).....
July 15—The Lair of the Wolf (Dr.).....1000
July 17—The Suffragette Sheriff (Com.).....1000
July 19—A Prisoner of the Harem (Dr.).....
July 19—Egyptian Sports (Sporting).....
July 22—The Thief (Dr.).....1000
July 22—The Siege of Petersburg (Hist. Dr.) (Special) (2 Reels) .....
July 24—Fantasca, the Gypsy (Dr.) 1000
July 26—A Political Kidnapping (Dr.).....1000
July 29—The Family Tyrant (Dr.).....1000
July 31—The Soldier Brothers of Susanna (Dr.)1000
Aug. 2—The Barefoot Boy (Dr.) 1000
Aug. 2—Easter Celebration at Jerusalem (Scenic) .....
Aug. 5—The Mine Swindler (Dr.).....1000
Aug. 7—Freed From Suspicion (Dr.).....1000
Aug. 9—The Wandering Musician (Dr.).....1000

LUBIN.

July 22—The Ranger's Reward (Dr.).....1000
July 24—A Visit to Lively Town (Com.).....
July 24—The Talker (Com.).....
July 25—The Shepherd's Flute (Dr.).....1000
July 26—His Vacation (Com.).....1000
July 27—The Divine Solution (Dr.).....1000
July 29—Pueblo Indians, Albuquerque, New Mexico (Edu.) .....
July 29—A Farmer's Son (Com.) .....
July 31—The Derelict's Return (Dr.) 1000
Aug. 1—The Two Gun Sermon (Dr.) 1000
Aug. 2—House Cleaning (Com.) .....
Aug. 2—Man Wanted (Com.) .....
Aug. 3—The Detective's Conscience (Dr.)....1000
Aug. 5—A Prize Package (Com.).....1000
Aug. 7—The Sand Storm (Dr.).....1000
Aug. 8—Buster In Nodland (Com.).....
Aug. 8—A Double Courtship (Com.).....
Aug. 9—A Fly Time (Com.).....1000
Aug. 10—The Missing Finger (Dr.).....1000

MELIES.

July 4—The Cowboy Kid (Dr.).....1000
July 11—The Man Inside (Dr.).....1000
July 18—The Lesson (Dr.).....
July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny (Dr.).....1000
Aug. 8—The Ranger's Girls (Dr.) 1000
Aug. 15—A Romance at Catalina (Dr.).....1000

ECLIPSE.

(G. Kleine.)

July 3—The Wax Model (Dr.)..... 800
July 10—A Mysterious Case (Dr.).....1000
July 17—The Grandmother (Dr.).....1060
July 24—The French Army in Action (Military) 505
July 24—Billy's Nightmare (Com.)..... 485
July 31—The Trials of a Playwright (Com.-Dr.) 1010
Aug. 7—The Joker's Mistake (Com.)..... 390
Aug. 7—From Sion to Champery, Switzerland (Scenic)..... 220
Aug. 7—A Quiet Boarding House (Com.)..... 390

PATHE.

July 6—The Wooing of White Fawn (Dr.).....
July 8—Pathe's Weekly, No. 28, 1912 (Top.)
July 8—The Adopted Child (Special Release) (Dr.).....
July 10—On the Brink of the Chasm (Dr.)....
July 11—His Wife's Old Sweetheart (Dr.).....
July 13—The Unwilling Bride (Dr.).....
July 15—Pathe's Weekly, No. 24, 1912 (Top.)
July 17—A Question of Size (Com.).....
July 18—The Brave Little Indian (Dr.).....
July 20—The Halfbreed Foster Sister (Dr.)...
July 22—Pathe's Weekly No. 30—1912 (Topical) .....
July 24—His Second Love (Dr.) .....
July 25—The Redman's Friendship (Dr.) .....
July 27—For the Sake of the Papoose (Dr.)..
July 29—Don Juan and Charles V (2 reels; Dr.; Special).....
July 29—Pathe's Weekly No. 40—1912 (Top.)
July 31—Anona's Baptism (Drama).....
Aug. 1—In God's Care (Drama).....
Aug. 1—A Little Trip in the Colorado Mountains (Scenic) .....
Aug. 3—Memories (Drama) .....
Aug. 5—Pathe's Weekly, No. 32, 1912 (Top.)
Aug. 7—The Arrow Maker's Daughter (Dr.)..
Aug. 8—The Famous Scout to the Rescue (Dr.)
Aug. 10—Here and there in Oregon (Sc.).....
Aug. 10—Kittens (Juvenile).....

C. G. P. C.

July 3—Winter Landscapes in Finland (Scenic)
July 5—The Would-be Hunter's Nightmare (Com.).....
July 5—Hairdressing of Other Days (Edu.)....
July 9—The Geisha's Love Story (Dr.).....
July 12—Max Takes Tonics (Com.).....
July 16—The Mosquito (Scientific).....
July 16—Whiffles Mourns His Twin (Com.)....
July 19—The End of Robespierre (Hist.-Dr.)..
July 23—Jane Seymour and Henri VIII of England (Hist.-Dr.) .....
July 26—A Bold Game (Dr.).....
July 26—Over Monaco in a Hydro-Aeroplane (Scenic) .....
July 30—The Martyrs (Drama).....
Aug. 2—The Lightning Paper Hanger (Com.)
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Scenic) .....
Aug. 6—Death of Chevalier Albertini (Dr.)..
Aug. 9—The Burglar's Weird Reception (Com.)
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa (Edu.)....

SELIG.

June 28—Murray, the Masher (Comedy).....1000
July 1—The Lake of Dreams (Dr.).....1000
July 2—The Cat and the Canary (Com.-Dr.)...1000
July 4—The Last Dance (Dr.).....1000
July 5—Baby Betty (Dr.).....1000
July 8—Under Suspicion (Dr.).....1000
July 9—The Vow of Ysobel (Dr.).....
July 11—His Masterpiece (Dr.).....1000
July 12—A Mail Order Hypnotist (Com.).....
July 12—The Los Angeles Police Department (Top.).....
July 15—The Pennant Puzzle (Com.).....1000
July 16—The Girl and the Cowboy (Dr.).....1000
July 18—The Polo Substitute (Sporting).....1000
July 19—A Day Off (Com.).....1000
July 22—On the Trail of the Germs (Edu.)....1000
July 23—The Double Cross (Dr.).....1000
July 25—The Miller of Burgundy (Dr.).....1000
July 26—A Wartime Romance (Dr.).....
July 26—In Maoriland (Edu.).....
July 29—The Three Valises (Drama).....1000
July 30—The Peculiar Nature of the White Man's Burden (Drama).....1000
Aug. 1—Officer Murray (Drama).....1000
Aug. 2—The Wreck of the Vega (Topical)..
Aug. 2—The Right Way and the Wrong Way (Educational) .....
Aug. 5—An Unexpected Fortune (Com.-Dr.)...1000
Aug. 6—The Man From Dragon Land (Dr.)...1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com.-Dr.).....1000

VITAGRAPH.

July 8—Her Old Sweetheart (Com.-Dr.)..... 500
July 8—Fate's Awful Jest (Dr.)..... 500
July 9—The Curse of the Lake (Dr.).....1000
July 10—A Bunch of Violets (Dr.).....1000
July 12—The Foster Child (Dr.).....1000
July 13—Aunty's Romance (Dr.).....1000
July 15—The Money Kings (3 reels) (Dr.)....3000
July 15—Conscience (Dr.).....1000
July 16—A Persistent Lover (Com)..... 400
July 16—A Lively Affair (Com.)..... 650
July 17—The Redemption of Red Rube (Dr.)..1000
July 19—The Black Sheep (Dr.) 1000
July 20—Rock of Ages (Dr.).....1000
July 22—Wanted—A Sister (Com.-Dr.).....1000
July 23—The Adventure of the Thumb Print (Drama) .....
July 24—Martha's Rebellion (Com.).....1000
July 26—The Barrier that was Burned (Dr.)..1000
July 27—The Light of St. Bernard (Dr.).....1000
July 29—The Miracle (Drama).....1000
July 30—A Juvenile Love Affair (Com.).....1000
July 31—The Adventure of the Retired Army Colonel (Drama) 1000
Aug. 2—The Awakening of Jones (Com.)....1000
Aug. 3—The Fatherhood of Buck McGee (Dr.).1000
Aug. 5—Too Much Wooing of Handsome Dan (Com.).....1000
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Aug. 7—The Cross Roads (Dr.).....1000
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Big stocks of exclusive two and three-reel features; big advertising; reasonable prices.
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75 Cents a Week

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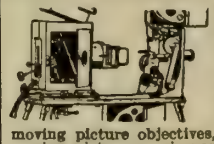

20,000 roll tickets, $1.20; 50 ⅝ cored carbons, $1.15; stereopticon objectives, 50c to $3.00; stereopticons, $15; rheostats, $3 to $5; arc lamps, $1.75, $2 and $2.25; condensers, 50c; calcium jets, $2.80; acetylene jets, $2.50; gas generators, $3.50; moving picture objectives, $2.75; jackets, $2. List of moving picture repair parts at fair prices. Sprocket wheels, 85c; films 1c a foot. Catalogue. All makes of moving picture machines repaired at reasonable prices. L. HETZ, 302 East 23rd St., New York City

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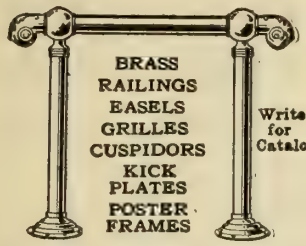

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Specializing the Odyssey, Oliver Twist, Dante's Inferno, Paradise, and am prepared for any feature.

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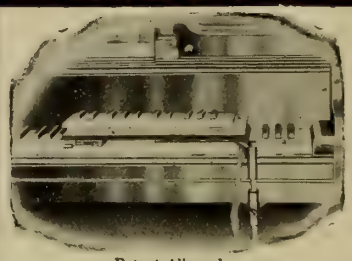

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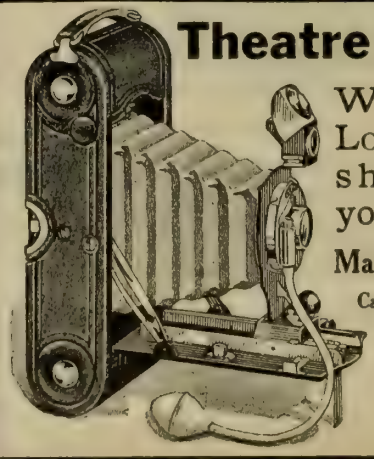

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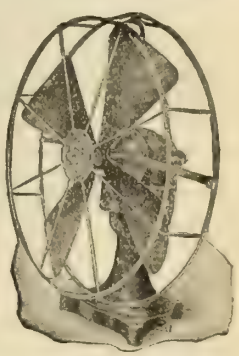

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$7.50 and up

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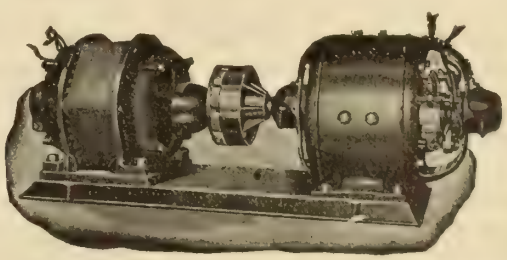

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Entitled:
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Scene: The Movie World. Enter Managers, who sing the following wail:

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The Summer is here again
The fickle public and their nicks
Indeed are on the wane.
We strive and try with no effect
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And still we find our takings
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What can we do? We cry in vain,
Each one has done his best
The public to attract once more—
Will some kind soul suggest?"

Enter, with attendants, the Hero Bradenburgh, who replies:

"Yes! I can aid you Brethren,
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Asta Nielsen Exclusiveness
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The Greatest Programme ever shown,
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It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

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Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

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The RANGER'S GIRLS

A picture full of thrills from start to finish, showing the wilds of the West where cattle thieves are a dangerous scourge, and how the brave ranger's girls, when notified of the wounding of their father whilst trying to round up the thieves, by skillful riding and sudden surprise capture the gang, rescue their father and receive the thanks of the community for freeing them from the depredations of a band that had terrorized them for years.

G. MELIES, 204 EAST 38th St., NEW YORK CITY

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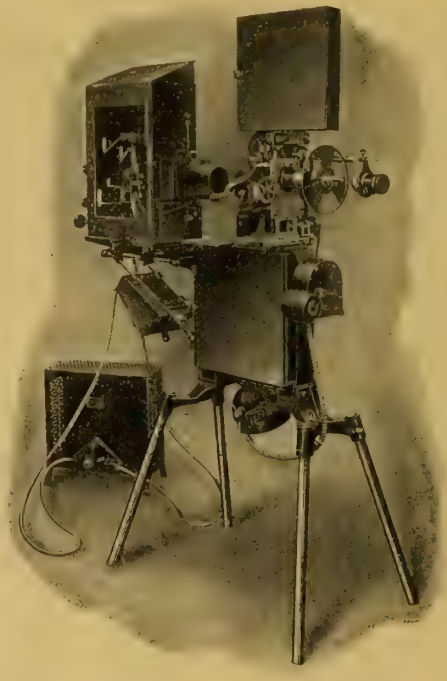
That the merits of our machines are recognized, is shown by the volume of our business. On April 3d, we sold machine No. 5000, and on July 13th, machine No. 6000 was shipped to Clinton Square Theatre, Albany, N. Y., through the Albany Motion Picture Supply Company; Geo. Wright, Prop.

Our No. 6 mechanism is used on the No. 6A machine. It is backed by the strongest guarantee of any mechanism or machine made, and it proves more than anything else can, our absolute confidence in it.



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Vol. 13. No. 6 August 10, 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "What a Woman Will Do" (Champion).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER THREE-A-WEEK

TUESDAY, AUG. 27, "Lucille" in two reels

TUESDAY, AUG. 27, "Lucille" in two reels

"LUCILLE"

IN TWO REELS
TUESDAY, AUG. 27
A De Luxe Adaptation of Owen Meredith's Poem

THANHOUSER PERFECT PUBLICITY FEATURE

PERFECT PUBLICITY

Two Kinds of One-Sheets, and a Three-Sheet at YOUR EXCHANGE
Illustrated Heralds from HENNEGAN & CO., CINCINNATI, OHIO
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RELEASED SUNDAY, AUG. 11

"Big Sister"

She loved "little sister" with a great love, and when sad circumstances separated them she grieved until a handsome copper and a plan happened along, whereupon the sisters were re-united.

RELEASED TUESDAY, AUG. 13

"Now Watch the Professor!"

In fact watch him pretty closely, if you value Slippery Jake's advice. "Slippery" knows. He had a disastrous association with the Professor, and the picture depicts it.

RELEASED FRIDAY, AUG. 16

"The Wrecked Taxi"

A woman's reputation and a man's innocence rested on the woman's lips—if she would tell of the Wrecked Taxi the man would be cleared. Tell, she does. It is a splendid sacrifice, and makes a splendid story.

Thanhouser Co., New Rochelle, N. Y.

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Coming! Charles Reade's Great Story "PUT YOURSELF IN HIS PLACE," In 2 Reels
"UNDINE" after the famous Riverside Classic

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company, Agents for U. S. and Canada

GETTING 3 3 A WEEK?

FOUR-A-WEEK ESSANAY

COMING! COMING!

TWO IMPORTANT EVENTS!

"The FALL of MONTEZUMA"

AND

THE CHICAGO CONVENTION OF THE EXHIBITORS' LEAGUE OF AMERICA

Released Tuesday, August 6th

"The New Church Organ"

A fine dramatic subject replete with the deepest heart-interest. The passing of two young lovers through the fires of misfortune and bitter agony before being reunited in the wonderful light of happy years to come. Beverly Bayne and Francis X. Bushman featured in exquisite roles.

Released Thursday, August 8th

"The Old Wedding Dress"

The tragic life story of a sweet old lady whose life has been blighted by a bitter prank of Fate. Redolent with beautiful pathos and fragrant with the tender memories of "the old wedding dress." Lily Branscombe, Beverly Bayne and Francis X. Bushman in feature portrayals.

Released Friday, August 9th

"The Tale of a Cat"

Heigh-ho for this breath of joy in a week of drama! An extraordinary mixup of roaring situations in which an innocent white kitten involves four misguided mortals in a glorious peck of trouble. You can't imagine the finish until the last foot of film is clicked off! A real, live pippin!

Released Saturday, August 10th

"The Little Sheriff"

Another of Essanay's world-famous Western dramas, powerful in plot and featuring a little hero in the title role. Film fans, old and young, will be talking about "The Little Sheriff" after Aug. 10th. Just wait and watch—and remember the date!

WATCH FOR THIS MONTH'S RELEASE DATE ON

"The Fall of Montezuma"

ESSANAY'S THREE-REEL HISTORICAL PAGEANT!
UNQUESTIONABLY A FILM-TRIUMPH!

3 Sheet Posters of "The Little Sheriff," in Full 4 Colors, Beautifully Lithographed, 35c Each. Order from Your Exchange or Direct from Morgan Lithograph Co., Cleveland, O.

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OUR REGULAR PROGRAM

Monday—American, Comet, All Star
Tuesday—Thanhouser, Majestic, Gaumont
Wednesday—Reliance, Solax, American, Gaumont Weekly
Thursday—American, All Star, Gaumont
Friday—Thanhouser, Solax, Lux
Saturday—Great Northern, Reliance, Comet
Sunday—Thanhouser, Majestic

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DON The most intelligent Horse in the World. The Horse with a Million Dollar reputation. Featured in that remarkable TWO REEL production—the production in which DON demonstrates that he is more human than some humans.

"The EQUINE SPY"

TWO REELS

RELEASED FRIDAY, AUGUST 23d, 1912

A story which all the critics lauded to the skies. They agree it is remarkable for its action, incidents and sustaining interest.

DON is worth $10,000 and has an earning capacity of $20,000 a year

ADVERTISING MATTER INCLUDES:

One sheets—three sheets, special lobby photos and lobby displays, "Magnets," cuts and other dope.

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, AUGUST 14th, 1912

The Blood Stain

A remarkable story—which revolves about an artist, a thug and a reporter. The artist is accused of a crime and is almost convicted on circumstantial evidence, but a star reporter on a metropolitan paper unravels the mystery. Shows the news department of a big paper in action, just before press time.

RELEASED FRIDAY, AUGUST 16th, 1912

The Strike

A big labor problem play, showing the human side of the employer. The picture shows the agitation of employees before the strike is declared, shows the strike on, the stoning of the factory, and the climax is capped by a big fire in the ringleader's home, where a hidden bomb almost explodes.

FILM SUPPLY CO. OF AMERICA

Solax Company

CONGRESS AVENUE
FLUSHING, - N. Y.

3 WESTERNS EVERY WEEK "AMERICANS"

THREE BULLY GOOD "WESTERNS"---THE KIND YOUR AUDIENCE CLAMORS FOR---CLEAN-CUT COMEDIES, DRAMATIC, POWERFUL SUBJECTS STAGED BY A COMPANY THAT "KNOWS HOW"---THE BEST OF PANTOMIME, BEAUTIFUL BACKGROUNDS AND SUPERLATIVE PHOTOGRAPHY---

"The Battle-Ground"

IN 2 REELS

RELEASE MONDAY, AUGUST 12

A magnificent subject—essentially a problem. How Bob Carroll entered the priesthood, carrying a cross of thorns and leaving an endless trail of woe behind him. A picture not soon forgotten—a story that will make you wish that there were more like it. Its power and wonderfully strong situations will appeal as few films ever did before.

"THE BAD MAN AND THE RANGER"

RELEASE WEDNESDAY, AUG. 14

How Jim Connors, bad man, insulted Beverly's best girl. Also, how the best girl's father arranged a good old-fashioned Southern duel, and its result. An exceptionally strong Western, charged with life, and a sly laugh you are sure to get.

"THE OUTLAW COLONY"

RELEASE THURSDAY, AUGUST 15

Sheriff Charley Peters went to join the outlaw colony in disguise. Cupid and the outlaw's daughter found him—it made a terrible mess for Charley—how he got out of it makes a really fine Western subject.

COMING--- IN TWO REELS **"Geronimo's Last Raid"**

Distinctly a smashing Western. You remember that old war-dog Geronimo who kept the border settlers and army post ever on the jump. A delightful love story weaves its way through this magnificent two-reel. There are several Indian battles that are masterful-photography superb, backed by splendid backgrounds. A film you will certainly want. Watch future announcements.

AMERICAN FILM MFG. CO.

5th Floor, Ashland Block **CHICAGO**

FILM SUPPLY CO. OF AMERICA

UNIVERSAL EXHIBITORS DELIGHTED!

EVERY day of every week exhibitors are deluging us with letters expressing the keenest delight over the Universal program. If they are so well pleased with our efforts up to date, they will be overwhelmed with enthusiasm when they get the big surprises we have in store for them, for the Universal grows strong and stronger each day and can handle big things in a bigger way than ever. One of the coming treats is

A Masterly and Pretentious Production of

"ROBIN HOOD"

(From the Eclair Company)

It is infinitely finer than nine out of ten of the so-called "state right feature films," yet we give it to you as part of the regular Universal program. Watch for details. Another grand effort is a two-reel "Imp," released Aug. 15th, entitled

"In Old Tennessee"

With King Baggot in the lead, supported by a company that will please the most exacting critic. If you want Universal films, you must

"Demand that Universal Program"

MONDAY - - -	Imp.....	Nestor.....	Champion.
TUESDAY- - -	Gem.....	Bison.....	Eclair.
WEDNESDAY	Powers.....	Nestor.....	Animated Weekly.
THURSDAY -	Rex.....	Imp.....	Eclair.
FRIDAY - - - -	Victor.....	Powers.....	Nestor.
SATURDAY -	Bison.....	Imp.....	Milano—Two reels.
SUNDAY - - —	Rex.....	Eclair	

Universal Film Manufacturing Co.

1 UNION SQUARE

NEW YORK, N. Y.

Do You Read the Universal Week Every Week?

"Demand that Universal Program"

"U" for "Universal"

Universal for You!

WEEK OF AUGUST 5th

"And Not

IMP

"THE HINDOO'S PRIZE"
Monday, August 5th

A gripping, stirring story of the unceasing efforts of a band of Hindoos to effect the death of a pretty Hindoo girl on her return to her native heath. A thrill in every scene. Pathetic in its portrayal of the life of the Hindoo temple dancer, and brilliant in her rescue from prison by her American sweetheart. Every detail of production carefully preserved and the theme most effectively handled.

"BLOOD IS THICKER THAN WATER"
Thursday, August 8th

At first it might have seemed hard for her to give up her love for the gambler, but it was evidently meant to be so. For the gambler died after he had proven himself a cheat and a coward and she married the young ranchman. She never realized that she could be as happy as she was with the man who, after all, was the choice of fate. Highly dramatic. It will make your audience enthuse in spite of itself.

"FERDIE'S FAMILY FEUD"
Thursday, August 10th (Split)

A side-splitting comedy with a star comedian in the principal role. A round of laughter from the first flicker of the main title to the end. Screamily-funny situations.

"HOW JONES SAW THE BALL GAME"
Saturday, August 10th (Split)

This is the real laugh getter of this wonderful comedy-split. If you have never had a pain in your side from laughing this will give it to you. But you won't mind the pain. It's so funny you'll laugh about it for a week. A riot of laughter.

GEM

"'NEATH THE HOMESPUN"
Tuesday, August 6th

She was a cultured school teacher; he was a blunt, coarse but honest farmer. The romance of the honeymoon over, she tired of the monotony of the farm. The inevitable happened. The polished city chap enticed her and she went; but only to return, repentant, unhappy; to be welcomed by an uncultured farmer but above all that a loving husband. A startling drama, most artistically portrayed; richly mounted.

VICTOR

"THE MILL BUYERS"
Friday, August 9th

A story that has for its moral "Honesty" and its reward is exceptionally well interpreted by Florence Lawrence and a very competent supporting company. The picture is staged amid Nature's most beautiful surroundings, the love theme being most prettily interwoven and effectively handled. It is one of those truly rural plays which will delight your patrons. A dainty summer comedy-drama.

POWERS

"AS THE WIND BLOWS"
Wednesday, August 7th

One of those high-spirited, mirth-provoking comedies in which the fickleness of the female contingency at a summer boarding house is most humorously pictured. From pastor to banker, to athlete, to artist, to count, etc., the charming maids bestow their affections. A screamingly funny climax in which the poor girls are neglected as ruthlessly as they neglected the men folks. Excellent exterior settings.

"THE BURGLAR AND THE ROSE"
Friday, August 9th

In which a young woman brings about the regeneration of a man who became a thief through force of circumstances. Though most pathetic in its conception, it is not morbid. The story is sweet and sympathetic. An all-star cast enacts it most creditably; admirably staged.

REX

"THE TROUBADOUR'S TRIUMPH"
Thursday, August 8th

A wonderful story of a dramatic intrigue. Though nobility stamped him a gentleman, and a cavalier, she felt that he was a coward. Though she loved the simple troubadour, her father frowned on such a lowly marriage; but love will have its own. The court jester exposed the villainy of her former suitor and the troubadour was revealed as a gallant of royal blood. A beautiful and refined drama.

"NONE CAN DO MORE"
Sunday, August 11th

The loyalty of the old Southern negro who revered his master next to his God, forms the striking theme of this highly dramatic military picture. Though he knew that freeing his master from the Yankee prison would cost his life, he willingly sacrificed that poor black soul, that his sense of duty might be fulfilled. Fascinating to the very last foot of film.

IMP · VICTOR · MILANO · REX · NESTOR · IMP

CHAMPION GEM BISON

A Weak Link In It"

ECLAIR

"BECAUSE OF BOBBY"
Monday, August 6th

A brilliant comedy with a light plot running through it—the kind you don't have to think much about. The story is so simple and the comedy so pleasing that you'd like to have it keep right on going, once it has started.

"BOYS AGAIN"
Thursday, August 8th

Another nice little tit-bit for that summery feeling. It's one of those rural comedies with that ever watchful farmer's wife, the ferocious bulldog, a tree filled with ripe apples and the general mishaps of picnicers that provoke a laugh no matter where the mercury is hovering. Get it and let the mercury soar if it likes.

"THE FOSTER SISTER"
Sunday, August 11th (Split)

The flirting propensities of a lively city girl and the ready response of the simple country boy cause no end of trouble to the little village maid who was betrothed to that same country boy. By a strategic move the boy is locked in the pig pen, the flirt in the barn, and, when his flirtatious ardor has been cooled by his obnoxious environment the boy is allowed to rejoin his sweetheart and all ends comically but happily.

"CARLSBAD"
Sunday, August 11th (Split)

Ever heard about that famous and most fashionable health resort of Europe—Carlsbad? No? Well, here's a chance to get a close view and it's so good you'll really be inspired.

ECLAIR

CHAMPION

"WHAT A WOMAN WILL DO"
Monday, August 5th

An intensely dramatic story in which a wife who is unjustly suspected of an alliance with the family physician makes a noble sacrifice that her husband may live. The climax, wherein the husband's mean suspicions are exposed and his realization of his wife's loyalty, is most superb.

MILANO

2 Reels. "PLAYTHINGS OF FATE" **2 Reels**

A story of the romantic life and dramatic adventures of a poor but ambitious suitor for a banker's daughter. His determination to amass riches and his struggles in the wilds of French Guiana are most powerful. Clara Sylvanire, that famous Milano actress, takes advantage of the many emotional situations. It is a great big picture with a great big plot; most artistically produced.

POWERS

NESTOR

"FORTUNES OF WAR"
Monday, August 5th

A war drama with a charming story. The interest is maintained, without exception, from the appearance of the first character to the final scene. There are many strong scenes, but probably the strongest is the finale where the mother, realizing that the Northern spy she is harboring is the man who killed her son, and at whose corpse she is kneeling. A most enthralling military picture.

"FATTY OF E-Z RANCH"
Wednesday, August 7th

A breezy ludicrous picture with a thousand laugh-getting situations. It's the best hot weather smile promoter that's been on any program for many a day. You won't have to worry about the heat if you include this side-splitting laugh producer. A real lively Western farce.

"A MEXICAN MIX-UP"
Friday, August 9th

It's alive with thrillers from the time the hero gets on the scene of action till the sensational and most pleasing climax. Plenty of Western atmosphere and aglow with brilliant riding. Most effectively staged and presented.

BISON

"A WESTERN GIRL'S DREAM"
Tuesday, August 6th

Life as she wishes it was panoramed before her while she slept. It was the listless, tiring, health racking life of the aristocracy of the East; and when she awoke she was mighty glad it was only a dream. For she was of the West, with its vigor, vim and health. A story of exceptional merit well staged and produced.

"HER FIRST CHOICE"
Saturday, August 10th

She loved Charlie, but still somehow her heart went out to Don. There was something missing to complete the sincerity of love which only a woman knows. When that perilous moment came she realized what it was—cowardice. He wasn't brave and so he passed out of her life, while Don shared the wedded bliss with her. A remarkable Western story, beautifully and effectively enacted.

ANIMATED WEEKLY

VICTOR REX

REGULAR TWO AND MORE REEL FEATURES
—Through the
Mutual Film Corporation

NOTE:—Mutual service can supply you with two or three reel features for every day in the week. The following features are merely the recent ones.

Gaumont's BELLS OF PARADISE.

Released Thursday, June 20,

The hand-colored depiction of Louis Fourteenth cathedrals, gardens and castle grounds that is admitted by the makers to surpass their "Christian Martyrs" and "Margrave's Daughter."

Thanhouser's CALLED BACK.

Released Friday, June 21,

After HUGH CONWAY'S greatest mystery story—the prize mystery picture of the year.

Reliance's VOTES FOR WOMEN.

Released Wednesday, June 26,

The picture that won the support of every suffrage organization in America. With Dr. Anna Shaw, Jane Addams and Inez Milholland playing real parts.

Gaumont's WRITTEN IN BLOOD.

Released Thursday, July 4,

The film that set Europe raving. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror.

Reliance's RIP VAN WINKLE.

Released Saturday, July 6,

Washington Irving's fiction classic. The tale of the Catskills that is dear to the hearts of the whole American people.

Thanhouser's UNDER TWO FLAGS.

Released Sunday, July 7,

The ORIGINAL film presentation of Ouida's great play. The only picture with the spectacular race track scenes and other details mentioned in the original story.

Solax's FRA DIAVOLO.

Released Friday, July 12,

The $25,000 production of Auber's classic opera. Issued with the musical accompaniment that makes an evening's entertainment.

American's THE FALL OF BLACKHAWK.

Released in July,

The patriotic picture that portrays Abraham Lincoln, Jefferson Davis, Zachary Taylor, Winfield Scott and the great Indian chief Blackhawk, all at once. Stirring Indian fighting and history that instructs all found in this one subject.

Thanhouser's MERCHANT OF VENICE.

Released Friday, July 26,

A presentation of one of the best known of Shakespeare's plays by the best Shakespearean film maker.

Gaumont's THE PRISON ON THE CLIFF.

Released Tuesday, July 30,

Another world-beater that was first tried out in Europe and set the entire foreign cinematographic press talking—has startled every American audience to whom it has been shown.

Great Northern's THE KING'S POWER.

Released Saturday, Aug. 15,

A spectacular story of royalty, enacted by the complete company of Copenhagen stars, who are at their very best in the atmosphere of the throne room.

American's THE BATTLE GROUND.

Released Monday, Aug. 12,

Declared to be a second "Camille." A problem play extraordinary, that for genuine heart-interest and pathos has few equals.

Gaumont's THEIR LIVES FOR GOLD.

Released Thursday, Aug. 15,

The biggest sensation of the season, barring none. Even more exciting than the same producer's sensational "Attacked by a Lion."

Solax's THE EQUINE SPY.

Released Friday, Aug. 23,

Featuring DON, THE $10,000 HORSE that does everything but talk. The most intelligent equine in the world, featured in a massive military subject.

Thanhouser's LUCILLE.

Released Tuesday, Aug. 27,

The de luxe adaptation of the deathless poem by OWEN MEREDITH. Produced by an all-favorites cast.

Obtainable at all
MUTUAL OFFICES

Mutual Film Corporation.....97 Woodward Ave., Detroit, Mich.
Western Film Exchange.....307 Enterprise Bldg., Milwaukee, Wis.
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H. & H. Film Service Co.....363 Monadnock Bldg., Chicago, Ill.
H. & H. Film Service Co.....Cor. 4th & Locust Sts., Des Moines, Ia.
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Lake Shore Film & Sup. Co.....106 Prospect Ave., Cleveland, O.
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Great Eastern Film Co.....21 East 14th St., N. Y. City
Metropolitan Film Exchange.....122 University Pl., N. Y. City
Peerless Film Exchange.....5 East 14th St., N. Y. City
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MUTUAL FILM CORPORATION

"THE SUCCESS SERVICE"

Thanhouser American Comet Gaumont
Reliance Lux Solax Great Northern
Majestic Gaumont Weekly

General Offices: 60 Wall Street, New York City

MUTUAL PROGRAM NOW PERFECT

Greatest Brand of "Indians" and "Westerns" added to the "Success Service"

Original Bison-101 Films Secured

Mutual Film Corporation Procures Exclusive United States and Canadian Rights to these Features and to

Bison-Broncho, and Keystone Releases

Mutual Customers Now Guaranteed an Unbeatable Program for every week in the year

Through arrangements just completed, the Mutual Film Corporation has made possible for its customers the best Independent program ever known. The arrangement adds the "original Bison 101" the "Bison-Broncho" and Keystone features to the Thanhouser, Solax, American, Comet, Gaumont, Majestic, Lux, Reliance, Great Northern, and Gaumont Weekly releases of the Mutual offices. It makes the Mutual program perfect, one that will satisfy the most discriminating exhibitor.

The Mutual Film Corporation now holds the exclusive American and Canada rights on "original Bison 101," "Bison-Broncho" and Keystone films. They can be obtained from no other agency in territory where there is a Mutual office. And, by the same token, they may be obtained from any and every office of the Mutual Film Corporation.

The following lettergram was sent to all Mutual offices, as listed on the opposite page, on the night of Tuesday, July 30, and constitutes a good reason why enterprising exhibitors should see the Mutual office nearest them for "The Success Service."

POSTAL TELEGRAPH-CABLE COMPANY

POSTAL TELEGRAPH NIGHT LETTERGRAM COMMERCIAL CABLES

NIGHT LETTERGRAM

The Postal Telegraph-Cable Company (Incorporated) transmits and delivers this night lettergram subject to the terms and conditions printed on the back of this blank. CLARENCE H. MACKAY, PRESIDENT.

COUNTER NUMBER.	TIME FILED.	CHECK
	M.	

INDEPENDENT COMPETITIVE PROGRESSIVE

Send the following night lettergram, without repeating, subject to the terms and conditions printed on the back hereof, which are hereby agreed to.

July 30, 1912.

Mutual Film Corporation have procured exclusive United States and Canadian rights on the original One hundred one Bison, also Bison Broncho and Keystone films, effective two weeks from date. You can commence to buy immediately.

MUTUAL FILM CORPORATION.

SPECIAL

COMING AUGUST 19, 1912

VITA-GRAPH'S **RIP VAN WINKLE** TWO REELS.

JOE JEFFERSON'S FAMOUS MASTERPIECE FILMED AT LAST.

THE STUPENDOUS CINES FILM

TWO REELS

RAMESES, KING OF EGYPT

AUGUST 12th 1912

NO ONE EXCELS CINES IN THE PRODUCTION OF GREAT SPECTACULAR FILM STORIES AND THE HISTORY OF THE GREAT PHARAOH, RAMESES, PRESENTED AN OPPORTUNITY FOR A MARVELOUS FILM WHICH THE CINES CO. HAS NOT OVERLOOKED.

JULY 29 PATHE'S JULY 29

DON JUAN AND CHARLESV TWO REELS.

A WONDERFUL OLD WORLD STORY OF LIFE AT THE COURT OF SPAIN (COLORED FILM)

GENERAL

FEATURES

JULY 22, 1912
KALEM'S
Siege of Petersburg
TWO REELS.
A MASTERFUL PRESENTATION OF THIS CIVIL WAR PERIOD

JULY 15, 1912
VITAGRAPH'S
The Money Kings
THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

JULY 8, 1912
PATHE'S
The Adopted Child
TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 1, 1912
KALEM'S
Tragedy of the Desert
TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AND TRAGEDY OF THE SEA OF SAND

JUNE 24, 1912
PATHE'S
A Nation's Peril
TWO REELS.
AN EXCITING FILM WITH A MARVELOUSLY THRILLING BOAT EXPLOSION

JUNE 17, 1912
VITAGRAPH'S
The French Spy
THREE REELS.
AN ENTHRALLING STORY OF MILITARY LIFE IN REAL VITAGRAPH STYLE

JUNE 10, 1912
EDISON'S
Martin Chuzzlewit
THREE REELS.
DICKENS' FAMOUS CHARACTERS ARE BROUGHT TO LIFE—PERFECT

JUNE 3, 1912
PATHE'S
The Orleans Coach
THREE REELS.
A MYSTERY STORY, FASCINATING TO THE VERY LAST FOOT OF FILM

MAY 27, 1912
VITAGRAPH'S
The Lady of the Lake
THREE REELS.
SIR WALTER SCOTT'S MASTERPIECE EXQUISITELY PRODUCED

MAY 6, 1912
SELIG'S
The Coming of Columbus
THREE REELS.
HISTORY REINCARNATED IN ALL THE SPLENDOR OF THE FIFTEENTH CENTURY

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Robert McWade, Sr., plays the title role in this

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LIFE PORTRAYALS

"TOO MUCH WOOING OF HANDSOME DAN"
Monday, August 5th

GETS NEXT TO ALL THE GIRLS IN TOWN. He gives every one of them an engagement ring. They get wise and give him a chase on horseback. Then give him a ducking until he cries for mercy. Some Western Comedy, this.

"AT THE ELEVENTH HOUR"
Tuesday, August 6th

JUST CAN'T RESIST IT. Vanity leads a young woman to borrow a necklace. She loses it. Her grief is terrible. In despair she tells the owner of the necklace. She informs her it was only paste. The young woman's vanity gets a bump and she learns a lesson.

"THE CROSS ROADS"
Wednesday, August 7th

SAVED FROM THE POOR HOUSE. An old couple are on their way. At the Cross Roads they meet a friend who gives them back their old home. A rural drama full of heart interest.

"WANTED, A GRANDMOTHER"
Friday, August 9th

WE FALL IN LOVE WITH HER. The young widower did, when she came to take care of his little boy. He finds she is only playing the part and is altogether a lovely young person. Miss Turner and Mr. Costello are both featured in it.

"SUING SUSAN"
Saturday, August 10th

NOTHING LIKE GETTING THE HABIT. Susan threatens to sue John two or three times. He takes it good-naturedly, opens suit against her and wins her heart and hand. Bunny and Miss Finch and two funny ones.

NEXT WEEK	NEXT WEEK
"BUNNY AND THE DOGS." } Two good ones, on same reel. "INGENUITY." }	MONDAY, AUGUST 12th.
"THE HEART OF ESMERALDA."—Rural drama.	TUESDAY, AUGUST 13th.
"VULTURES AND DOVES."—"Get-Rich-Quick."	WEDNESDAY, AUGUST 14th.
"THE BOGUS NAPOLEON."—Historic comedy.	FRIDAY, AUGUST 16th.
"TWO BATTLES."—Love and war.	SATURDAY, AUGUST 17th.

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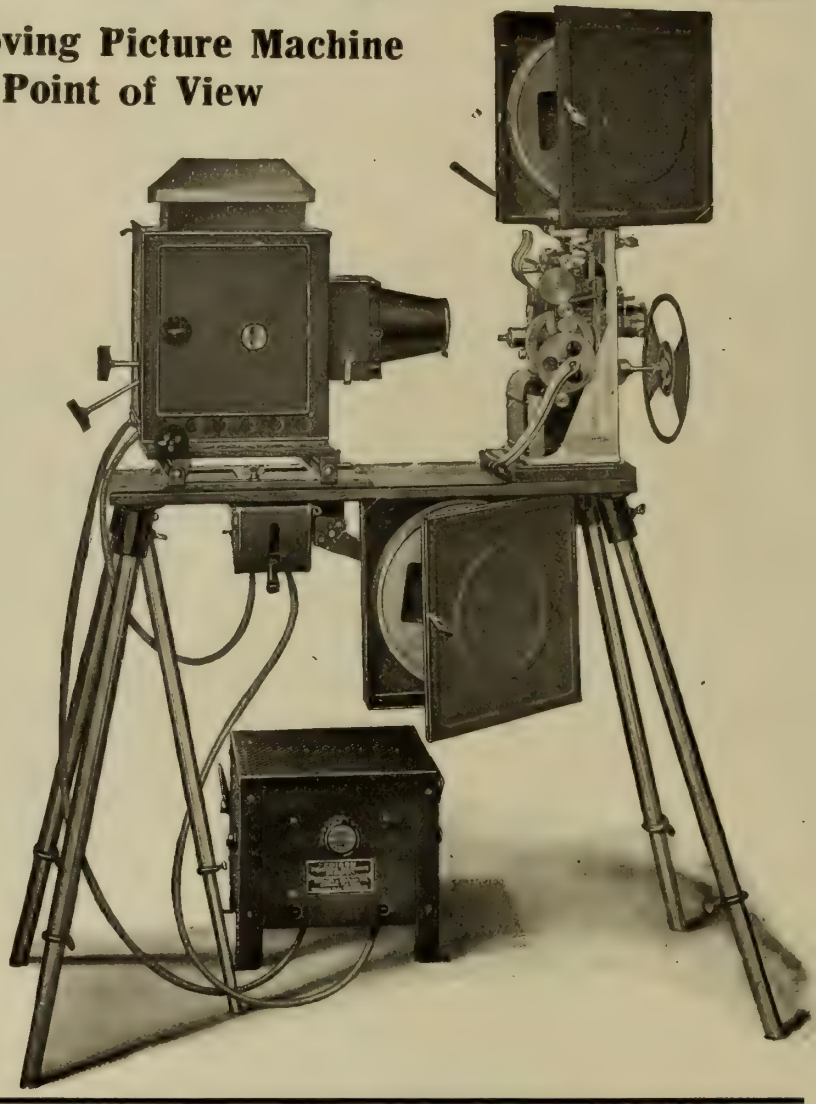

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Price, with 110 volt, 60 Cycle Transformer, - $245.00

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Current Edison Films

Aug. 10—"The City of Washington, the Capital of the United States." 960 feet. Scenic.
" 13—"A Dangerous Lesson," by B. C. Franders. 1,000 feet. Dramatic.
" 14—"Holding the Fort," by Bannister Merwin. 1,000 feet. Comedy.
" 16—"The Harbinger of Peace," by Robert Brower. 1,000 feet. Dramatic.
" 17—"Spring Log Driving, Maine." 1,000 feet. Descriptive.
" 20—"The Street Beautiful," by Ashley Miller. Produced in co-operation with General Federation of Women's Clubs. 1,000 feet. Dramatic-Educational.
" 21—"Mr. Pickwick's Predicament," from "The Pickwick Papers," by Charles Dickens. 1,000 feet. Comedy.
" 23—"The Cub Reporter." 1,000 feet. Dramatic.
" 24—"The War on the Mosquito." (Taken in New Jersey.) 1,000 feet. Educational.
" 27—"Alone in New York," being the second story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.
" 28—"Helping John," by Bannister Merwin. 1,000. Comedy-Drama.
" 30—"The Boy and the Girl." 1,000 feet. Dramatic.
" 31—"Simla," one of the hill towns of India, Summer Capital of the Empire. 1,000 feet. Scenic.

LUBIN FILMS

RELEASED WEDNESDAY, AUG. 7th, 1912
LENGTH 1010 FEET

THE SAND STORM

Joe Brooks, once a gentleman but through drink become a derelict, falls in with a girl who has fainted and carries her into a saloon to revive her. There the girl is insulted by a drunken cowboy, and Joe, resenting it, wounds him and has to flee to the desert, taking the girl with him. They are overcome by a sandstorm, but rescued by a prospector and his wife, and the experience cleanses the lives of both.

RELEASED FRIDAY, AUG. 9th, 1912
LENGTH 1060 FEET

A FLY TIME

Flies were thick in Hughesville, and the Board of Health offered a prize of $100.00 to the one who would capture the most. Old man Nelson also offered to throw in his daughter, Nellie. Two of the village boys were chasing Nellie and got busy at catching flies. The result was a tie, each of the boys counted out 1,478,564. There was just one left and that was skating on Papa's bald head. Jerry and Barry both swatted at once and were promptly chased.

Released Thursday, August 8th, 1912. Length 564 feet.

A DOUBLE COURTSHIP

Admiral Johnson and his son, Willie, fall in love with Widow Stinson and her daughter, Kitty. The matches are admirable and both couples get married. A few years pass, and the young couple have a spat and go to the old folks for settlement of the grievance. The old couple put up a mock quarrel to show the youngsters how it looks, and it cures them.

Released Thursday, August 8th, 1912. Length 506 feet.

BUSTER IN NODLAND

Buster is in love with the lady, Henrietta. One day Brooks, his rival, knocks him down. Buster is put to bed, and dreams that Brooks and a couple of desperadoes carry him and the lady off. Buster is tied to a railroad track, but Henrietta rescues him just as the Overland Limited wakes him up.

Released Sat., Aug. 10th. Length about 1000 ft.

THE MISSING FINGER

Michael Clark, a burglar, loots a jewelry store and in blowing the safe loses a finger. This gives the detective a clue and he is pursued, but escapes by jumping a train. Mary Forrest, a sister of the hospital doctor, goes West for her health and there meets the burglar and the son of a ranch owner. Both men make love to her. One day she takes a kodak picture and sends it East to her brother, who recognizes the man who lost the finger. He, with a detective, rush West and capture and kill Clark, and the ranchman's son captures Mary.

RELEASED MONDAY, AUGUST 12th, 1912 LENGTH ABOUT 1000 FEET

THE MINISTER AND THE OUTLAW

John Rand disguised as a minister goes to Red Dog to catch a cattle rustler. He puts up at Mrs. Page's and falls in love with the pretty daughter. He catches her and the Desperado also. This is an excellent Western story.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England.

The Daughter of the Sheriff

This Western story is novel and full of thrills. Produced in the mountains of California, the backgrounds absolutely fit the subject.

Released
Monday, August 19th

The Frenzy of Fire-water

An Indian Drama
Released Wednesday, August 21st

The Beauty Parlor of Stone Gulch

A Western Comedy
Released Friday, August 23rd.

Rube Marquard Wins

As a Saturday premier we present a sensational baseball drama featuring "Rube" Marquard, the famous pitcher of the New York Giants, who established a new record this season by winning nineteen consecutive games.

Released
Saturday, August 24th

KALEM COMPANY
INCORPORATED
NEW YORK, 235-239 W. 23rd St.
86 Wardour St., LONDON, W.
BERLIN, 35 Friedrich Str.
PARIS, 13 Rue du Faubourg Montmartre

MOVING PICTURE WORLD

J. P. Chalmers, Founder.

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Facts and Comments

NEWS comes from Washington of the passage of the Simmons bill, which the President is expected to sign in a few days. THE MOVING PICTURE WORLD has denounced as utterly vicious and unconstitutional the principle of this measure. The bill forbids the transportation by mail, or otherwise, of prize-fight films from one state into another. While we have not a word to say in favor of prize fight films we cannot help pointing out once more that, under the theory of this bill, Congress would have the right to bar from the benefits of interstate commerce any film which, in its judgment, might be objectionable. Congress would have to get its opinion of what films are bad either by personal observation or by reliance on the judgment of officials appointed under such an act. The former is, of course, next to impossible. If films are to be subjected to federal censors the door to graft and oppression and blackmail will be thrown wide open. This is no idle fear. On the very passage of the Simmons bill an amendment was offered putting other kinds of film in the prohibited or contraband class. This amendment, it is true, was defeated, but it may come up at the next session of Congress. This is a matter, which should interest exhibitors and manufacturers alike, for an indirect federal censorship would do incalculable harm.

* * *

YEARS of experience and observation has convinced us that nowhere in the world of amusements does the public get a squarer deal than in the average motion picture theater. Exhibitors have always been willing to deal generously with their patrons. The idea in the ranks of the exhibitors, who regard their calling as a serious and permanent one, has always been and still is to build for the future rather than exploit the present beyond the straining point. The millions of dollars now invested or about to be invested in this great industry bear eloquent testimony to the solid foundations of cinematography. "Faking" the public could never have brought about such results.

* * *

IT is almost an axiom in the amusement business that there are people who will prefer the higher price to the lower and to whom a cheap price means a cheap performance which they would rather not look at. The exhibitor who knows how to "play up" this sentiment by clever advertising and doing the unusual at the proper time may coax the sale of his 20 or 25 cent tickets into alluring figures. Strange as it may sound some exhibitors fear a raise and look upon it as under all circumstances destructive of business. They say their people will positively not stand it. It is wonderful what a little education will do for patrons who may at first seem quite indignant over the increase of even a nickel in the price of admission. A little diplomacy and perseverance will do wonders. Do not imagine that a falling off of receipts on the first few occasions, when the higher price is asked, will be fatal. If you give the patrons the extra attraction, whether it is a feature film, a lecture, or some suitable musical feature the extra price will be paid, the competitor down the street to the contrary notwithstanding. In a large city in the East there are a number of theaters on the main thoroughfare. Two of them are close together. Both give practically the same show. One charges five and the other ten cents. The place with the higher price of admission showing to about the same number of people does about twice the business of the other. In one of its first issues THE MOVING PICTURE WORLD expressed the hope that the motion picture would soon be divorced from the nickel. It's been a limited divorce so far and we still hope it may soon be an absolute one.

* * *

WITH all due deference to the manufacturers of "Westerns" we would respectfully suggest a change in the present brand of titles. We might ask for a good deal more and be well within reason, but this small relief we do hope to see granted in the blessed name of variety. At present such "Western" characters as the "ranchman," the "sheriff," the "outlaw" obtrude themselves in an almost monopolistic way, but the worst of all and decidedly the most persistent is the poor "half-breed." There is in our cinematographic kingdom no such thing as happy, fat, good-natured "half-breed." It is always the "half-breeds" treachery, or crime, or ingratitude, or vengeance, etc. Even admitting that the standard of morality among half-breeds is as depressingly low as our "Westerns" tell us, why advertise this fact, as if it were a popular soap or a cure for sore feet? We cannot repress the belief that most of our pictorial half-breeds are the victims of underfeeding. They look lean, almost cadaverous. A good hearty meal we imagine would work a revolution in their morals. If we cannot in the very near future have a decent, well-nourished half-breed, who will save the "chee-ild" and then offer his savings to the trapper to pay off the mortgage on the log cabin, we earnestly hope that half-breeds will go out of cinematographic fashion and that none but full-blooded men, white, black, red or yellow will be entrusted with the commission of such villainy as can be conveniently perpetrated in a good "Western."

* * *

IN a number of advanced schools where hygiene forms an important part of the curriculum, motion pictures have been introduced with great benefit according to an Italian contemporary. It has been found that even the most approved methods of demonstration accompanied by text books of proven merit do not convey the facts and their lessons into the pupils minds with the same success as motion pictures. The interest of the classes, says our contemporary, were aroused at the very start. Investigations at the homes of the pupils have shown that they were deeply impressed with their cinematographic lessons and had often carried them out in practice to the minutest detail. Their enthusiasm had communicated itself to the other members of the family and all became zealous apostles of sanitation. The pictures showing the harmfulness of the house fly were shown to classes of smaller pupils and resulted in a most determined "swatting" campaign against the pests. Indeed there is no part of hygiene from the elementary to the most advanced studies, in which the cinematograph does not constitute the teachers most unfailing aid.

The Exhibitor's Opportunity.

By Louis Reeves Harrison.

IT is a good thing for men to meet and exchange ideas upon mutual protection and conditions that may lead to improvement in business—it is broadening. When exhibitors meet there may be much that is urgent to occupy their time, but there seems to be one plain business proposition which overshadows all others. The little theaters and the bigger ones which have grown out of little theaters must keep pace with the times to hold present patronage and draw in the millions who have not yet acquired "the habit."

How is this to be done? Many exhibitors who are new in this field are old in the matter of stage presentation, and the wisest of these know that all forms of entertainment must expand with the people. The novelty of taking the theater out of the footlight into the sunlight and moonlight will hold tight for a long time to come, and bringing Nature into the background instead of the scene-painter's daubs makes the dramatic art more delicate, more beautiful and more natural, but that is not enough to establish the supremacy of the photodrama in popularity. We must have greater plays, especially plays of the kind that do not ignore the communal joys and sorrows, hopes and fears, of larger sweep and importance that they may reach the attention of those millions still outside who never even approach the box office.

What we are actually doing is greater than any representation of it, just as an intense presentation of what we are planning, thinking and accomplishing is greater than a description of what people did in days gone by. Their history may be mildly amusing or instructive, but what is going on right under our noses is liable to be more truly dramatic and certainly furnishes more meat for thought even when it does not offer scenes of violence. There is plenty of food for dramas of high interest to be found in what is passing before our eyes, but this may not be generally understood.

I have frequently asked producers why they devote so much pains and attention to adaptations of old plays and novels, to say nothing of ancient stage celebrities. The reply is that such plays sell better. If they are more in demand, is this because those exhibitors who have been in the theatrical business before the advent of moving pictures are deceived by what might be deemed a "drawing card," or because there is a demand for large feature plays? Is it not more true that one-reel releases have reached a monotony of repetition that fails to meet the demand of the constantly growing intelligence obvious to all who closely study mixed audiences?

The limitations of the average thousand-foot reel make it difficult for any dramatist of true genius to carry a full-grown play through the periods of introduction, characterization, tension and crisis, offering entertainment while quietly and unostentatiously enforcing a point which will be widely appreciated and remembered. It seems to me that we need plays that people will talk about, the kind that will take them back again with their friends and their friend's friends instead of those we good-naturedly tolerate because of the low price of admission. With original productions of strong and throbbing interest set forth by artists of interesting personality as we see them amid scenes of beauty and splendor we might attract every one who has the price of admission throughout the breadth of the land.

It is quite possible that adaptations from classic literature and ancient drama prove to be drawing cards because no other feature plays of importance are offered. But it is claimed that exhibitors do not demand original and modern photodramas of power and beauty. It is said that they adhere to high-sounding names for advertising purposes. If this is the case, the entire business is up against a conservative condition which can only be cured by a failure of general interest, an event not likely to happen in the near future, but which is opposed to those progressive methods which would lead to larger and more profitable audiences.

Letters have been received from live wires in all parts of the country, those who are looking ahead for increased profits, sustaining all that I have said on this subject, but the little I can say does not go to those who only glance at this periodical or confine their attention to one of its departments. It is up to progressive men at any meeting of exhibitors to awaken interest in photodramas dealing with American life as it is, or in presenting our problems in classic setting. Most of the serious attempts to improve the little plays are decidedly reactionary.

When I think of the wondrous possibilities of this art and then watch reel after reel of stuff so weak that it has absolutely no reason for existence, I feel as though any possible future success must be attained by accepting "the worst Fate can deal, and wring courage from it instead of despair." The public cannot protest, nor can it choose in advance. The exhibitor must select, as a publisher does, what will draw the best trade and not exclude that of less alert comprehension, but there must be something to comprehend. The humble have the ambition and the right to rise, and they admire what is finely presented if the purpose is clear and the method of making it so sympathetic or humorous, especially when dramatist and producer are strong enough to deal with the truth.

Take for instance the so-called "Western Drama" as ordinarily portrayed. Bar—Crime—Escape—Cowboys—Sheriff—Chase—Chase—Chase—Criminal Caught — or Rescue by Heroine. Is that all that is going on in the Mighty West? The real Western man, with his wonderful adaptability to uneven circumstances, his creative courage, his generous hospitality, his broad recognition of human brotherhood, his keen perceptions of what is small or mean in human nature, his deep-seated dislike of fakes, political or social, all this part of him is lost to us under an output of dime novel presentations that cause all the little boys to spend nickels where their parents would spent quarters.

Most of the producers are business men, and if the theater owners and managers insist upon having trash the supply will not run out—it costs money to purchase splendid plays and put them on with capable actors and accurate settings. On the other hand, the wisest producers are aware that photodramas of low and monotonous appeal will relegate the entire industry to a form of entertainment which will gradually become an indifferent and despised adjunct of the cheap variety theater. Do not misunderstand that I advocate long-drawn-out releases or those sermonizing with fine distinctions. I plead for big dramas that enliven or stir our emotions, of constant action and high tension but satisfying to the temperament of our people, to our environment, to our traditions, to our political requirements, to our social demands, whatever deeply interests and concerns us. Will you see that we get them?

"Resurrection"

REMARKABLE INTERPRETATION OF TOLSTOY'S NOVEL IN FOUR PARTS BY THE MASKO FILM COMPANY—BLANCH WALSH IN PRINCIPAL ROLE.

Reviewed by Louis Reeves Harrison.

HERE is a great play and one which may rank with the finest of its kind for a long time to come. It is highly dramatic in the best sense of that word —it offers a series of rapid and startling changes in a character deeply affected by circumstances, and it leads through powerful situations to a noble culmination.

Producers, directors and actors contributing to the success of this four-reel play are to be congratulated—the composite sum of their work in following the guiding spirit of Tolstoy has resulted in a production so finished that it may be said to herald the Future Photodrama.

One has to make a close examination of Tolstoy's methods to grasp the true lines of interest in this story, though it may reflect the author's deepest feelings. It is so overweighted with superfluous details in the printed version that the modern reader becomes mentally weary in eliminating what is unnecessary. The play does this for him. It holds interest by adhering to the central line of action, and it exhibits what the author has hidden from all but diligent readers—that the secret of his power lies in his characterization.

Tolstoy seems to have realized that there is nothing so interesting in a story as personality, and the producers have unconsciously, or consciously, enforced this charm in an unusually careful selection of types. These are exceptionally good so far as the men are concerned, most of them being Russians. Not only is the acting of Sidney Mason beyond criticism, but he looks all that is required of the leading role, fitting in with Messrs. Dunaew, Sonoff, Wodianoy, Osipoff and Miss Rosanova as if he was one of them. As much may be said of Miss Dana—her work is incomparable—and Mr. Carline. As for Miss Walsh—her magnificent acting in emotional situations makes us forget her lack of suitable condition. Her role is a very trying one as a Russian peasant, but she rises to its most exacting demands when intense moments arrive.

By personality I mean what a mother sees when she looks over a brood of children and discerns in each one a family resemblance barely covering a sharply-defined individuality which may prove indestructible. Each of us engaged in daily intercourse or conflict with those around us becomes aware of a certain unity that enables us to enjoy together what appeals to common interest, yet we realize that rough edges exist which strike fire in close contact. We are spontaneous variations of one type. That we are so should bring us into closer sympathy. That we exercise no power of selection so far as ancestry and early environment are concerned should make us charitable to one another.

Tolstoy seems to have reasoned this out or to have ar-

Meeting of the Prince and Katusha—Scene from "Resurrection," a Feature Subject.

rived by intuitive good judgment at the finest method of enlisting human sympathy in his story. He often appeared to be a harsh man in his personal relations with those nearest him, but all that arose as it has with the rest of us from physical necessity. When he mounted the heights of his ideality—the greater a man the more lofty his lonely point of view and the more sweeping his comprehension of the causes of human frailty—and looked out upon the struggling and shattered atoms of humanity, striving for meagre existence only to be banished into mystery, the great heart of him swelled with a pain akin to that which made the Master Teacher so gently tolerant.

He knew the meaning of the eternal struggle between clean motives developed under family influences and those impulses growing out of later experiences which seem to be opposed on general principle to moral principle in general. He had reason to believe that we are creatures of circumstance. He desired from early youth to be a man of strong self-respect, founded on right conduct, but he

Scene from "Resurrection."

found himself wholly out of accord with the community in which he lived during young manhood and fell into the habits of his associates. He duelled, drank and gambled, and admits in his confessions that he gave rein to the lowest passions in his character.

These experiences tortured him at a later period, but all unnecessarily. The spirit of nobility that was in him rose out of what we affect to despise in others, and he was now in possession of many important secrets relating to two-sided human nature. He emerged from raw self-satisfaction to a comprehension of his fallibility and a realization that he might accomplish something for humankind by a dramatic illustration of the wrong done those of clean starting point and criminal environment on whom society seems to wreak uncalled-for vengeance.

During his self-dissatisfied struggle he wrote *towards* "Resurrection"—he was always trying to show that imperfect beings can not act perfectly in a world where "not *perfection* but *progress* is man's normal condition"—but not until he had passed over the summit of his literary fame into the grandeur of sunset life which illumines the world with radiant colors did he attempt to show in this form that we must aim ahead of present practices rather than cruelly punish them. His instrument, the contrasts of human personality in varied environment, he wrote the novel to stimulate the tenderest sentiments in human hearts.

The novel had its troubles with the press censors of Saint Petersburg—there is a very rigid censorship of the press in Russia for the purpose of preventing the circulation of anything obnoxious to the present political system —and some parts of it were eliminated, but there is enough of it as it is of no value to admirers of Tolstoy in other countries. The great essentials of the story remain, and the motive behind its pictures of an unhappy phase of life still existing fully warrants their presentation.

The photodrama adheres to a single line of action, that pertaining to the central figure, Katusha, a country girl of superb vitality, faulty training and limited experience. With a negative personality, that of a quiet and unassuming young woman waiting in half-innocence for the alliance that is to effect a great change in her life, and wondering what Nature designed her for, Katusha has that mysterious magnetism which attracts men of all classes. Her experience from the outset, from the time we see her barefoot and working in the fields, is that of a creature who may find in love her supreme exaltation, yet she is given no view of man save of that side of him which unceasingly seeks to appropriate the object of his desires.

She has rustic suitors, both raw and half-baked, who try all their clumsy arts on the girl, but she preserves her own moral integrity to the end that she is given what is supposed to be a superior environment—she is placed in service with an aristocratic family composed principally of two maiden ladies. There she performs her duties satisfactorily until a dashing nephew, Prince Nekludov, appears on the scene, and even she makes only faint response to his ardent protestations. The handsome young Prince persists in trying to enlist the interest of this attractive servant until, after the expiration of two years, she falls madly in love with him.

This constitutes her first and only crime. Under the social conditions prevailing at the time and place the result is inevitable. Cupid is no respecter of conditions. As a clever Frenchman has put it:

"L'amour est enfant de Boheme.
"Il n'a jamais connu de loi."

In plain English, Cupid is too much of a Bohemian to respect the laws. It might be further said that custom

Scene from "Resurrection."

gives immunity to the man and lays all the burden of sorrow and shame on the woman as well the penalties paid for subserving the established order of society. What leads to the humiliation and debasement of the loving girl is a mere incident with the young Prince. He leaves her to court and win a woman in his own sphere of society after forcing a small sum of money upon her, and the flame of hope he lighted in her heart flickers a little while only to die out forever.

Katusha is dismissed from service as a dangerous

woman by two untempted old maids and returns to her forlorn home. There a child is born who only survives a few days, just long enough to tear the finest tendrils of a woman's heart. When her money is all gone she is turned adrift characterless from a social point of view to shift for herself. She obtains humble employment at the house of a farmer, but he is no better than the rest of his sex. He has only initiated rustic overtures when he is caught by his wife and chastised for attempting to wander from his own fireside, while Katusha is again set adrift, and this time she is completely without resource. She begs for a glass of water at an inn by the roadside and attracts the attention of one of those dangerous women well-known to the police of New York as well as those of Saint Petersburg, who mask complete moral degeneration beneath a guise of elderly respectability, a class of women responsible for the disappearance of hundreds of girls in large cities under mysterious circumstances—they never dare return.

The young peasant girl is enticed to a showly place of amusement where bright costumes, Russian dancers and alcoholic gaiety combine to give a semblance of the life supposed to be worth the living. There her utter ruin is accomplished, and her degradation is made complete by an accusation of murder. The degenerate who keeps the place has the wine of a travelling merchant drugged for criminal purposes while he is in Katusha's company; an overdose is given by accident, and he expires while alone with the unfortunate girl. Circumstances point to her as the murderess, and she is arrested for the crime.

She now enters upon the utter demoralization of a Russion prison for women. She is thrown into close association with sisters in misery who dull the pains of their humiliation and suffering with drink. She resists this habit with all her feeble resources until after the trial. On that occasion Prince Nekludov happens to be summoned to serve on the jury. He does not recognize in the accused the woman he started on the wrong road and agrees to a verdict of "guilty." While sentence of life servitude in Siberian prisons is being pronounced it dawns upon him that the victim of social vengeance is the woman who yielded to his passing fancy from pure love because he had masqueraded his true sentiments.

The Prince is unique. He actually regrets ruining a woman born in an humbler social class. Hard as this is to believe, he experiences profound remorse. After a period of tremendous self-struggle he visits the prison. Katusha has at last yielded to intemperance and is brought before the Prince in a state of semi-intoxication. She mechanically takes the assistance he proffers—she has grown to regard the acceptance of value from men as a sex privilege—then it dawns upon her finer sensibilities that she is dealing with the author of her ruin. A moral change sets in; her mind is suddenly purified; she tears the money into fragments and flings it in the face of her seducer.

The effect of her scorn upon the man who suddenly discovers himself to be damaged and spotted, closely following his period of self-analysis and remorse, is a powerful one. He has failed to find his true ideal within

Katusha Renounces the Prince—Scene from "Resurrection," a Feature Subject.

himself and seeks the strength he lacks in one who has done no wrong except by his initiative. He breaks with the untried woman to whom he has become engaged and decides to lift part of the heavy burden Katusha is doomed to carry by marrying her and sharing her exile.

The effect of contact with the man she has deeply loved exercises a regenerative influence upon Katusha. On returning to prison she refuses to continue the use of intoxicants and becomes resigned to her fate. When she marches forth from the prison next morning in a procession of convicts bound for Siberia, she is cheered to find Nekludov waiting for her, but she refuses his proffers of marriage on the grounds that she is no longer fit for the office. Woman's divine mission is for those who keep pure.

The Prince follows in spite of her refusal, and the two extend their mercies to sufferers who fall by the wayside. The instinct of race preservation which makes women far more generous and self-denying than men in moments of sore trial is now at work in her heart, and he responds from a helpful impulse equally instinctive, though inspired by her nobility.

So the dark journey across the Siberian steppes is made with some heart-rending incidents that humanize those watching the drama as well as the characters in it. Katusha grasps an opportunity afforded her for the extension of her compassionate impulses after arrival when she is permitted to nurse the sick in a convict hospital. There she finds her ultimate mission. When Nekludov finally obtains a pardon for her from the Czar, she refuses to accompany him back to freedom, and she consecrates her remaining days to the compassionate duties so often performed by Him who died on the cross.

Tolstoy has added to the attempts many of us have made to solve the riddle of morality, those of us struggling in a sea of incomprehensible influences for good and evil, and he has made a powerful appeal to human tolerance of human frailty in this story. He shows us the futility of attempting to draw sharp lines as to what is right and what is wrong in conduct, the impossibility of any one of us embracing the whole truth. He appeals to us not to be one-sided in our estimates of one another. He calls upon us not to follow the example of men in dark ages, including the present, who have put everything that is good on one side and everything that is evil on the other in a sharply defined division of humankind. What we have called "freedom" may be only modified slavery in the light of coming events and just that false may our entire code be to those of greater breadth of understanding who are yet to come. He orders us to take notice that the universal tendency of the spirit that is within all of us is that of PROGRESS.

Mutual Gets Empire Film Exchanges.

Will Also Handle Bison-101 Pictures—Acquisition of Great Importance to Film Supply and Mutual Interests.

DEVELOPMENTS of the greatest importance to exchange men and exhibitors allied with the Film Supply Company and the Mutual Film Corporation occurred during the past week. It had been rumored for some time since the Baumann and Kessel interests deserted the Universal Film Manufacturing Company, that an alliance with the Film Supply Company was a possible alternative outlet for the product of the New York Motion Picture Company. Negotiations were opened which culminated in an agreement between the Mutual Film Corporation and the New York Motion Picture Company whereby the Mutual will market the product of the New York company under the trade marks "Bison-101," "Keystone" and "Broncho" pictures.

The Mutual Film Corporation has also purchased the Empire Film Exchange, which operated four distributing offices, and the stock and equipment of these exchanges will be merged into branches of the Mutual.

The negotiations in these transactions were finally concluded on Monday, July 29, and are the most recent in a long series of steps initiated by a group of Western investors, under the leadership of Mr. H. E. Aitken, for the purpose of improving the organization and increasing the efficiency of the Independent film service.

Mr. Aitken came to New York in the Spring of 1911 and took over the old Hudson Film Company, changed it into the Western Film Exchange of New York, and improved the quantity and quality of its business. He then organized the Majestic Motion Picture Company, and that Company's energetic assertion of its right to do business has been a great factor in the re-organization of the Independent film manufacturers. Having, in the meanwhile, acquired valuable patent rights through Precision Camera Company, these interests then purchased control of the Carlton Motion Picture Laboratories, making the "Reliance" pictures, from Baumann and Kessel.

The next step was the organization of Mutual Film Corporation, which took over, upon its organization, the Western exchanges in New York, Milwaukee and Kansas City, Majestic exchange in Chicago, the H. & H. Exchanges in Chicago and Des Moines, Lake Shore Exchange in Cleveland, and Cadillac Exchange in Detroit. Shortly thereafter the Mutual Film Corporation acquired the Michigan Film & Supply Company of Detroit, the Buckeye Lake Shore Exchange of Columbus, Ohio, and Progressive Exchange in Omaha.

Since its organization in February, the Mutual Film Corporation has opened exchanges in Boston, Indianapolis, Philadelphia, Toledo, Washington, D. C., Atlanta, New Orleans, Dallas and Cincinnati.

After the organization of the Mutual was well under way, Mr. Aitken, in co-operation with Mr. Charles J. Hite and others, negotiated Mr. Hite's purchase of the Thanhouser Company.

In the meanwhile the suits brought by the Majestic Motion Picture Company against the Sales Company and its officers and constituents caused the disruption of the Sales Company, with the result that the Film Supply Company of America with its extensive programme was organized.

Most recently the Mutual Film Corporation, as before mentioned, made arrangements for the acquisition of the four Baumann and Kessel film exchanges in New York, and for the control of the Bison No. 101 film, and it is said that negotiations are on for other valuable film enterprises.

The results outlined above, have been achieved only after years of unremitting effort, and the present strong financial backing of Mutual Company gives great promise of achievements in the future.

The consistent purpose of this group of men has been to improve the character of the Independent film and to afford exhibitors an opportunity to purchase film of the highest quality manufactured.

It should be noted in this connection that the Mutual has moved its executive offices from 145 West 45th Street to 60 Wall Street, where a handsome suite has been engaged.

"THE STAGE IN THE TWENTIETH CENTURY."

Robert Grau, the author of this book, has always taken a lively interest in motion pictures. He foresaw and predicted things, seemingly invisible to his brethren of the speaking stage. For rising superior to the prevalent theatrical notion, that the motion picture "was a fad" like the bicycle and would soon pass away, he deserves considerable credit. In the present book, which is typographically most attractive and finely and aptly illustrated, he endeavors to assign to the motion picture its proper place in the second decade of the twentieth century. It was a large undertaking, requiring a comprehensive view, systematic treatment and a thorough understanding of this artistic industry. It cannot be said, that the author brought all these essential qualities to his task. There are bits of clever and interesting "causerie," but nothing more serious than just that. Mr. Grau devotes some attention to the great feature films of these latter days. What he says about Dante's Inferno is often misleading and incorrect. What he says about "talking pictures" is bordering closely on the absurd. The solution of the great problem of making the human voice an essential and pleasing factor in the cinematographic entertainment will never be solved with mechanical devices imitating or pretending to imitate the human voice. The coming of the lecture, even now in practical use with great feature films, will bring this solution. There is little that is new nor much that is interesting in the book.

"Rameses, King of Egypt" (Cines)

Reviewed by Jas. S. McQuade.

THE Cines Company has drawn on the vast resources of ancient Egypt in the production of a two-reel subject, entitled "Rameses, King of Egypt." The title might lead one to suppose that the story is historical; but that is not intended, as it deals with the tale of love and death that would be rather improbable, even in those faraway times, but which is well within the realm of fiction.

The daring of the Cines Company in setting their tragedy amid the scenes surrounding ancient Thebes—the Queen of Lower Egypt and stupendous still in her ruins—evokes both praise and admiration, when one remembers that this company never undertakes a big task without measuring up fully to its demands. And, in this case, the task has imposed great labor in research, artistic discrimination of a high order, and a keeness for and a nice loyalty to the truth, as expressed in the vast array of properties employed, in the architecture, in interiors, costumes, etc.

Nor must the talented acting of the principals be overlooked, nor the result of painstaking rehearsals, as shown in the great spectacular marriage and processional scenes, in which many hundreds of people take part. There is a warmth of finish and easy naturalness about these imposing Cines scenes which create an atmosphere of realism that insensibly transports us from our immediate surroundings and ourselves into the very midst of these throngs of people, who lived their parts thousands of years ago.

Another charming scene in these films, and one that is instructive as well as beautiful, is that showing the shepherd and his flock and the meeting between him and his beloved, Selime. It gives us a glimpse of shepherd life existing around the days of Jacob, in Hebraic history, when he served seven years for Rachel and seven more for Leah. One cannot overlook the picturesque costumes of Selime and her lover, Effraim, in this scene, even though intensely absorbed in their tender greetings and good-bye.

The character of Rameses, as portrayed, is at all times dignified and forceful. In his person we behold the king who is divine, according to the custom then prevailing, and we also are instructed that in ancient Egypt the right of the subject to appeal to the king at all times existed.

The climax of this great two-reel subject is tremendous in its effect. To have known beforehand what it is would have deprived me of an almost benumbing dramatic sensation, and so I shall let others find out for themselves, as I did. It is sufficient to say that it is, in my opinion, the strongest and most unusual ending I have ever witnessed, either in the spoken or in the filmed drama. And it is so skillfully concealed that it comes on one with the suddenness of a thunderburst. When it arrives, your breath will come in short gasps, and your heart will flutter at the stroke.

A rounded hill, stretching well out into perspective and showing a shepherd and his flock of sheep, strikes our eyes in the opening scene of "Rameses, King of Egypt." We know that in the earliest days, in the history of that country, rich in antiquities and of high civilization, the sheep had twisted horizontal horns and pelts of hair, and that this type was forced out long afterwards by another with woolly pelts and curved horns. The sheep seen by us in this opening scene are woolly and in fine condition, and whether they have twisted or curved horns, or lack them, must not be considered, for the Cines people cannot be held responsible. They are sheep, as we know them, and it is not to be expected that the physiological characteristics of Egyptian sheep of that period shall be faithfully reproduced for us by the Cines property man, in order to meet the critical demands of the finical motion picture fan. The spectator will be more interested in the tender love passages between Effraim and Selime than in the sheep, although the latter assist in making a fine rural setting.

Selime is a beautiful rustic maiden, and the wonder of her

The Wedding Procession—Scene from Cines Production, "Rameses, King of Egypt."

The Marriage Ceremony—Scene from Cines Production, "R ameses, King of Egypt."

charms reaches the ear of Rameses, one of the many powerful kings of that dynasty, who ruled at the time. Disguised as a peasant we see him set out from the royal palace, accompanied by a trusted retinue, to search out the lovely Selime.

He comes upon her at one of the beautiful fountains in ancient Thebes, whither she has come to draw a pitcher of water. He approaches her and, smitten by her beauty, persists in forming her acquaintance; but she repulses him and hastily seeks the refuge of her home.

Selime is next seen in a sumptuously furnished room in the palace, surrounded by ladies in waiting and attired in the costly robes of a princess of the blood. She is distraught, and shrinks in fear and loathing when informed that the king is about to pay her a visit. He enters the room accompanied by the keeper of the royal jewels, who carries a casket of priceless pearls and other gems. These are shown to Selime and she is given to understand that they will be hers when she becomes queen; but she turns from them in fright at the attempt to buy her love and sinks on a divan after scorning the advances of the king.

Pining for her absent lover, Selime grows restless and her beauty fades slowly like the passing of a flower. Rameses notices it and tries to arouse her by scenes of gaiety and amusement; but in vain. He loves her to desperation and almost begins to despair, when Fate ordains an incident that restores his confidence. This is brought about by the appearance of Effraim, who has come to the king to claim justice.

Effraim pleads his cause before the throne of Rameses, but the king turns a deaf ear to his entreaties. Enraged at the king's attitude, the shepherd springs up the throne steps with the agility and fierceness of a panther, a drawn dagger in his hand. He is seized and disarmed by the king's guards and, at the command of Rameses, is taken to the dungeon under the palace. As the imprisoned man joins the inmates of this rocky cell, the spectator is impressed by the splendid posing in the scene.

Rameses now feels certain that he has the means to force Selime to give him her hand in marriage. He summons her to his presence and renews his suit with all the ardor of an impetuous lover; but Selime still refuses. Then he makes known to her the attempted crime of Effraim. We see her shiver as she realizes the great danger confronting her lover, but we also see her resisting the advances of the king. Deeply incensed, he announces that only her love can save the life of Effraim. On her knees and seizing his hands, with tearful supplication Selime begs for the life of her lover. Pleased to feel the grip of her fingers on his and to look on her beauty swept by the storm of agony in her heart, Rameses smiles. He repeats his offer, but it creates only increased aversion in the heart of Selime. Then in a fit of anger he vehemently tells her that Effraim's life is forfeited. Gazing at him in horror for a moment, she breaks away and flees to the sanctuary of Osiris.

A great change now comes over the king. We see him communing with himself in his private chamber, after which he summons an officer of his household. He directs the latter to release Effraim and restore him to Selime. Another exquisite posing scene is revealed when Effraim and his fellow prisoners cower at the approach of the guard.

Effraim follows the guard, thinking he is being led to execution, but is overjoyed when he is conducted to the private sanctuary in the palace, where Selime is still praying to Osiris. He breathes her name softly, and she jumps from her knees and rushes to his arms with a cry of delight.

Rameses orders his vizier to arrange that the lovers be married with royal pomp and splendor, and that each be arrayed in garments worn only by members of the royal family. The wedding procession and the marriage ceremony are magnificent spectacles that will be long remembered by all who view them. Everyone will look eagerly for the king during these pompous events, but he views them alone from a secluded window.

This special feature subject will be released on August 12.

"As You Like It" (Vitagraph)

Reviewed By Louis Reeves Harrison.

AS I like it, this play enforces a lesson in brave good-nature, patience and toleration. It is a sylvan cure of softening effect for "glooms" growing out of oppression and injustice. The story is built upon an old one called "Rosalynd," which tells of a Knight who, being at the point of death, commended two younger sons to the care of the eldest. The latter's selfishness set the youngest adrift in a wood where his manliness was called out and that quality regained the wealth and position of which he had lost, with a splendid wife in the bargain.

Out of this slender material Shakespeare built the plot of a charming comedy and hung upon it beautiful flowers of thought festooned in graceful verbiage. He felt out the soul of Nature very much as the camera does in skilled hands when focused by artistic taste, and on this account the play lends itself to attractive presentation on the screen.

The Vitagraph production is in three parts and shows the forest of Arden in many and varied views—in some of them it might be a second Arcadia—on which the imagination dwells fondly. The softening and refining effect of such scenes is felt by those in front and is supposed to have exerted an ennobling influence on the wayward characters who exhibit virtues as surprising as they are spontaneous. The great dramatist evidently associated moral regeneration with fresh air and deep breathing.

Orlando, the victim of the eldest brother's avarice, is not spoiled by a life of absolute freedom. He does not enter upon a lawless career once the restraint of home training is removed. To the contrary, his manhood is amplified by struggle and by enlargement of liberty to a point where he saves the villainous brother by risking his own life. He receives a severe wound, but his "kindness, nobler even than revenge," softens the heart of his unnatural brother and restores a natural relation.

Orlando is almost too good to be true, but one must look deep for motives in the characterizations of the immortal dramatist. Perhaps he was intended to typify the poetic tendency of the human mind when freed suddenly from artificial convention and placed in close contact with Nature. We all feel the charm of the woods, the streams and the mountains, especially when these are presented to our vision in lovely scenes, and most especially when there is someone near who makes three no company.

Orlando's susceptibilities find vent in verses to Rosalind, which he attaches to the trees that the whispering winds may carry his message to the woman he loves. These effusions offend Jacques, court fool, and one of the poet's most delightful conceptions. Hence arises the swiftest exchange of wit in the play and a friendship that brings out the generous humility of the hero and the quaint philosophy of the fool. But very little of this can be pictured.

Our greatest loss in the wordless drama is what opens the heart of Jacques to the audience. He is a sort of a Mark Tapley, to whom tears are a luxury and solitude the best of society, yet he represents that within us all which leads us to side with the under dog. In losing the bits of philosophy falling from Jacques' lips, we lose:

"Truths that wake, to perish never;
"Which neither listlessness nor mad endeavor
"Nor man nor boy
"Nor all that is at enmity with joy
"Can utterly abolish our destiny."

Losing so much in the dearest of all court fools, we lose still more in constructing a perfect egg shell for the character of Rosalind that it may represent the real article. Without the youth demanded by the role, Rosalind is not Rosalind to those who sit in front and no effort of the imagination, nor kindly feeling toward an actress who was at the zenith of her powers a score of years ago can make it so. No amount of fine acting, fine staging, fine directing, fine photography, and all else that is really fine in the production, can compensate for a loss of personality in the heroine.

The character of Rosalind is so modern—it seems to be that of a pure hearted tomboy—and her humor is so fresh and wholesome that she should embody the girlish spirit of frolic. Even in her bold masquerade there is a refinement and simplicity that indicates the immortal youth in her soul.

Miss Rose Coghlan as Rosalind in the Vitagraph Feature, "As You Like It."

She is a lively and good-natured girl who has her frolic as youth has its fling.

The whole play is a vacation. We leave the city with its graft, its police scandals, its envy, its wretchedness, and go to play in the woods, where the vagaries of society and the vexations of domesticity are forgotten amid the simple joys of camping out. The screen presentation maintains this atmosphere as one on the stage might not do—we almost breathe the fragrance of the Forest of Arden. We feel

"The Power, the Beauty, and the Majesty
That have their haunts in dale or piney mount
Or forest by slow streams, or pebbly spring,"
And you who watch closely may learn that
"One impulse from a vernal wood
May teach you more of man,
Of moral evil, and of good
Than all the ages can."

The part of Jacques is admirably portrayed, and many of the minor roles flash forth with star-like brilliancy at moments, adding value to the splendid ensembles.

The settings will startle many who have seen the stage version and the whole production shows the incalculable advantages moving pictures have in the matter of background over legitimate productions. The types, with one exception, indicate clearly that some master minds and hands have been at work, and the acting straight through is commendable in a very high degree.

The impressionist critic must feel the warmth of the outdoor, Corot-like views of Nature.

"Who never did betray
The heart that loved her; for she can inform
The mind that is within us, so impress
With quietude and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings."

The cast of characters includes these well known Vitagraph players supporting Miss Coghlan:

Rosalind	Miss Rose Coghlan
Celia	Miss Rosemary Theby
Phebe	Miss Rose Tapley
Audry	Mrs. Kate Price
Duke Frederick	Mr. Harry T. Morey
Banished Duke	Mr. Tefft Johnson
Orlando	Mr. Maurice Costello
Jacques	Mr. Charles Kent
Touchstone	Mr. Robert McWade, Sr.
Adam	Mr. George Ober
Charles, the Wrestler	Mr. Randolph
Oliver	Mr. Robert Gaillord
Le Beau	Mr. James Young
Corin	Mr. Charles Eldridge
Silvius	Mr. James Morrison
Amiens	Mr. Frank Mason
William	Mr. Hugh McGowan

REICHENBACH HAS FIGHT PICTURES.

Harry L. Reichenbach, whose office is at 1482 Broadway, in connection with John Cort, has secured control of the Wolgast-Rivers championship fight pictures for New York State and will show them shortly in New York.

The pictures are remarkably faithful and clear and in addition to showing every feature of the first twelve rounds, depicts very clearly the double knockout at the end of the thirteenth. Wolgast receives a terrific beating during the bout and Rivers, who shows himself master of the champion in each of the hot sessions, is plainly fouled at the finish. The final of the film, which is over four thousand feet in length, shows both fighters on the floor, while Ed Welsh, the referee, aids Wolgast to regain his feet, counting Rivers out at the same time.

W. J. Kelly, the well known sporting man of Buffalo, has secured the pictures for Buffalo and Rochester. It is very likely that they will be featured with the Western Burlesque shows this month.

Scene from the Vitagraph Feature Subject, "As You Like It."

Dramatic Scenes from Edison's "Harbinger of Peace."

"The Harbinger of Peace."

An Edison Pastoral Comedy That Tugs at the Heart Strings.

DESPITE the primitive and simple mode of living in country places, there are contentions oftimes more bitter than where the mode of living is more complex. Such things as "line fence" disputes have become proverbial and petty trespasses have been magnified to the importance of affairs of state. Neighbors have become estranged; families have been torn asunder and the otherwise peaceful countryside rent over some trivial occurrence.

In the subject of "The Harbinger of Peace," the Edison players have portrayed this phase of country life in a most pleasing manner. The story begins with Dora, the daughter of Farmer Wilson, and Dick the son of neighbor Andrews. The young folks are very much in love and there seems to be no reason why they should not be the happiest mortals on earth. It is while they are saying their farewells over the garden fence that Farmer Wilson approaches, leading Farmer Andrews' cow which has broken into his garden. Farmer Wilson is properly enraged at Farmer Andrews, for it is more than likely that the latter's shiftlessness in allowing his fences to fall into a state of dilapidation permitted the cow to commit a trespass.

Accordingly, Farmer Wilson berates his neighbor and the trouble starts. Dora is ordered home forthwith, and when she tells her father of her love for their neighbor's son, the old gentleman declares himself in unmistakable terms. Dora temporarily accepts the verdict, but she does so with a mental reservation and later when she announces her determination to marry Dick, the stern old farmer orders her from the house. Farmer Andrews is not so vindictive. That his son should want to marry Farmer Wilson's daughter appeals to his sense of humor, and he aids the young folks in their plans. Dick and Nora get married and set up their own little establishment. Farmer Wilson learns of the event and, out of the bitterness of his soul, he takes down the old family Bible and sternly draws his pen through the name of his daughter on the family record. To the old man this is a stern duty. The disobedience of his daughter in marrying the son of his sworn enemy is more than his simple nature can endure. It embitters his life. With Farmer Andrews the event has an entirely different aspect. While he regrets the uncompromising attitude of his fellow neighbor he sympathizes with his son and daughter.

In the course of events Dora gives birth to a son and it seems that this should be an occasion for rejoicing. Farmer Andrews is truly elated. The news of the event reaches the country store, where all the old farmers foregather to exchange gossip and, when Farmer Wilson appears, an effort is made to reconcile him to the circumstances. The old doctor is urged forward to communicate the news, but Farmer Wilson receives the information without show of interest. When Farmer Andrews offers his hand in reconciliation, it is ignored and, with a determination characteristic of his kind, old Farmer Wilson rides away, more than ever set in his purpose to ignore his daughter. But curiosity gets the better of old Farmer Wilson and he makes his way to the new home of his daughter and manages to slip into the house unseen, where he finds his little grandson in the cradle. The old fellow gathers the child into his arms and, while he is thus fondling it, the daughter comes in. There is a moment's hesitation and then father and daughter embrace. A speedy reconciliation of the two families follows and the little grandson has become a true harbinger of peace. As a last scene in this beautifully told story, Farmer Wilson again takes the old Bible and inscribes upon the record the birth of his grandson. Beyond question the efforts of the Edison players have been most successful in portraying the characters of this story. The cast, which is a notable one, is as follows:

Farmer Wilson.....Robert Brower
Dora, his daughter.....Mary Fuller
Farmer Andrews.....William West
Dick, his son.....George Lessey
Mrs. Andrews.....Mrs. Wallace Erskine
Farmer Wilson's unmarried sister, Gertrude Norman
The doctor.....James Gordon

It is such films as this that endear the photoplay to lovers of good pictures. The touch of human nature is there and it reaches out to grasp one's sympathies. It is the kind of play that we should have more of. The scenario was written by Robert Brower.

ANOTHER ALMOST PICTURE ACCIDENT.

The Lubin fun-makers under the direction of Mr. A. D. Hotaling while producing "The Smuggler's Daughter," a dramatic subject, on the famous rocks of the Maine Coast known as Bald Head Cliff, had a very thrilling and almost fatal happening, accidentally. Miss Frances Ne Moyer, the petite leading lady in this particular picture had to be shot and fall over the cliff. A suitable location was selected where as everyone supposed the danger was nothing. Two men were placed behind and below the selected rock to catch the little lady as she rolled down. The scene progressed, the shot was fired and Miss Ne Moyer fell screaming with imaginary pain. Suddenly there was a shout from the two men from behind the rock, but not of exaltation, rather of pain and excitement, and, upon rushing to the spot, the director and the rest of the company found that Miss Ne Moyer had slipped out of the grasp of the two men and was clinging to a point of rock some 30 ft. below. The position in which she was suspended made it very difficult and dangerous to extricate her. But one of the heroes of the company who is too modest to have his name mentioned volunteered to descend on a rope and help her to safety. A rope was quickly attached to his waist and he was lowered, and in a short time what might have been a fearful tragedy was forgotten and Miss Ne Moyer was again working as diligently as ever.

BETTY HARTE AT GRAND CANYON.

Miss Betty Harte, of the Selig Polyscope Company's Los Angeles forces, whose Western impersonations are especially popular and whose daring parts in the wild animal pictures have given her unique prominence, has been spending a short vacation at the Grand Canyon of Arizona. While there, Miss Harte's easy horsemanship elicited admiration from the native Arizonans and exclamations of wonder from the tenderfoot tourists. Miss Harte plays a prominent part in Selig's forthcoming production of "King of the Forest," the sensational wild animal masterpiece.

CHICAGO LETTER.

By Jas. S. McQuade.

IN response to a call issued by Joseph Hopp, president of the Standard Film Exchange, a meeting of the committee representing exchanges which buy the product of the Universal Film Manufacturing Company was held on Thursday, July 25, in Parlor B, in the Sherman House, this city.

After finally arranging for the division of territory, in certain districts where there has been friction, the situation between the New York Motion Picture Company and the Universal Film Manufacturing Company was thoroughly discussed. A. Kessel, Jr., of the former company, was present and explained the existing conditions from his standpoint. As one of the exchange men present described these conditions to me after the meeting, the difficulty was nothing more than a lover's quarrel, and he believed matters could be adjusted amicably and to the best interests of all concerned. To bring about this desired end as soon as possible, the twelve members of the committee decided to make a trip to New York and endeavor to have the difficulty arbitrated, if possible. They left on the 20th Century, on Friday, and were joined in New York by W. E. Greene, Boston; Wm. Sachmeier, Philadelphia, and Mr. Fitzjarrel, of Baltimore.

Those leaving from this point were: V. Carrick, Philadelphia; Al Davis, Pittsburg; W. Thompson, Cleveland; J. Schnitzer, Toledo; A. F. Beck, Indianapolis; Messrs. McMahon and Jackson, Cincinnati; J. W. Morgan, Kansas City; A. Olson, Wichita, and J. Powell, Oklahoma. A. Kessel, Jr., accompanied the party.

In New York the committee called on the board of directors of the Universal and on Mr. Baumann, and a meeting was soon arranged in the offices of the Universal, Mr. Baumann and Mr. Kessel, Jr., being present for the New York Motion Picture Company. The whole matter was thrashed out in presence of the exchange men, P. A. Powers and David Horsley being the principal speakers for the Universal, and Mr. Baumann for the company in which he is interested.

The National Convention.

William J. Sweeney, chairman of the Chicago national convention committee, was seen last week and informed me that many who have waited until the last moment to secure space for exhibits have been making hurried arrangements within the past few days. The last copy for the program was received Wednesday, July 31, and the latter will be out by August 5.

The contract for convention badges has been let and something very handsome in that line is promised. Five colors will be used, but the design will be the same for all. National officers, members of the executive committee, delegates and their alternates, guests and members of the reception committee will be easily distinguished by the badges worn.

The following letter, bearing the date of July 22, has been received by Mr. Sweeney from J. A. Berst, president of the General Film Company: "We wish to thank you, also Mr. Frank and Mr. Hartman, for the visit of courtesy you have paid us in behalf of the exhibitors' entertainment committee, and wish to assure you, as well as our customers and friends who have delegated you, that we appreciate highly the pleasant tone of harmony which has prevailed in our relations, and which, we assure you, will be continued in the future.

"We herewith enclose our check for $1,000, which is our contribution to your entertainment fund."

Previous to this the finance committee received $250 each from the four branches of the General Film Company in Chicago, making in all $2,000 received from that source. The licensed manufacturers have taken space in the program costing $1,400, thus making a grand total of $3,400 from licensed sources. The Film Supply Company has contributed $500.

Model Photoplay Theater in World's Chicago Offices.

A spacious room in the Chicago offices of the Moving Picture World has been devoted solely to the benefit of advertisers and exhibitors. It has been transformed into a model motion picture theater by the Decorators' Supply Company, and the Huber Brothers, of this city. The handsome stucco work and design reflect great credit on the former company, while the tone decorations of the Huber Brothers are a harmony in colors. This beautiful interior is a standing advertisement for both of the firms mentioned, and every visiting exhibitor cannot fail to profit by viewing it. The interior alone has cost over $1,000.

An indirect lighting system has been installed, and the enhancing effect of this light on the presentations of motion pictures will impress all visitors in its favor.

It is the purpose of the management of the Chicago office to make this little theater an object lesson along many lines, in the interest of exhibitors. There they will see the various screens advertised in the columns of the World and note the advantages and merits of each, while pictures are being projected. It is also the purpose to have the various makes of machines on hand, for use in projection, so that exhibitors may note the appealing points of each. Exhibits of articles advertised in the World will also be on hand, and every improvement introduced, of whatever nature, for use in photoplay theaters, will be brought before the exhibitor. Catalogues and literature of picture theater articles advertised in the World will also be on hand. The aim of the World is to bring closer together the man who has something to sell, as advertised in its columns, and the exhibitor who is looking for a certain article to buy.

Miss "Vedah Bertram" Very Ill.

The many admirers of Miss Vedah Bertram, leading lady of Essanay's Western company, will learn with regret that this daring equestrienne and charming photoplay actress has been obliged to undergo a serious operation in San Francisco. The following Associated Press dispatch from that city bears the date of July 24: "Just before she went on the operating table at the Merritt Hospital, in Oakland, to-day, Vedah Bertram, leading woman of the Essanay Film Manufacturing Company, revealed her identity. She is Adele Buck, a well-known Boston society girl and daughter of a millionaire, who left her father's home early this year to travel with the moving picture concern. Her parents have been notified. Her recovery is considered doubtful. Miss Buck is a graduate of Wellesley of the class of '11, and a member of a Wellesley sorority. Her parents bitterly opposed her going on the stage."

Miss Vedah Bertram.

Narrow Escape from Drowning.

Miss Gladys Wayne, an actress with one of Selig's Eastern companies, had a very narrow escape from drowning, on Thursday, July 25. Miss Wayne was playing the part of the heroine in a photoplay, staged on Clarendon Beach, Lake Michigan.

With the villain of the play, William Stowell, Miss Wayne paddled out into the lake a hundred feet from the shore. While the camera men on the beach turned their cranks the "villain" upset the boat, and, carrying out the plot, swam away, leaving the heroine to her fate. Thus far the scene was simply, "play acting." It was the hero's cue to swim to the rescue of the young woman.

Scene from "As the Fates Decree," in which Miss Wayne Had Narrow Escape.

When the boat capsized Miss Wayne came up beneath it. She could not swim and could not free herself. Finally she twisted her way out and when her head appeared she screamed. The scream was real, but she was the only one who knew it. Those on shore applauded her realistic acting.

Miss Wayne had disappeared under the water three times when Lawrence reached her. She was unconscious when he seized her. Until that moment he had not known she was in danger. When he learned the truth he bore her to the shore, where she was resuscitated by life guards.

Chicago Film Brevities.

C. M. Christiansen, of Cleveland, national secretary of the M. P. E. L. of America, was a visitor at the headquarters of the Chicago convention committee on Tuesday. Secretary Christiansen was a guest of the members during his stay and was heartily congratulated on his recovery from recent illness.

* * *

During their recent visit to the city, Mr. and Mrs. William Sievers and Mr. and Mrs. Herman, of St. Louis, spent a whole afternoon taking in the sights at Essanay's plant. President George K. Spoor, of the Essanay Company, conducted the visitors personally through all the departments. Mr. Sievers afterwards declared that he received the most valuable instruction of his life in motion picture mysteries during this exploration. Mr. Sievers and his co-partners are now constructing a new photoplay theater in St. Louis that will cost in the neighborhood of $120,000. It is expected that the new house will be opened on November 1st.

* * *

H. A. Rubens, who, with his brother, C. B. Rubens, owns the Crystal Stairs Theater, Joliet, Ill., was a visitor in the city last week. Manager Ruben reported encouraging business, notwithstanding the hot weather, and stated that he would keep open all through the summer. The Crystal Stairs is the fashionable photoplay house of Joliet. It seats 600 people and is well ventilated. Manager Rubens stated that he has discontinued songs with his picture presentations, using only instrumental music. He has a large organ, in addition to a piano, and prides himself in having one of the best organists in the country.

* * *

J. H. Snively, owner of three theaters in Paris, Texas, and of another in Marshall, Texas, has been in the city for about ten days getting all the latest information possible on photoplay theaters. Mr. Snively is building Lyric Theater No. 3 in Paris, and expects to open it on October 15th. While here he closed a contract with the American Heating Company for 400 seats for the new house. He informed me that the Chicago Decorators' Supply Company is building the front and the interior decorations of the new house, which will cost about $10,000. Mr. Snively reports fine business. He has been in the photoplay business for three years, for himself, and has built a new house each year. He is a native of Ohio. Mr. Snively is an ardent admirer of the projection department appearing in the World under the editorship of F. H. Richardson. He considers that department invaluable to exhibitors, and further stated that he could not see how an exhibitor can get along without reading the World.

The Essanay players who have been working in the Wisconsin Dells have returned to Chicago and are hard at work completing the interior studio scenes of the productions made on the trip. As soon as these are finished the company will, likely, go to the copper country, in northern Michigan, to complete their summer work. During the past week, Essanay has had four companies operating in different territories, one at Lake Superior, another at Reed's Lake, Mich., the third at Wayne, Ill., and the fourth at Moline, Ill.

FLICKERS.

During my weekly visit among the New York trade I had occasion to call at the offices of the Special Film Co., Ltd., 5 West 14th St., where it was my pleasure to meet and talk with Mr. J. H. Dreher, one of the proprietors of the above concern. During the course of our conversation, and while explaining with what success the feature film is meeting throughout the country, Mr. Dreher (presuming that I had arrived from Missouri) produced no less than two dozen letters from pleased exhibitors who are supplied with **feature service** by the Special Film Co., by way of proving to me that the feature film business, instead of being on the wane, is steadily increasing. The following letter was picked at random from the number which were shown me, and is signed by Mr. Alvine, of the Virginia Theater, Washington, D. C., and reads as follows:

"I wish to thank you for the class of features with which you have been serving me. They certainly appeal to an educated audience. All honor to you for the interest you have taken in my service. It is needless to say that your prompt shipments and advance billings are appreciated. Your way of doing business is certainly great, and also refreshing. Thanks. Yours very truly, etc."

The Special Film Co., Ltd., are pioneers in the feature film business and have been conducting a profitable and rapidly increasing patronage at the above address for the past two years.

* * *

Mr. W. W. Kulp, of the United States Feature Film Service, Cleveland, O., was in New York this week securing several features and was a caller at the offices of the Moving Picture World.

* * *

Mr. J. R. Freuler, general manager of the Mutual Film Corporation, while out driving with his wife and two daughters, was run into by another auto on Pelham Parkway, N. Y. The owner of the damaging car gave his name as Mr. Edward Gould, of Larchmont, N. Y., and after towing the Freuler car to the garage, and leaving a check for the repair expenses, he turned his own car over to them for the evening.

* * *

Hector J. Stryckmans, the bottle-scarred veteran of the film war, is again in our midst after a six weeks' **vacation** in Los Angeles, Cal.

* * *

Tom Quill, manager of the World's Best Film Company, Chicago, is in New York City for a few days, and is making the Webster Hotel his headquarters during his stay. Says he proposes to remain as long as his money lasts.

* * *

Have you seen Don, the best educated horse in the world? It is worth the price of admission to any theater to see the wonderful and almost human actions of this animal. The Solax Co. are featuring Don in a two-reel subject, under the title, "The Equine Spy." MAC.

LAUNCHING OF IMPERATOR PICTURED.

At a private exhibition in this city, last week, there were shown a series of interesting pictures of the great German steamship Imperator. While a few of the scenes were devoted to the earlier stages of construction, the majority were of the actual launching, as many as six cameras being used in photographing the event from different points of vantage. The Imperator is 900 feet long, 96½ feet beam, and its 72,000 horsepower will drive it through the water 22½ knots an hour. The displacement is 70,000 tons. The film is intended for exhibition in New York City, although arrangements may be made for sending it to the exchanges throughout the United States.

Bison Plant Attacked

Bullets Fly in Another Attempt Made by Universal Company to Gain Possession of the Baumann-Kessel Interests.

CLOSE upon the heels of the announcement that the New York Motion Picture Company had signed a contract to market the famous "Bison-101" pictures through the Mutual Film Corporation comes a report of a second attempt by the officers of the Universal Company to secure possession of the Bison plant at 251 West 19th Street, New York. A raiding party, said to be under the direction of P. A. Powers, descended upon the plant at 8 o'clock Wednesday morning and made a desperate effort to secure control.

At that time in the morning the employees of the Bison Company were just beginning their day's work and the raiders endeavored to enter the factory with them. Since the first raid the Bison people have been on their guard against a repetition and were prepared to repel boarders. During the melee that followed guns were pulled by both sides, but the Bison defenders were too strong for the raiders, who were compelled to retreat in defeat.

It is reported that warrants have been sworn out for the apprehension of the raiders.

The criminal actions against those engaged in the first raid on the Bison plant have been set for a hearing on September 12. The counter-actions against the Bison people, who were charged with grand larceny, were dismissed on July 30.

Situation at Los Angeles.

At Los Angeles, Cal., the fight for possession of the Bison plant is in about the same status as in New York. An attempt made by the Universal people to take possession by force was successfully resisted. W. H. Swanson, secretary of the Universal, went to Los Angeles to take charge of the operations there, but found the plant well guarded upon his arrival. An appeal to the courts was made, similar to that made in New York.

H. J. Streyckmans, representing the Bison Company, made a flying trip to the Coast—86 hours was the running time—and took an active hand in the proceedings. Counsel was secured and the situation laid before a Los Angeles judge with the result that the New York Motion Picture Company was allowed to remain in possession of the Los Angeles plant upon filing a bond of $30,000, pending the final decision of the New York courts.

Since that proceeding in Los Angeles the application of the Universal Company in New York for an injunction against the New York Motion Picture Company has been denied and Messrs. Baumann and Kessel are in undisputed possession of their plant.

The order of the New York court in this case has been forwarded to Los Angeles and will undoubtedly result in a similar release of the Bison plant at that point.

BAUMANN & KESSEL ELIMINATE POLITICS.

For many years aggressive leaders in the film business, C. O. Baumann and his partner, Addie Kessel, are divorcing themselves from the politics of the trade and henceforth will devote all their energy and attention to the production of film. This is made possible by the contract entered into with the Mutual Film Corporation, whereby the latter company has purchased outright the Baumann-Kessel exchanges in New York City, and has taken the agencies for the United States and Canada of "101-Bison," "Broncho" and "Keystone" films.

Mr. Baumann stated to a representative of The World that he was much pleased with the arrangement made with the Mutual Film Corporation, which is composed of men of high standing in the business world and of undisputed integrity as well as possessed of tremendous financial support.

"We will deliver to the Mutual every week a minimum of six reels per week, consisting of 101 Bison one, two and three-reel subjects; Broncho films, which are similar subjects produced by different stock companies, and Keystone films, split-reel comedies and dramatic subjects in which appear many popular players. Mr. Max Sennett is the director of Keystone films, in which he will take part, supported by Miss Mabel Normand, Fred Mace and others.

"I am gratified at the reception the exhibitors of the world have given 101 Bisons, and with my mind now free from the perplexing worries which have hitherto prevented my giving my entire time and attention to the manufacture of films, I can promise even better subjects than have been previously released."

The amount of cash involved in the deal between Messrs. Baumann & Kessel and the Mutual Film Corporation runs into high figures, making it one of the most important transactions that have taken place in the trade for years.

Indiana Exhibitors' Convention

AN annual convention of the motion picture exhibitors of the State of Indiana was held at the Dennison Hotel, Indianapolis, on July 23rd. Just prior to the [illegible] of the state convention, a meeting of Indianapolis exhibitors was held, and a local organization for that city was formed. A careful canvass of the city on the evening previous resulted in a large attendance and, when President Neff, of the National League, called the meeting to order, twenty-one Indianapolis exhibitors responded, paid their initiation fee and were enrolled as charter members of Indianapolis Local Branch No. 1, of the Indiana league.

A committee was appointed to draft constitution and by-laws, and the following officers were elected: J. A. Victor, president; T. M. Sanders, first vice-president; M. M. Miller, second vice-president; Dr. J. M. Rhodes, treasurer, and Ed. Addy, secretary. Delegates to the Chicago Convention were elected as follows: J. A. Victor, Dr. J. M. Rhodes; alternates, John B. Hubert, Charles Ferguson. Mr. John B. Hubert was elected local organizer for Indiana.

Following the formation of the local organization, President Dickson called the state convention to order. The minutes of the previous meeting were read and approved and these delegates were elected to attend the Chicago convention: F. J. Rembusch, W. R. Deaton, S. B. Sampson; alternates, J. Bomerschein, Herman Rife and J. A. Brennan.

In closing the convention, President Neff urged all exhibitors who could do so to attend the Chicago convention, and when he asked the exhibitors present how many expected to attend, a response was given by thirty-two, so that Indiana will be well represented at Chicago.

The Indiana State League is doing splendid work and now includes nearly all exhibitors in that State. The meeting was one of the most harmonious and enthusiastic ever held by the Indiana branch.

Among those present were the following exhibitors: Dr. J. M. Rhodes, D. P. Roberts, James Rushworth, Fred W. Sanders, John Servaas, Richard Staub, Guy C. Thompson, J. L. Van Buskirk, A. C. Zaring, C. F. Ferguson, Frank Green, H. W. Eddy, W. L. Overholser, F. J. Rembusch, C. H. Norman, M. M. Miller, Edward B. Kemper, Philip Ikora, John B. Hubert, S. T. Haynes, William H. Bruce, R. R. Bair, C. E. Adams, H. W. Summers, T. B. Simmons, H. F. Prentice, S. M. Grimes, J. F. Truelock, L. J. Brown, P. J. Dickson, H. S. Dickson, Dudley Williamson, Fred J. Wright, E. Cunningham, Chas. Murry, H. E. Campbell, Wm. Ham, R. H. Kidd, W. H. Johnson, J. R. Branin, E. P. Fuller, S. D. Kapf, Roy B. Parks, E. Clifford, Geo. L. Sanger, Geo. B. Grubb, Harry B. Elliott, Chas. Holb.

TO ORGANIZE ALABAMA EXHIBITORS.

A call has been issued for a meeting of exhibitors of the State of Alabama to be held on August 8 at Montgomery, for the purpose of organizing a branch of the Motion Picture Exhibitors' League of America and to name delegates to the Chicago Convention. The meeting will be held at the Exchange Hotel and President Neff, of the National League, is expected to be in attendance.

BY AUTOMOBILE TO CHICAGO.

Julius Singer, manager of the Laemmle Film Service at Des Moines, Iowa, writes that arrangements are being made in that city for an automobile party of the Des Moines Exhibitors going to the Chicago Convention. "We are going to meet Sunday, at daybreak, August 11th and travel over the River to River Road going through the following towns: Colfax, Newton, Kellogg, Grinnell, Brooklyn, Marengo, Iowa City, West Liberty, Wilton and will reach Davenport Sunday evening leaving Davenport again Monday morning and arrive in Chicago Monday evening. We would like to have as many exhibitors as possible join us and I would kindly ask you to give this matter a little publicity in your valued paper. The cars that are leaving Des Moines will have big banners attached stating they are going to the Moving Picture Exhibitor's Convention of Chicago. Anything you can do for us along these lines will be certainly appreciated."

An interesting party can be formed by exhibitors along the route, and those who own machines should communicate with Mr. Singer.

GARDNER, MASS., HOUSE REOPENS.

The Gardner Theater, Gardner, Mass., after being closed for three weeks for repairs opened Saturday, July 27th. W. A. Wesley (Wesley says So), Manager, Moving Pictures and Illustrated Songs is the Offering, Hal Langton Singer. Five Reels of Pictures are used, and an Orchestra of five pieces under the direction of Harris Havens.

The Evil Art or Gambling Exposed.

A Remarkable Exposé of the Reason Why Professional Gamblers Always Win. A Lesson Worth Money to Many.

No more opportune moment could have presented itself for the release of a moving picture that genuinely illustrates the secret methods of gamblers. With the recent graft disclosures in New York City; with the tales of fabulous sums of hush-money echoing throughout the land the nation has been astounded and can scarcely believe what it hears. After looking at this extraordinary set of reels it is not difficult to believe every word about the enormous sums running up in the millions. A peep behind the scenes shows the enormous percentage against the player, and it is not difficult to believe that the gamesters would resort even to murder to keep a "squealer" from exposing their fat graft.

As an example of the visual truthfulness of this picture it is well to cite the predicament of its promoters. They have been in New York several days endeavoring to secure a Broadway theater, in which they could easily coin a barrel of money. But the theater managers are afraid to take a chance. They admit that the reels are a most remarkable demonstration and that they could get big money with them in a short time, but they fear the wrath of the sporting element and the persecutions of crooked politicians who could make things decidedly unpleasant for them in days to come. In short they do not want to get "in Dutch" with the class that gets its money out of "strike" legislation. New York at this moment of writing is full of peevish gamblers who have been suddenly forced out of business. They are standing around on corners with their hearts full of resentment against anyone who is not in sympathy with their lost cause. It is sad enough for them to realize that their grafting propensities have been fully disclosed but, the managers fear, if these pictures are shown on Broadway, the theater showing them would be damaged or wrecked by gangsters sent there for the purpose by the "silk shirt" boys who still do not realize that the time has finally come when gamblers will have to go to work.

Outside of New York, where the lightning has not struck, the reels will probably cause no violence and will be timely because of the publicity stirred up by the New York disclosures, which promise to increase during the next few weeks. The promoters of these pictures are still hopeful of finding a New York theater manager who dares to call his soul his own, and if they do the public will see a real live up-to-the-minute feature with enough educational value to it that it may be the means of saving many a man falling from grace, and the means of bringing light into unhappy homes that are already darkened by the shadow of gambling.

The pictures may be exhibited in two ways: with and without a story. They have been arranged in this manner for the sake of women and children. Ordinarily women would not find them overly interesting without heart interest of some kind, or at least something to show the woman's position in the matter of gambling. Gambling affects women profoundly. It is they who suffer most from it, and it would be hardly fair to show them a picture that did not set forth their side of the case. To men alone the real meat of the picture will, of course, be more interesting. As a romance the pictures make about 3,000 feet, but with just the plain exposé they run about 1,800 feet. The subject will be put up both ways.

There have been several moving pictures made purporting to demonstrate the methods used in cheating at cards and other games, but nothing has ever appeared that went to the heart of the matter as does this set of pictures. The wheel of fortune is shown spinning innocently around, but the operator stops it for us just wherever he points out that he will. Next, he takes it apart and shows us the "gaff." The "gaff," among grafters, means the secret mechanism that controls a crooked device.

Poker is next exposed, showing wonderful dexterity in dealing, attained only by long practice. The tricks are first done swiftly and are entirely deceiving to the eye. Then the dealer executes them very slowly and at that moment we feel glad that we never tried to separate a gambler from his money. Second, dealing and false cutting are clearly and unmistakably shown by a pair of hands as large as the screen itself. Marking cards in several ways is also shown on a large scale. One of the simplest tricks is the concealment of a small magnifying mirror in the bowl of the dealer's pipe, which lays just beneath his hand. Another receives cards from the "Kitty" or sends them back to it as desired.

The method of loading dice is illustrated fully. The spots are bored out and filled with a metallic paste consisting mainly of mercury. The crap table is then shown to be magnetized so that it attracts the metal in the loaded spots whenever the banker touches the electric "gaff."

The seamy side of roulette is photographed in the same manner. First, rapidly and then slowly. The "gaff" needle is magnified to the size of a railroad spike and the tiny pellet assumes the proportions of a baseball. The roulette wheel is often magnetized to attract the little ball, and in many cases it is "mule-eared," which means that an obstruction can be raised to divert the ball at any point. The fake roulette wheel exhibited is a remarkably fine piece of cabinet work.

One of the most ingenious of all the devices, and one costing $4,000, is the fake faro lay-out. There is a marvelous circular claw that comes out of the table under the dealer's hand and steals cards or puts them back as desired. Secret pin-marks tell the dealer which card is coming next. Second, dealing at faro is a matter of skill and is clearly shown.

These pictures have been shown at private exhibition in Chicago and San Francisco and in each case the newspapers have mentioned them strongly, not in the news columns, but editorially. They show conclusively that there isn't a chance in the world for an outsider to win if the dealer does not wish him to. There are good reasons why every gambler should wish them suppressed.

The plot, to put it briefly, tells the story of a man who was enticed to the game by one of his society friends who proved to be nothing better than a steerer for the place. The man's losses become so large that his family's welfare is in a very bad way. A friend of his, a wise newspaper man, comes to his rescue, exposes the whole disreputable business, and saves his family from poverty and disgrace. The picture is a worthy and practical assistance to the keeping of that invocation in the Lord's prayer: "Lead us not into temptation and deliver us from evil."

H. F. HOFFMAN.

SELIG NOTES.

Mr. John Pribyl, personal representative of Mr. W. N. Selig, has just returned from a four weeks' Western trip. He reports business big on the coast.

Harry Cohen, who has been in New Mexico and Arizona for several weeks with Edward Linden, camera man, has returned with several thousand feet of good negatives which will be used in future Selig releases.

Mr. A. A. Davidson, auditor of the Selig Polyscope Company, is visiting in Los Angeles, Cal.

Miss Gladys Wayne, the new ingenue of the Selig stock company, narrowly escaped drowning in Lake Michigan the other day while working in a picture. Miss Wayne is unable to swim and, when thrown into the water by the capsizing of a boat, she sank. Douglas Lawrence, another Selig player, impersonating the hero in the photoplay under production, became a regular hero by making a sensational rescue. Miss Wayne was resuscitated with some difficulty and taken home.

The Selig company of players recently entertained the inmates of the Colorado State Penitentiary at Canon City, near which city they have been making pictures.

Arrangements have been made for a game of baseball between the Selig team, which holds the championship for the West, and the Pathe team, which had defeated all other picture teams in the East. Some lively game is anticipated.

A LUBIN SMOKER.

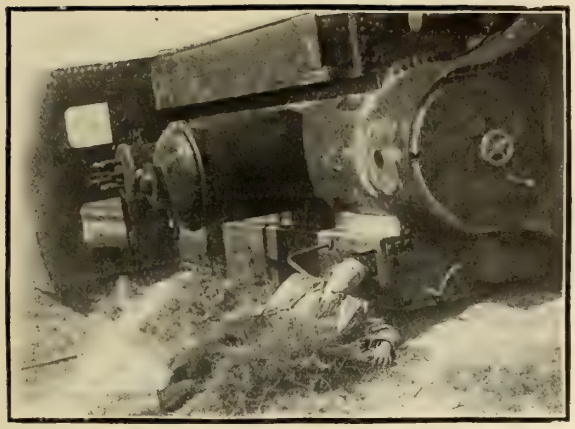
A jolly little smoker took place at the Lubin plant, Philadelphia, Wednesday. The Lubin Company has a baseball team who think they are somebody and they invited the Athletics who played that day in the city. Aside from the executives of the firm, reporters and special friends, there were about forty of the baseball fraternity. The guests were entertained with a moving picture show for about two hours and then a cold collation and cooling beverages were served in the plant restaurant. Speeches, jolly talks, songs and other smoker pastimes kept the party busy until midnight and automobiles cleared the grounds. The directors of the jamboree were Ira Lowry, Charles Goldsmith, Joe Smiley, Lawrence McCloskey and Will Kerry and they filled the bill.

UNIVERSALS TO AUTO TO CHICAGO CONVENTION.

Characteristic of the unique and effective way of doing things at the Universal is the announcement of the elaborate plans being perfected for the overland journey of the men who will represent the Universal Film Manufacturing Company, by automobile, writes the Universal press agent.

When the line of machines leaves 1 Union Square there will be cars driven by Mark Dintenfass, P. A. Powers, Julius Stern, Ed. Porter, David Horsley, Joe Engel and J. Henkle. In addition there will be a goodly representative group of the others identified with the Universal interests. It is the intention of the party to drive their cars from New York to Chicago, leaving in time to pay a few friendly calls to exchange men and exhibitors along the line of the route.

Will the Universl crowd dare leave town while Charlie Baumann and Ad. Kessel are at large?



Scenes from "Their Lives for Gold" (Gaumont).

"THEIR LIVES FOR GOLD" (Gaumont).

By G. F. Blaisdell.

THE lure of gold, the love of gold, have carried to violent death more men than has the love of woman. In "Their Lives for Gold," to be released August 15, Gaumont thrillingly portrays the adventures, the perils, encountered by two American miners in their struggles to be the first to reach a common goal—a rich, abandoned gold mine. In a way, the theme running through these two reels is novel for a photoplay, insofar as from title to trailer no figure of a woman appears on the screen.

Tom Burke and Joe Baker are miners prospecting for gold. In the language of the old-time miner, they are "pards." They are even more; they are firm friends. They discover a miner, who is very ill. They pick him up and carry him to their cabin. The sick man, realizing his time is short, tells the two friends of a rich gold mine. With a last effort he withdraws from an inner pocket a plan or map of the property. The paper is grabbed by Joe, who puts it in his coat. The miner is carried into the cabin; he has swung his last pick.

Tom goes to Joe and remonstrates with him. Joe, who is the younger of the two men, perhaps thirty years old, is surly. He does not care to argue the matter. Tom, forty years old, wiser and cooler than his companion, endeavors to point out to Joe the unfairness of his action. They part in anger.

Each miner knows that, according to American law, the first bona fide claimant of an abandoned mine becomes the owner. Tom has seen enough of the contents of the paper in Joe's possession, together with what he learned from the lips of the dying miner, pretty accurately to estimate the location of the claim. He determines to steal a march on Joe by being the first to reach the railroad. Putting a few necessaries into a handbag he quietly slips out of camp. Joe is watching him. As Tom disappears Joe goes to a stable. We see him from the inside as he peers out the nearly closed door. The light shines through between the slatted boards. Joe, as soon as he is satisfied Tom is secure in his feeling of non-discovery, sets out on a big white horse at a fast clip. In the meantime Tom has been able to secure the services of a wagon, and is making fast time for the railroad. He cuts away from the roads and drives through a wide and shallow stream, the horse under the lash. Not far behind him Joe is following, also urging his beast to do his best.

Tom jumps from his wagon and rushes for the train already under way. He loses his bag in his haste, but just manages to crawl up on the rear platform. Coming down the track at full speed is the white horse. His headway is just enough to enable his rider to make a jump for the platform where Tom is standing. Tom had taken two or three shots at Joe as he approached, but had missed. Now he grapples with him, and the two sway back and forth on the lower step. Finally Tom pushes Joe clear off the train, and he falls into the ditch, just a few feet from a telegraph pole.

Joe is not to be beaten by any such combination of circumstances as this. He knows the railroad describes a wide curve—in fact, its whole course is on anything but a straight line. He goes back and picks up his horse and sets out across country. He crosses meadow and stream. One picture of him as his horse splashes through the water in the reflected rays of an afternoon sun is most effective. It is a photographic bit that remains in the mind's eye. Joe finally reaches the railroad and rides along the rails a short distance until he comes to a signal structure which spans the track. He has no time to spare, and he wastes none. He rapidly climbs the frail latticework, and in a crouching position waits until the last car has nearly passed out from under him. At the psychological second he drops. He falls on the roof of the car, but so finely has he calculated his distance that he brings up against the ventilator, in a heap, to be sure, but experiencing no damage beyond the loss of his hat.

Before he has a chance to get from the car on which he landed a figure creeps up between the last two cars. It is in a blouse and a cap—evidently a train hand so imbued with a sense of duty to his employers that he will attempt to eject this tramp from the top of a rapidly moving train. The two grapple in a death struggle. Back and forth they sway, but the train speeds on. Gradually Joe is winning; finally the man is pushed over the side of the car and disappears.

Joe climbs along the top of the train to the locomotive. He wastes no precious minutes on the engineer. A pistol shot puts him into the bottom of the cab. Joe reaches down and cuts the engine free from the train. We see the passengers running through to the rear car, all demanding an explanation of the bewildered conductor. Tom is standing apart from the others, watching the receding locomotive.

If Joe is a man of action, and quick action, so likewise is Tom. He is not yet beaten. He remembers a settlement not far from the railroad, but a river intervenes. He sets out across swamps and through shallow streams and comes to the river. He locates the ferry, operated by hand by means of a trolley arrangement, and casts it loose. He works with feverish haste, for the goal is not far away, and time is flying. Across the river, Tom locates the settlement, and after some dickering procures a motor car. Into it he puts a great "sleeper" or railroad tie. Again he is speeding away, now over smooth roads and great bridges. At last the road crosses the railroad.

Tom drives the car right on to the track. With the iron highway thus effectually blocked, he takes the heavy tie from his car, and places it across the rails. The locomotive is now in sight bearing rapidly down on the motor car. Tom holds the car as long as he dares and then clears the track. The locomotive slows up, but not soon enough. Its front wheels ride up on the great beam, the mass of iron trembles, totters, and then rolls over on the right side of the track. Joe crawls out through the front window, with the blazing coals of the opened furnace showing behind him. He appears to be pretty badly shaken up.

Tom is now again in the lead. It is his hour of triumph. Of it he makes the most. We leave him and follow Joe, as he painfully takes his way across country again, this time on foot. He finally reaches the mine and sees Tom at work. He has lost the race. He has not, however, yet lost the fight, for it is not now a question of gold. It is a question of blood. Joe looks about him for means of wreaking his vengeance. In a little building wherein is stored the powder used for blasting, Joe realizes he has his weapon. He forces the window and crawls in. He selects a huge stick.

A series of a half dozen heavy explosions quickly follow. In a mass of wreckage Joe is seen. He has fought his last fight. In his eagerness to do a sure job he has taken just one too many chances. He has brought down the structure on his own head. But he has reached his enemy. Tom, dying, sees his former friend lying lifeless in the timbers and crawls to his side. The two "pards" are reunited in death.

The Moving Picture Educator

THE PICTURE AND THE CHURCH.

By the Rev. E. Boudinot Stockton, S. T. B.

THE times have changed. A little over a year ago clergymen, ministers and religious workers generally were almost unanimous in decrying and vilifying the photoplay. Now, one by one they are beginning to take it up and employ it as an adjunct to their work. The following is from an editorial by the Rev. Charles Smith Lewis, in the Sunday school department of the Living Church for May 11, 1912. Coming as it does from one of the most conservative organs of that ultra-conservative body, the Protestant Episcopal Church, it means much more than appears on the surface.

> There is a third way in which we can appeal to the children and instruct them. This is to use the motion picture. The October, 1911, issue of *Religious Education* sets before us some rather startling facts and figures as to this nation-wide form of amusement. When we read that a writer in the *World's Work* estimates that the present daily attendance in the United States is "4,000,000 in 13,000 theaters," or that "one out of every twenty-three persons in the United States sees moving pictures each day," we recognize that for good or for evil they exert a tremendous influence in our country. That the influence is not wholly bad is shown by the titles of many of the films that we see announced on the billboards. It is true of general literature to-day that the moving picture is doing for it in this modern day of cheap books, and almost universal ability to read, what the miracle play did for religious narratives in the centuries when men could not read and books were not printed. Even biblical stories are made up into films, and scenes familiar to our imaginations are acted out before us. The story of the Passion was presented in a moving picture theater this past Holy Week, and at another time, in the same city, at least one other story, Cain and Abel.
>
> The educational value of these motion pictures is clearly recognized. The religious value of them has not been sufficiently emphasized. The experiment of Christ Church, Cincinnati, where, to counteract the immoral associations and the lowering tone of the vaudeville acts that accompany so many picture shows, a lantern was established in the parish house, and suitably selected films under proper associations and with Christian environments were shown to all who would come, suggests a wide possibility of usefulness for such forms of amusement. Definite religious, moral, and social teachings could well be set before people in an attractive form by some such means.

Doctor Lewis is mistaken, however, about the use of "films" in Christ Church, Cincinnati, but the lack is not due to antagonism and will, we hope, be supplied this coming Fall. The Rev. Frank H. Nelson, the rector of the church, writes:

> I am sorry to say it's not true. I should like to very much, but the moving picture machine is, at present, too expensive for me to get. I use the stereopticon frequently in connection with children's services and lectures, and meetings of various kinds. One of these days I hope to have a moving picture machine and to use it for children's services and for entertainments. One of the most impressiv. services we have is on Good Friday night, when, in place of the sermon, we read the Story of the Passion, and throw pictures by the great artists on the screen. This is in the church itself, and so far from being in any way irreverent, it adds very greatly to the value of the story.

There may be a difference of opinion about showing slides and films in the church itself. It all depends. Some persons will think an unconsecrated building more appropriate; but many places haven't any building except the church, and if we can have paintings and other still pictures in a church as permanent decorations, why can't we have stereopticon views and moving pictures temporarily as sermons.

The use of the pictures need not be confined, however, to children's services and entertainments. The Rev. Frank T. Cady, rector of St. Joseph's church (P. E.), Port Alleghany, Pa., conducted a series of moving picture services last spring in the opera house. This series of services had the formal endorsement of the bishop of the diocese and of the archdeaconry to which the mission belonged. Father Cady says:

> As to my M. P. services, last Sunday was the end of my winter series, and I will not resume them until the first of September. I thought it a good time to stop when they were very successful, believing that by fall the business would be in better arrangement to give better services. I have had my troubles and tribulations, as you know, viz.: the company sending films which I did not want and also neglecting to get them here on time. I had my services for seventeen Sundays, and only once did I fail to have any films at all. On the whole they have been very successful. For the seventeen Sundays I did not ask anybody for a penny, nor spoke especially for an offering at the theater, but simply took up a collection as a matter of form, and regardless of my rather large expenses during the seventeen weeks, I find that I am about $2.00 ahead of the game, so feel satisfied. My closing service, as per circular enclosed, was a remarkable success; the theater was crowded with men and we had a very enthusiastic service. I am keeping track of the films made, so as to be in better position to resume the services on September 1st. I hope the plan you have in view will be successful. Anything that I can do to help you, please call upon me.

Our plan that he speaks of must form another chapter. His final service, according to the circular, was a service for men only. Cards were distributed through the town and notice given that only men and boys over sixteen would be admitted. The film shown was Lubin's "Sins of the Father," and was accompanied by four addresses. Father Cady spoke on the subject as it looks to the clergyman, and he was followed by a doctor, a lawyer and a father, each of whom treated the subject as it appeared from his special point of view. There is no need for comment except to say that the success of the service proves the value of the photoplay in serious evangelistic work and to remind the manufacturers and exchanges that there were times when he did not get what he wanted or did not get it on time. Father Cady says he will begin again next fall. This time next year he will only be one of many trying to do the same kind of work. It is up to the supply department to see that they can get the tools they need. The times have changed. How about—?

Some Figures.

The following table is a comparison of the releases of the Licensed companies for July, 1911, and July, 1912. 1911 is before; 1912, after the hyphen.

	Drama	Com.-Dr.	Comedy	Edu.
Biograph	5 - 7		6 - 5	
Edison	4 - 9	1 - 2	4 - 6	3 - 12
Essanay	7 - 10	0 - 1	6 - 6	
Kalem	8 - 13	0 - 0	5 - 3	0 - 7
Lubin	9 - 14	0 - 1	8 - 11	0 - 1
Melies	4 - 4	0 - 0	0 - 1	
Pathe	15 - 13	0 - 1	6 - 1	14 - 6
Selig	13 - 12	0 - 1	1 - 3	1 - 4
Vitagraph	13 - 18	0 - 4	4 - 3	0 - 1
	78 - 98	1 - 10	41 - 40	18 - 31

The totals of the Independent releases are as follows: Dramas, 90-113; Comedy-Dramas, 5-17; Comedies, 34-42; Educationals, 8-20. In July, 1911, there were 16 Independent companies releasing and in 1912, 22.

EXPECTING THE IMPOSSIBLE.

By W. H. Jackson.

THE London Bioscope is devoting much space to the educational aspects of the moving picture. In a recent article they are compelled to review and repeat the complaint of both manufacturer and exhibitor that there is "no money in educational films." This is not true; it is a mis-statement; it should be that their is no **immediate** money in educational films and further, it may be safely predicted and assured that there is much **ultimate** money in educational films, even more than in any other class of films.

The real truth of the situation seems to lie in the fact that there are those who are expecting the impossible. The reaper never overtakes the sower. Nature forbids that reaping and sowing are in any other relationship than that of a limited distance. This is an all wise irrevocable law which is perfect in its practice; to attempt to destroy this principle is to destroy all good. Based upon this safe and eternal foundation, whoever has the right sort of courage will continue in the production of the educational subjects, knowing full well that the results are sure, large and permanent.

It is interesting to look over the list of pictures produced during the year 1911. The large majority of them filled their day, and are gone and forgotten, the films now being classified as "junk." This cannot be said of a single truly valuable subject which in any way can be classed as educational; they are standard in use and value, with still a larger future before them when augmented by others still to follow and add to their completeness.

It is an ancient truism that the time comes when the "sower and reaper rejoice together." The one labored and

waited, the other waited and labored and their manifold profits were mutual. He would be an ignorant and selfish man who refused to sow fearing lest another should reap, because he fails to recognize the true partnership involved.

Again, to sow expecting miraculous growth is foolish, yet this is what many are asking for "immediate returns." The very cinematograph with which they are making their living and their fortunes is only the product of ages; do they not owe it, therefore, to the future that they help forward the best that cinematography can produce? Is selfish, sordid "immediate money" to rule in practice and rule out the best pictures? May the English as well as the American moving picture people awake to not only a true appreciation of the situation, but also to a true sense of the obligations resting upon them as a debt they owe to society—a debt in the paying of which there is mutual profit.

Let none suppose that in producing educational pictures that they are at any personal cost or loss conferring a benefit upon humanity. To do this is not the work of a philanthropist; it is only filling a reasonable expectation. The multitudes of people who have made film manufacturers rich in patronizing their productions, have a right to expect —yea to ask and demand—that not only the amusing side of life shall be catered for; but that the serious, the valuable, the permanent and the truly helpful shall also receive attention.

The power of the press is going to be felt in this demand. Newspapers and magazines of all kinds in all countries are devoting space to cinematography in its **valuable** and not in its playful aspects.

Photoplay is temporary, photo-education is permanent; and it will be well if moving picture people associate themselves more largely with this idea, and rid themselves of the unpleasant stigma which is rapidly being fastened upon them of only thinking of and preparing for "immediate money."

PHOTO-EDUCATOR.

There seems to be a world in which cinematography would be monopolized only for photoplay purposes; such a world would be far from everlasting; indeed it would not be long lasting.

Some of the inhabitants in that world, believing that life might be brief, decided to "make hay while the sun shines," for, say they, "We cannot go beyond the photoplay in our use of cinematography."

Another world is, however, coming, born of the same source as the photoplay world but with every prospect of a long, useful, and valuable life, and even possibly everlasting as worlds go—the world of the Photo-Educator.

The first use of many important inventions and discoveries have often proved the least valuable as compared with later and ultimate uses. Both steam and electricity occupy a place to-day little imagined in the early years of their existence; not only in their primary uses but in their applied uses as the motive for a host of other and more important purposes far away from, and wide of, the original conception.

So photo-education is sure to be the prime factor in all educational worlds. It is the only educator that has appeared superior to volapuk in the universal nature of its language. The eye knows but one language and that the universal one understood by humanity everywhere, being therefore in this respect like the sun, which is the same to all inhabitants of the earth. For, truly, cinematography is sun-born, a creature of light and destined to be the light of the human mind. The oldest and greatest teacher said, "the light of the body is the eye," making a strange relationship between the sun, the eye and the lens; a trinity of value which means much for the educational future of coming generations.

The necessity of this education is apparent everywhere; we are now living in a really fast age; everything is moving rapidly; speed has passed from a mania to a common everyday method of utility and true progress. Agriculture, commerce and travel have associated themselves in this progress; the school alone remains behind, but naturally refuses to stay there. An eight-year course at school will be too long for the youth of the future; photo-education must reduce the time at least one-half; cinematography is synonymous with rapid education, teaching and learning by power, each removing the disabilities and limitations from the other, saving time and increasing brain power, with a tremendous reserve force for other and greater things.

Let "Photo-Educator" take its place for educational purposes, even as "photoplay" has for amusement purposes. It will give an impetus to a good work much needed, much desired and yet, strange to say, tardily encouraged, although judging by kindred events in history, this tardiness may be one of its strongest features, for the slow growth is surer and of greater fruitage.

O'Kalem Returns To Ireland.

The Flying Squadron of Picturedom Back at its Old Stamping Ground in Killarney.

By J. P. McGowan.

"KILLARNEY, All Out For Killarney." The train came to an abrupt stop, and, with half a smile of recognition, a station porter jerked open the door of our compartment and started to take out the hand baggage. As we stepped onto the platform a chorus of familiar voices greeted our ears. "The Southern Hotel," "Who Wants the New Hotel," "Graham's Glebe," and so forth, emanating from the watchful hotel runners who, in us, saw possible prey. In between the slamming of carriage doors, the whistle of the guard and the shrill shriek of the engine whistle the train pulled out and pandemonium reigned supreme

Less than a year ago we had departed from Killarney, after a stay of some three months or more at Beaufort and, although the year had been a momentous one for us, Killarney and its environs seem to have withstood the test of time. Very little seemed changed; not even the uniforms of the station porters or the liveries of the hotel runners.

From east to west, north to south, through countries where the English language was an unknown quantity, we had been making our temporary homes. New York, with the hurry and bustle; Florida, with its everglades, became nothing but a memory as we sailed on down through the Mediterranean. In Naples and Rome we thought of the days recently spent in Algiers and Genoa, and when day after day we felt the hot sands of the Arabian desert beneath our feet, or wandered through the tombs of the kings and queens at Thebes, our minds were occupied with the work that lay before us in Syria. After three months, primitive Palestine gave way to progressive Austria. As we dashed through Germany toward England we remembered the daintily clad women of Trieste, and the city's palatial buildings. A short two weeks in London, a three-day trip to Sir Thomas Barrett Lennard's estate at Balhrus, and we were off for Ireland. Beaufort occupies a corner in the heart of every O'Kalem—the prefix signifies that—and we had been looking forward to our return for some time. Since October last year we had traveled 10,129 miles by steamers of various sizes, and flying the flags of many nations, over 5,100 miles by rail, and goodness only knows how many by donkey, camel or horse; they were part and parcel of our daily life in Africa, and, sometimes when we were fighting a bad camel, with a temperature of 115 in the shade, and no shade at that, our minds would revert back to Beaufort and its accompanying tractable horses and gentle donkeys.

Ireland is almost like a second home to us, and as we drove out to the Gap on the same old cars, behind the same old horses, we found that the folks had heard of our return and familiar faces beamed forth a hearty welcome as we came into view. At Beaufort itself there was a regular reunion. Everybody was present, the postman on his way home dropped in for a moment, the blacksmith from the village came in to pass "th' time o'day" and even Brandy, a real Irish terrier, remembered us, and almost wagged his stump of a tail off during the first few hours and, satisfied we were back, he came into his own again and appropriated the door mat leading into the dining-room, from which he had been banished for months past.

After lunch we strolled along the road toward the Gap. The trees were clothed in their spring suit of green, the blackberry bushes, lining the road on each side, were resplendent with white blossoms. The river was hurrying on its way noisily, its body of water grown to an abnormal size from the recent rains and, tossing and tumbling, its protest mounted to a steady roar as it encountered the rocks in the drift under the bridge that momentarily checked its flight. Away up we could see the various thatched cottages lying in the shelter of the gap, the smoke from the peat fires lazily curling upward in a perpendicular spiral, telling that the summer was near and the good weather we needed was at hand.

After months in arid countries, among foreign-speaking people, with only an occasional mail to connect us with the outside world, we could appreciate this garden spot of Ireland and the cool breeze that swept down through the gap and fanned our cheeks seemed to re-echo the welcome that we had found irresistible.

KRUPA INSTALLS MIRROR SCREEN.

F. P. Bloomfield, salesman for the Mirror Screen, announces that he has installed a "mirror" in the Hippodrome Theater, Lancaster, Pa., owned by George M. Krupa. This screen is one of the largest made, being 14 feet high by 19 feet wide. Mr. Krupa conducts his house on the plan that there is nothing too good for his patrons.

OBSERVATIONS.

BY OUR MAN ABOUT TOWN.

DURING the past week attention was attracted by a case which confirms in every sense the sentiments expressed in these columns the preceding week with regard to the poor results managers of picture houses may expect when they leave to their operators that part of the business to which personal attention should be given. The case brings out many strong points, and they are given here as precautionary hints to new managers and information to others, because they bring out a well-defined scheme to mislead owners of the houses with apparently one object in view—personal gain for those who can put their plans in operation.

* * *

A man who has never been in the motion picture business is about to open a house in a small place not far from this city. Being ignorant of the details of such an undertaking, he naturally sought suggestions and advice of friends in the field and had his arrangements pretty well framed up when he received a visit fram a stranger of good appearance and a smooth, convincing tongue. The visitor stated, in substance, that he observed the theater in course of erection while passing on a car one day and he decided to locate the owner and give him some hints that would enable him to start the business on right lines. "If a house is not what it should be when opened you are going to lose whatever patronage you get at the start, and it is much more difficult to get that patronage back than it is to get it coming in the first place." All this talk was of such a common-sense color that Mr. Newcomer soon warmed up to the stranger, who clinched the confidence with a few more "hints for the beginner," and followed up with a proposition to assume the management of the house, giving it the benefit of his years of experience in the picture line. He asked $60.00 per week, for which he would act as manager and operator, looking after all advertising and billing, and supplying the films, four reels changed daily. In addition to this he promised to give the house a feature film every day. Mr. Newcomer stated that he wanted the films made by certain manufacturers and the stranger promised to give three reels of such films daily, the fourth to be a feature reel selected from a list to be furnished by a film exchange with which he had done business for a long time. He added, however, that he would not guarantee a feature daily for more than the first six weeks. He was very frank about this, which served to increase the confidence of the listener. The latter felt that his new-made friend was giving him something great to get him started right. If expectations were realized, he thought, more money could be spent to keep up the feature plan and hold the trade. He took the precaution, however, to ask that he be furnished with a feature list so that he could consider the plan before definitely closing the arrangements. It was a happy second thought.

* * *

A typewritten list of about forty-five "feature" films was furnished. It was a mixture of licensed and independent films ranging from several months to four years in age. Opposite each title were figures purporting to be the rental prices the exchange gets for the subjects per day. These figures ranged from $5 to $15, according to the number of reels. The impression intended to be conveyed was that the philanthropic stranger would furnish at least $35.00 worth of features each week, supply three additional reels daily, manage the theater and operate the machine—all for $60.00. To the uninitiated this may look like a bonanza.

* * *

But what is the truth? The list was not one of features, as the term is applied to films by the regulars in the business, and the rental prices quoted on it were fictitious. With the "features" old enough to be consigned to the scrap heap what could be expected of the additional supply? Mr. Newcomer was certainly a lucky man that he did not allow himself to be carried away by the persuasive statements of his new-made friend. Had such not been the case it would not have been long before he discovered that his business had received a beautiful black eye, and what he had been cautioned against in an assumed spirit of good will had been brought about by the stranger to feather his own nest.

It was a fortunate escape for Mr. Newcomer and brought with it a lesson he will never forget. When the true situation dawned upon him he said, "I'll look after the films myself and do my own managing. I see that in the picture business as well as in many others some brilliantly shining gold bricks are handed out and the acid test is necessary to prevent a new man from becoming a 'come-on.' I expect to have a good class of patronage and a chill strikes my spine when I think of what would have happened if I did not have some friends in the business to put me wise."

* * *

In about another month the picture houses in cities and large towns that closed for the summer season will start reopening. Indications point to an early season. In the regular theatrical line, companies are already beginning rehearsals and many picture machine and spotlight operators who secure temporary places at summer resorts when their companies came in off the road have already thrown up the jobs to rejoin the companies and get ready for the fall season. This has made an opening for a number of operators who were thrown idle by picture houses that closed for the summer.

* * *

With the approach of the last month of summer, interest is again turned to the theatrical corporation formed last June to present standard and new plays at 10, 20 and 30 cents in a chain of theaters with the avowed purpose of winning back to the dramatic stage some of the patronage that the moving pictures have taken from it. It is a New York corporation. It is proposed to conduct the circuit as the burlesque houses are run and have a board of censors to govern the character of plays and management of the places. Marcus Loew is said to be one of the incorporators. At the time the corporation was formed its president made an open declaration of war against the picture houses, stating that he did not think those houses really satisfy the craving for entertainment and his company hoped to meet the competition they have brought into the regular theatrical business. He added that his company expects to draw people away from the moving picture shows to the popular priced plays.

* * *

Well, time will tell. The puzzling feature is Marcus Loew's position. He is reported to be the treasurer of the corporation. No one knows better than he how well the moving pictures have satisfied the craving for entertainment. His circuit of picture houses sets at rest argument on that point. The managers of the high-priced theatrical houses can also testify to the severe jolts the picture houses have given their places, and it is an undisputed fact that the pictures put the 10, 20 and 30 road shows so securely on the shelf that the players in the companies gave up hope of future in them and sought the studios of the photoplay producers. It is believed by many that Marcus Loew's connection with the new company is a shrewd step to get on the ground floor and, under certain contingencies, unload some of his holdings. No one credits the idea that he contemplates withdrawing from the picture field. A close friend of his has stated, however, that Mr. Loew has made a big fortune out of the pictures and if he gave up all his houses the reason would not be that he was not making money out of them, but wished to retire from active business. Whatever view of the situation may be taken cannot wipe out the fact that the photoplays have not attained their popularity with the public in a day, week or month. It has been a slow, but steady gain brought about by years of painstaking effort and any inroad that may be made on its territory must come through a like agency. The exhibitors of the motion pictures need have no fear of the announced invasion. The pictures have come to stay. The constant improvements and increasing elaboration in scenic, costume and other details are strengthening the staying qualities every day.

HANDSOME WILLIAMS SOUVENIR.

The Moving Picture World has received a handsome souvenir of the Britannia Theater, Melbourne, Australia, from the proprietors, the J. D. Williams Amusement Company. It contains half-tone portraits of Mr. Williams and his staff, a fine view of the theater and the story of its building. A heavy cover in colors of handsome design encloses and embellishes the souvenir.

WILD WEST EXHIBIT AT CALGARY.

Calgary, Alberta, is to have a regular "wild west" exhibit which will last four days beginning September 2d. There will be wild horse races by cowboys; coach races; Indian races and a general Wild West exhibition. Ample money prizes will be hung up for each event. Pictures of the meeting will be taken by the Gaumont Company.

Music for the Picture

BY CLARENCE E. SINN.

FROM Barry, Ill., comes this communication: "I am deeply interested in your 'Music for the Picture' department, not simply because I am playing pictures, but that I have made it a subject of much thought and study. I first wish to say that I use no music whatever; I memorize everything, and that I always have innumerable appropriate pieces to use at an instant's notice. Correct interpretation, in my opinion, is an art—one that comes naturally, and is seldom acquired. [Don't you think you're a bit paradoxical there? C. E. S.] In changing music to fit the different scenes I blend one movement into another, letting the music rise and fall with the various emotions displayed on the screen. I find that an abrupt pause is often very effective. For instance, when the villain is suddenly confronted by the person he thought dead, or when a sudden blow is struck. This usually takes you into a 'hurry' and makes a distinct impression on the audience. The end of a picture should especially be played appropriately. If a drama, and all ends happily with the girl walking into her sweetheart's or husband's arms, change to a pretty brilliant waltz movement; if a Western or melodrama ends the show, make a direct change into a lively chaser when the 'high sign' appears on the screen. I could write for hours on this subject and still find myself in the woods, so will let this suffice as my introduction to your most popular department. H. H. L."

Come again; always glad to hear from those who are giving serious thought to this subject.

From Brooklyn, N. Y.—"I venture a suggestion for picture players in the following: I always find it helpful to have a couple of operatic selections (grand and comic) at hand, for ballads, rags, numbers in various tempos, etc., are contained in them. Selections are not appropriate for pictures if played straight through. I only use them in part as guide and help when improvising. I have no sympathy with pianists who distort good music to 'fit the picture,' thereby literally prostituting good music. If a high class drama doesn't warrant playing an overture or concert number completely, owing to quick successive changes, I say don't use it.

"G. R. M."

From New Orleans, La.—"Being a constant reader of the Moving Picture World, it is with pleasure that I read your most able suggestions under the heading 'Music for the Picture.' I am musical director at the Lafayette Theater here, the finest motion picture house in the South. It has a seating capacity of 1,600—three floors. We are showing four reels (Licensed), and song; change three times a week and doing S. R. O. business nightly. We have recently installed a large Kimball pipe organ which I find an indispensable asset which every first class picture house should have. I am featuring four reels. Not having the opportunity of seeing the pictures before selecting my music, I get almost an exact idea from the 'stories of the pictures' published in the Moving Picture World. I find it very interesting in selecting music to suit the pictures; having a large and varied repertoire I experience very little difficulty in doing so. On the 4th of July I had the pleasure of playing Selig's 'Last Dance,' which is indeed a fine picture well carried out. Our manager, Mr. Abe Seligman, is a real live picture man. He takes a special interest in working the effects for the pictures, having three men behind the screen for that purpose. I enclose a synopsis of music which I played for four reels. Those having to play these pictures later will find this program very suitable. Should you find space in an early edition to insert this, so that you may know what we are doing 'way down yonder in Dixie,' it will be very much appreciated. With best wishes for the prosperity of the Moving Picture World and 'Playing the Picture' department, I am, yours respectfully, H. R. Seeman."

Mr. Seeman's excellent program is here appended:

"Last Dance" (Selig).

Spanish Dance (Moskowski, op. 12) until cue for dance; then "Anitra's Dance" (Greig) until she falls. Then Serenade (by G. Pierne) till title "Down Where Fragrant Blossoms Grow," then Gypsy Love Valse (Franz Lehar) until title "See My Dance Is Not Wicked," then Aragonaise (from ballet "Le Cid") until she falls; then introduction of Gypsy Love Valse with much feeling.

"The Close of the American Revolution" (Edison).

Dashing Cavaliers March (Paull) until title "Jouett Starts To Warn, etc.," then Paul Revere's Ride (Paull) until title "A Detachment Sent To Capture, etc.," then Charge of the Uhlans (by C. Bohm) till title "Four Months Later, etc.," then American Patrol (Meachem) till title "General George Washington and His Staff," then Star Spangled Banner till close.

"Pseudo Sultan" (Vitagraph).

When Highland Mary Did the Highland Fling (Von Tilzer) until title "The Sultan Dies," then Egyptia (Abe Olman) tempo funeral march for death scene and funeral of Sultan, then bright until title "You Will Sleep, etc.," then My Bombay Maid (Von Tilzer) till Bunny enters room and Sultan wakes. Chorus of Beautiful Doll twice till "Come, it is Time the Sultan Wakes," then play Turkish Trophies Rag till "According to the Law, etc.," then Turkish Towel Rag (Allen) till finish.

"A Child's Prayer" (Lubin).

Angel's Serenade (Bragg) till title "One Month Later," then Avalon (Moret) once through, then Starlight intermezzo until title "Bed Time," then subdue till next scene; then Margarita intermezzo (Mills) short prayer music while child is seen praying, then intermezzo until tent scene, then prayer music, alternating with intermezzo till finish.

The department appreciates Mr. Seeman's valuable offering and hopes he will come again with some more good things in the very near future.

Music for a Feature.

Suggestions for music to "The Merchant of Venice" (Thanhouser):

1. Allegretto ("Pirouette" by Finck will answer) till "Antonio Incurs the Anger, etc."
2. A few bars of dramatic blending into soft agitato till change of scene; then:
3. Light waltz till "Portia's Messenger Journeys to Venice."
4. Barcarola (Venetian boat song) till change.
5. Gavotte till letter is shown.
6. Dramatic (semi-agitato) blending into allegretto till "Antonio Seeks a Loan."
7. Agitato pp till "Shylock's Daughter Jessica."
8. Intermezzo (style of "A Fabian Romance") till Shylock enters house.
9. Semi-mysterious till "During the Carnival."
10. Bright waltz for carnival scene, subdue at change (may continue softly or change to some novelette) till after gondola scene.
11. Agitato till "Bassanio Goes a-Wooing."
12. "Carved Upon My Inmost Heart" (from Rigoletto) till "A Foreign Prince Hopes to Win."
13. Light waltz till "Bassanio is Put to the Test."
14. Same as No. 12 till close.

SECOND REEL.

1. Serious (something like introduction of Florestan's Aria in 2d act of "Fidelio" by Beethoven) till Shylock takes casket from chest, then:
2. Mysterious (rather heavy) till change of scene.
3. Mysterious (more dramatic in character) two scenes.
4. Sentimental (Under the Harvest Moon, Witmark) till "Antonio's Messenger Finds."
5. Same as No. 12 in first reel till Bassanio reads letter.
6. Miama (by Niel Moret) till "Portia Seeks Advice."
7. Allegretto till lawyer reads letter.
8. Same as No. 4, second reel, till "Summoned to Court."
9. Semi-mysterious till gondola scene.
10. Light waltz or allegretto till "The Duke of Venice Presides."
11. Trumpet calls, then broad classic march (Aida or Reine de Saba till Duke is seated).
12. Mendelssohn's Scherzo (Opus 16, No. 2) till Portia appears (disguised) before Duke.
13. Subdue till "Be Merciful," then agitato till embrace.
14. Same as No. 12, first reel, bright and forte till close.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

The Reason Why.

A PHILADELPHIA correspondent wants to know why it is that he cannot find photoplay theater advertising in the daily papers that he may locate the feature films. He argues that it pays in towns smaller than Philadelphia, and therefore should pay in his own town. If he will get the advertising rates for theater ads. and figure out what a ten-line advertisement will cost, morning and evening, he will realize that it is a different proposition from that offered in a small town with perhaps two papers and a line rate of ten or fifteen cents. He is reminded that the local film exchanges should be able to tell him where the feature film is for the day of the inquiry.

Bad Money.

The other day the Isis Theater, Houston, Texas, advertised the first of the Victor releases. It advertised it heavily, but the reel had been sent elsewhere, through mistake, and this fact was announced in front of the theater that those who had come to see Miss Lawrence might know before they purchased tickets. A Licensed exhibitor got hold of an old Biograph of Miss Lawrence (and those Biographs are mighty old, these days), and plastered the front of the house with signs that Miss Lawrence was to be seen inside. He crowded his house and no doubt feels that he did a clever piece of business, but money of that sort is bad money in the long run. He has had a big night's receipts, but he's lost the confidence of hundreds of possible regulars.

There is only one way to run a house and that is on the level. To run in an antique Biograph—it must be at least three years old—is not playing exactly square with one's patrons. The Isis played fair by announcing that it was without the promised headliner. The other house did not announce "In Swift Waters," but there was the inference that it was something new.

Good Wishes to "J. D."

We have received the souvenir of the opening of the Britannia Theater, Melbourne, the new house of the J. D. Williams' Amusement Company's enterprises, and the last word in photoplay theaters in the southern hemisphere. It is an eight-page folder with a stiff cover in colors. Mr. Williams has a string of unusually handsome houses to his credit, and the souvenir is wholly in keeping with the sumptuousness of his houses, rich and elegant, without gaudiness or chromatic affront. It forms a keynote to the house itself and gives a start to an unusual enterprise.

Booming Things.

The Kalem Company courteously passes on to us a couple of postals of the special billing for some recent Kalems, one of which is reproduced here, the use of staff work for advertising a one-day feature being something out of the ordinary. The photographs are from W. O. Tarkington, owner and manager of the Lyric Theater, Kokomo, Ind. The second

print shows a wagon with light frame work muslin stretchers on which the name of the house is lettered on either side of a three-sheet of the special attraction, in this case "The Fighting Dervishes." Such a framework is inexpensive and decidedly effective in a small town or for a locality theater in a larger place. It can be set on the box of any light wagon, the cross pieces, top and bottom, being adjustable, and for a couple of dollars the town or section can be thoroughly worked or the wagon kept out all day for a little more. Tie a crowbar from the cross-piece, let a small boy bang it with a wooden mallet and you are certain it will be seen.

More Selig Stuff.

Stanley H. Twist sends a double page story on Miss Kathlyn Williams that was used in the Chicago Tribune, and the other papers to which the Tribune syndicates its feature pages. It is largely illustration, with a few words of text underneath, relating to the picture, and it will make good advertising for the house front when a Selig animal feature is to be shown. With both Twist and Montagu the Selig publicity end is unusually well looked after here and across the ocean. It is interesting to note that more than six hundred notices were gained from the prize contest recently commented upon. The exhibitor gets the advantage of this.

Finds Features Best.

O. R. Shern, who writes that he cannot run his theater without the Moving Picture World, finds that his Rex Theater, Coeur d'Alene, Idaho, has done better with feature films than when vaudeville was depended upon as a feature. He runs a subject two days and advertises it with advance folders giving the cast, where possible, the synopsis and advertising for other features still further in the future. He also has a set of signs for his motor car and sends that about town to keep the interest up. There is a very general and growing tendency to eliminate vaudeville, and the feature film has materially helped this movement. Get your features, boom them in advance and while you have them, and they will be far better than the best vaudeville act you can possibly afford. If you still stick to the vaudeville, drop it for a week and try a feature instead.

Too Many Ads.

Number 5, of the Rex Animated Weekly, published by the Rex Theater, Salt Lake City, carries too much advertising in proportion to the house stuff. A lot of space is wasted in the publication of a song that is so poorly placed in the pages that it cannot well be followed on the piano, there are a couple of announcements that good films are coming to the Rex, but not a line in the entire sheet as to the coming program, and only a single reference to a coming attraction in the future. A lot of foreign advertising is all right if there is enough house stuff to carry it, but it would seem that the advertising man of the Rex is growing too enthusiastic while the editor is taking a vacation. The early issues were smart and good, but a house paper that doesn't advertise the house is useless to reader or management alike.

More Promising.

"Mutual Dope" is the title of a four-pager printed by the Mutual Film Corporation, of Dallas, for the benefit of its clients. It gives some live news of the section, the weekly release program, and condensed synopses for the benefit of program makers. It would be more handy still if the synopses were cut down to a uniform length of between fifty and sixty words each, instead of running from forty to a couple of hundred.

Still Another.

A third publication is the "Pictogram," the house sheet of the Picto Theater, Selma, Ala. It is in its second volume, but the editor modestly admits that it's the first they're really proud of. It is a chatty little sheet, not flamboyant in its tone, but honestly proud of the fact that they run good films and have them on second run. There is the semi-personal note that is the most effective whenever it is not made offensive. Here it is chatty, but not familiar. A little more space devoted to the current and the next immediate program would prove useful.

A Little Late, but Good.

We've been a little late in complying with the request of the Hippodrome, Williamsport, Pa., that we give our opinion of their programs. The stuff came in over a month ago, but got tucked away. Ten programs are sent and they are an interesting study in evolution. All are on sheets about 9 by 12 inches, printed on one side only. The first simply give a list of the leading films and some reading matter about the house. On the third issue the program is lead pencil numbered, the winning number carrying 100 passes to matinees, though later this is changed to forty winning numbers, each getting twenty matinee tickets, and the numbering is done by a numbering machine locked in the form. The program is kept for the week since the numbers are not announced until Friday night. By the third issue the one-line description has been changed to several lines, and gradually the value of the lines increase. Many of the catch lines are of general usefulness and are passed along to other exhibitors. Some are:

The Pictures are BETTER than the TITLES.

You can't tell much about a picture from its title. One would not expect a thrilling battle scene in the picture "Driving Home the Cows," but it was there just the same. Every reel contains from 25 to 100 changes of scene, so there's something doing all the time in moving pictures and you are sure to get your money's worth. You owe YOURSELF SOME RELAXATION AND AMUSEMENT, so get the HABIT and come along to the Hippodrome every day. Don't be backward about coming in either early or late. We always guarantee to treat you right and give you your money's worth as long as the ticket window is open.

Come late as 4 o'clock in the afternoon and we'll treat you right. Come late as 10 o'clock in the evening and we'll treat you right.

Complimentary Matinee Wednesday, June 5. Ladies and misses will walk in free that afternoon. No tickets needed except for men and boys.

Every time the clock strikes, think of the Hippodrome. When it strikes 2, 3 or 4 o'clock in the afternoon, or 7, 8, 9 or 9:30 in the evening, then it is a good time to come.

You may like a certain picture very much, but tastes differ, and your neighbor may think the same picture is poor. The Hippo-

drome gives a variety to suit all tastes. Get the habit and come every day.

We don't make the pictures, but we get the very best that money can buy, and we project them with the latest improved machinery. You can't beat that.

JUST WHY THE HIPPODROME IS BETTER.

First—Because it has the concealed fan system of ventilation. Second—Because it has a "silver screen," the curtain that eliminates eye strain as much as possible. Third—Because it has the latest improved machinery for the proper projection of the pictures. Fourth—Because a committee of three electrical engineers recently inspected the picture apparatus and pronounced the Hippodrome "booth" the finest and best equipped in the State.

Some "Q" Cues.

The Q Theater management, of Los Angeles, keeps things humming out their way. The newest scheme of a local Animated Weekly has already been detailed at length in this paper, but here is a line from the announcement that gives the real scheme. It reads:

Do you want to see yourself in Motion Pictures?
The Garrick is the only place where you can do so.

Not alone are local happenings pictured, but bits are made about town and at the beaches, and everyone who sees a motion picture camera with no company of players is going to crowd into the Garrick to see if he was included.

Another scheme is a house to house distribution of 20,000 cards offering $25 in gold for the best new name for a house recently taken over, both advertising the fact that the house is now under the Q management and rousing interest in it at the same time. The card has a blank space for the suggested name and the address, and this must be dropped into a box in the lobby of the theater. It brings them right up to the door of the theater and into the lobby. A certain percentage will remain.

Another card in script announces that it is desired that a representative of each family inspect the Q houses, to which end a set of invitations are sent, giving admission any time save Saturday and Sunday. These were sent by mail and distributed to patrons entering the theater.

Here's Mr. Smithers

And now comes C. T. Smithers, of the Idle Hour theaters, Aberdeen, S. Dak., and elsewhere. He has a hot weather suggestion. Here it is:

Aberdeen, S. D., July 19, 1912.

Am glad to note that managers are awakening to the fact that it pays to advertise. I always try to avoid making a big noise about my show or place of business unless I have something to show for the shouting. The manager located in a small town must handle the advertising much differently that his brother in the large cities. The latter depends almost entirely on transients, and the former must get the same people over and over again. So us small fellows in the small places must never fool the public at any time, and while I readily believe fairness would be better even in the big city, fakes would not be the means of killing his business as fast. We must be awake and get something that is good, and then let the people know that you have the goods. The hot weather is the time to test the manager, and your humble servant has figured out a scheme that might work with others and help in the box office receipts; anyway it has with me, for my business has been just as good as at any time. I use six of my 16-inch fans for this purpose on the interior and a large 18-inch fan for the lobby. In the front of each fan I have a shelf, and on the shelf a pan, and from this a drainage pipe. I place 50 pounds of ice in front of each fan and this certainly cools the house at least 20 degrees. The fan in the lobby stands on an ordinary kitchen table and this piece of ice is bigger and weighs 200 pounds. This can be plainly seen from the street and is a great ad. I then advertised every way possible, and when the people thought Idle Hour they thought COOL. I enclose one clipping that got people to talking. It looks like a lot of expense, but it certainly has paid me with interest. If we managers can help one another by suggestions that we know are good and the Moving Picture World is kind enough to spread the good things, we can better succeed as exhibitors. Of course some of the more fortunate exhibitors have fine cooling systems and this simple plan will not appeal to them, but I know there are many who would welcome a system that is simple and will do the work and keep them coming.

Not Related to George.

We are afraid that Mr. Smithers is not even remotely related to George Washington, for the newspaper item relates that there was a strike of the orchestra at the Idle Hour because the house was so cold, but Mr. Smithers got on the job and suggested to the shivering orchestra that they put on their coats, and so another Labor vs. Capital struggle was averted. It made talk and got the people thinking, and that is what it was done for, so there is no particular fault to be found.

Mr. Smithers' scheme is of double value in that the temperature is sensibly reduced and at the same time the sight of these blocks of ice creates a mental impression that is even more effective than the purely physical assault.

Mr. Smithers has the right idea in the suggestion that all exhibitors with ideas come forward, and he certainly practices what he preaches, for we have been indebted to him for many valuable suggestions in the past.

Booming "A Nation's Peril."

Here are some samples of the way A. Kornmann, of the Galveston (Texas) Amusement Company, boomed a recent Pathe release. The first is a card on heavy paper that reads:

A NATION'S PERIL

The Strongest, Most Sensational, Most Thrilling Picture Ever Put Out.

A Gripping Story of Patriotism, Love and Intrigue carried on before Uncle Sam's very eyes in one of the United States Coast Artillery Forts, showing the Big 14-inch Guns in Action, the Submarine Mine Chartroom, from which a Battleship's Tender bearing Spies of another Nation, is Blown to Atoms.

The Mine Explosion alone, hurling thousands of tons of water into a column 90-feet high, carrying the fragments of the shattered vessel.

VAUDETTE THEATER
Saturday and Sunday, June 29 and 30.

The other is a reproduction of a night letter from another exhibitor, and the theater's card:

Houston, Tex., June 27.

A. Kornmann, Mgr,
Galveston Amusement Co., Galveston.

Bill strong, Pathes' special "A Nation's Peril;" the explosion is great, everybody in Houston talking about it; played to packed house throughout the day and broke all records here. Showing a big military society ball in all its glory and costly costumes worn by New York's swellest society.

DIXIE THEATER.
1144P

NOTICE:
The above is a reproduction of a message received in regard to the big feature "A Nation's Peril" show at The Vaudette. Tomorrow and Sunday.
See Excellent Program To-day at Casino, Vaudette and Leader.

The use of the telegram is an effective Montgomery dodge, but it is always good. Both advertisements should have their pull.

With Local Scenes.

The opening of the causeway between Galveston and the mainland was featured in the Pathe Weekly and Mr. Kornmann made the most of the feature. There was plenty of press notice, and while some objected to the brevity of the views, due to the need for getting many subjects within the thousand feet, the results were decidedly good and the catchline "Thousands of your friends are in this picture, possibly you are in it yourself," is a good business getter.

If something big is about to happen in your section tell the particular weekly that you take. If it is a catastrophe that cannot be foreseen, wire the office offering your services in case they send a man. Try and get your city on the picture map and then take the credit for it.

We like one line in a letter Mr. Kornmann sent the school teachers in connection with the Columbus reel. Two tickets were sent each teacher with a letter explaining about the subject and concluding with this paragraph:

Owing to the enormous expense we have gone to in securing this wonderful production we are compelled to charge the admission of ten (10) cents, but on account of its educational features we are going to make a special price of five (5) cents to all school children, and will appreciate a hearty co-operation of every school teacher in Galveston.

It's too late for Columbus and the schools, but put it away where you can get and use it when the season opens again and another big educational comes along.

A Prize Contest.

Rodney C. Davis, of the Kozy Theater, Paducah, Ky., got a lot of newspaper notice from a prize contest for essays. Here is his offer:

CONTEST!

The opinions and criticisms of the Children regarding Moving Pictures seen in THE KOZY.

For the Ten (10) best letters in answer to the above, a pass will be given for month of July. The Contest is open to all children under 15 years of age. Tell us:

1—What you think about moving pictures.
2—What kind of pictures you like best.
3—Give the titles of three of your favories.
(Ones you have seen in Kozy Theater.)

Address
"Contest," Kozy Theater.
Contest Closes June 25th.

Then when the prizes were awarded the local papers took it up as a matter of news and printed the prize winner that the disappointed contestants might grill it. Now that the kiddies are out of school it is a good time to make a bid for their patronage and a prize contest with a composition attachment will win the approval of parents and school teachers. Try it, and don't be stingy with the tickets. If you see a chance to hand a few extra passes out "for unusual excellence," let them go. Each pass holder will be a walking and glib-tongued advertisement for you.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Scenes and Leaders.

RECENTLY we have been having a series of discussions with our Contributing Editor, the Rev. Dr. Stockton, as to the value of long and short scenes. It's been rather a one-sided discussion, for we think pretty much alike, but with a speculative interest in the subject, Dr. Stockton put in a day in the theaters recently and saw seventeen reels through twice each, counting scenes the first time and inserts the second. The day before he got only eight, but we submit that 50,000 feet of film in two days is going some. Dr. Stockton does not start out with a handful of ten-cent pieces and a desire to be amused. He carries a stop watch, a pocket counting machine, an electric flash lamp and a note book, and he does his work thoroughly. Here is his report on the two days work. The first column gives the number of scenes, the second the leaders, the third other inserts. The figures form an interesting study:

Lubin—"A New Beginning"	18	10	1
Lubin—"A Complicated Campaign"	11	11	7
Vita—"Sheriff Jim's Last Shot"	40	15	3
Cines—"Disowned"	18	7	3
Edison—"A Necklace of Crushed Rose Leaves"	22	14	0
Kalem—"A Prisoner of the Harem" (split reel)	15	15	3
Kalem—Educational subject, not tabulated			
Selig—"A Day Off"	24	5	1
Vita—"Wanted—A Sister"	32	10	0
Vita—"Adventure of the Thumb Print"	46	11	0
Essanay—"The Understudy"	36	11	3
Biograph—"The Sands of Dee"	68	7	0
Lubin—"A Western Courtship"	41	7	3
Edison—"The Little Artist of the Market"	18	12	1
Selig—"The Hand of Fate"	35	19	0
Vita—"The Victoria Cross"	44	17	1
Lubin—"Becky Gets a Husband" (split reel)	28	11	0
Lubin—Industrial, not tabulated			
Cines—"A Daughter's Diplomacy"	25	11	0
Selig—"The Pennant Puzzle"	37	12	2
Edison—"Jim's Wife"	21	14	1
Lubin—"Just Pretending" (split reel)	24	2	5
Lubin—"A Pair of Boots"	14	0	0
Edison—"After Many Days"	26	14	0
Melies—Run without title	21	10	1
Selig—"Dad's Girls"	31	15	2
Pathe—"On the Brink of the Chasm"	33	2	0

These figures are most decidedly interesting to the student of photoplay, and we believe that this is the first time this sort of table has been presented. We are frank to admit that we find some of the figures startling. Dr. Stockton comments:

> As to stories: With the exception of the Edisons, the Cines and Selig's "The Hand of Fate," the last a really big story, the stories of all the others, dramas and comedies alike, were as slim and attenuated as the Milky Way. It looks very much as if Edison and the foreigners were the only ones not bitten by the lightning bug, with the result that his releases are, to my mind, the only ones that are really drama. The others have lots of action, but no acting and no chance for any. I suppose if one wants to sell one's scripts one will have to conform to the prevailing jumping-jack tendencies, but Oh! for the time when a man who wants to see things done with at least some pretension to verisimilitude will have a show to getting something really worth while produced.

To this last we most heartily say Amen! A twenty scene drama is run up to fifty or sixty scenes, with an average time length of from fifteen to eighteen seconds each. Acting is not possible. Clarity of story is not possible. Unfolding of plot is not possible. There is a succession of eye-pleasing scenes, but no stories and self-contented directors, with concrete crowded craniums, will presently be wondering why it is that the pictures are not as popular as they used to be; provided that they are capable of that much mental effort.

Apart from a slightly excessive use of leader, we agree with Dr. Stockton that the Edison stories are the most complete, simply because time is taken to act out the scenes instead of merely sketching them in, and while it may be evidence of our weak intellect and inability to appreciate art, we confess that we would go ten blocks to see an Edison where we would not cross the street for the average multiple scened Biograph. Edisons have stories. Most Biographs are a succession of tableaux without plot.

Some years ago the Biograph introduced the idea of close-up pictures with the result that the picture world gradually became populated with a race of persons who were cut off at the tops of their heads and the bottoms of their waistcoats. Now that three times the proper number of scenes are used to cover up the thinness of Director Griffith's on-the-flap-of-an-envelope stories, everybody's doing it, and strong, vital, gripping plots are shelved in favor of the short story with numerous shifts. This may be heresy, but if it is, we are proud to call ourselves a heretic.

We do not quite agree with Dr. Stockton that it is necessary to write in forty or fifty scenes. Write twenty to thirty and let the director muss it up to suit himself. Write only enough leader to cover the unexplained points and let the rest be added in the cutting room by the man who wants them in. Just write a clean-cut script and let the faddists do their worst, but if you do write the forty scene stuff remember that you can only have sixteen minutes of action, no matter how many scenes you employ.

This list gives practically all of the Licensed manufacturers and is useful as a guide if you want to speed up.

Again, the Thief.

A correspondent writes that she just knows that the Edison Co. must have stolen Miss Hunt's lumber story. The reason she knows is that two of her stories were stolen by some unnamed company. She knows they were original because she wrote them herself.

Any lady who writes a polite letter is entitled to her own opinion, but she is invited to look over our shoulder and read this letter from another correspondent. He says:

> I was much interested in Miss Hunt's letter about likenesses of scripts. I went up against this proposition the first story I ever wrote. It was a little over three months ago. I had the nerve to call it a scenario, but it was nothing but a lengthy synopsis. If there were any of the usual mistakes that I neglected to make it was on account of the briefness of the script. But the idea of the story was fine. A husband and wife were reunited by a line of music on a postal card which, when interpreted, told of the birth of a son. I fondly believed that I had something absolutely new in the way of moving picture stories. I named my story "The Musical Message" and fired it at American.
>
> It was duly and courteously returned. Seven or eight weeks later I saw an ad of an American, "The Wordless Message." The ad told enough about it to make me believe that it was my idea worked over. I thought about it several days, and one evening sat down and wrote Mr. Doud a very nice (?) letter. As I was taking my little family to the picture show that night I mailed my letter. Bless you, the first picture up was American's "The Wordless Message." It really had the basic idea of my story, yet the film contained absolute proof that no portion of my story had been used.
>
> That proof was Dot Farley—she played lead! I knew that she was with Comet and had not been with American for lo these many moons. It was therefore certain that this was a "packed" film—had been put up months before I ever dreamed of writing a scenario. I recovered my letter. I have it yet—still sealed—and I shall keep it as a talisman against any more foolish cries of "thief." Your Uncle Fergy has learned his lesson and learned it well.
>
> Some day I shall send Mr. Doud a scenario. It will not leave my hands till I have given it every ounce in my hide. It will be censored and criticised by my wife and nothing neglected that will contribute towards its success. But if my letter had gone to him all this would be of no avail. That market, at least, would be closed. Never again.
>
> If you think that this will deter other amateurs from making my mistake you may use as much of it as you choose, providing you suppress the name.

Very probably you've seen the story of the American production. We didn't see it, but we know what it is. It is based on the musical phrase from the oratorio of The Messiah, and runs "Unto us a Child is born; unto us a Son is given."

Nearly three years ago the Lubin company stopped work on this story with several hundred feet of film already done, because another company had just released it, and Selig did it after that. It had been filmed at least three times and abandoned once. Our correspondent had seen none of these, so he wrote his original story.

Isn't it just barely possible that the lady who knows that Mr. Plimpton is a thief "just because" may have hit upon some similarly original plot? Personally, we think that the Edison company and Mr. Plimpton are about the last to be accused of evil practices, and there are too many clearly defined instances of duplication, where theft was absolutely impossible, for such charges to be made seriously save upon positive proof, and the only proof in this case is a "because."

Thinks We're Right.

Here's a comment from a Brooklyn newspaperman on a recent remark on prize contests:

> Glad to see you take up that prize contest fake. I was on the verge of suggesting it. My script was returned by the Photoplay enterprise without comment after receiving fulsome praise in a former letter. During the time they held my script I was flooded with literature offering all kinds of rebates on correspondence course, books on photoplay writing, subscriptions to their monthly, etc., which made me feel that they were more desirous of getting a good list of names and addresses than they were of getting prize photoplays.

This simply verifies what others have written us. Unless a prize scheme is fathered by some reputable producing firm with an outlet through one of the three distributing sources, keep away from it, unless you want to get for $2 a correspondence course that was originally offered at $30. No one gives something for nothing. Why expect it from a benevolent institution like a correspondence school? You won't answer their advertisements, but you will try for a prize—and we've seen the inside workings of too many prize contests to pay much attention to the prize unless we know the people who offer the awards.

What's Your Hurry?

"Permit me to enroll in your 'Won by Waiting Club'" is the greeting of a correspondent, who has just sold a script to Edison that was sent in three months ago.

The writer goes on to say that he used to query at the end of three or four weeks, but this time he waited two months, then queried, and presently got a check.

Here's the problem: Is it better to have your scripts come back to you every two weeks, or sell them by waiting eight or ten?

Answer it for yourself, but it's best to initiate yourself into the club. Think it over. No one wants to bother with a hectic author. There are too many others in the field, and the best ones never are in a hurry. They learned to cultivate patience long ago.

Titles.

Harry O. Hoyt rises to the question of titles, and advances the argument that a good title is half the sale; a remark we made some time ago, so we'll let Mr. Hoyt do the talking this time, and merely agree with most of what he says, though we cannot endorse his suggestion that each company should be fitted with a title of the sort it likes. There is *just one* title for any story, and if that one is hit upon it should make a success with the company using that style of story and title. Get the right title and you won't have to change it, though we know some short-sighted men who change practically every title they use because they think they know it all, instead of being willing to let the author know a little something. Now for Mr. Hoyt:

> You once wrote that there are stories and STORIES. Just as truthfully there are titles and TITLES. My belief is that a snappy title is half of your first page, yet I do not believe one in five of us gives the titles the amount of thought they deserve.
>
> Perhaps that is why so few photoplays are produced with the same title the author chose. As a friend of mine said to me, "Oh, let them fix it; they will change it anyway." This may be true, but I can see no reason why the author should not try to do as well as the producer in the matter of selecting titles. I say get one the producer can't beat. There undoubtedly are many reasons for changing the titles, as, for instance, if I send in a script entitled His Redemption and it is released as Her Justification; meaning probably that they are featuring a woman instead of a man. Why should the author not know these things and get it right the first time.
>
> Other companies seem to have a certain "policy" in respect to titles as well as to the scripts themselves. We can nearly always tell that a certain photoplay is a Rex by the title—their titles are nearly all of a certain kind. What that kind definitely is I can't say. You can only get it by reading back releases in the MOVING PICTURE WORLD.
>
> Then this title naming has another angle. It frequently happens that the idea I wish to express in a photoplay should be caught from the start to get the full benefit of the script. When I name the play then I give it the idea. The motive in some plays is obscure. The action may tell perfectly all that the author wishes, but until the play is finished and we think it over we do not grasp the motive, the underlying idea. I use the word motive as you would motif in a musical sense. I find also that the title can take the place of a leader with good results. I just finished a script that was fairly satisfactory, but seemed to lack one leader to clear the situation—to tell precisely why certain things occurred. The title did the trick for me. If the script is accepted and produced with that title, I will wager nearly everyone will get that underlying idea clearly from the start.

Keeping Ideas.

What do you do when you get an idea? Do you promise yourself to remember to write it soon, or do you write it at once?

The best way we know is to sit down and write it at once, scene by scene. It's pretty apt to be bad, but you've got down on paper all the thoughts connected with that idea, the layout of scenes, the characters and the plot itself. It beats the note-book idea all ways from the centre for getting it where it will stay. Later on you can think it out, and some day you can sit down and write it off in full and in proper style, but unless you've had years of training at holding ideas in your head and using your brain for a notebook, you'll find it is the only way to preserve all of your idea.

Even the trained writer finds that there are days when he can create, and others when he can only do the more mechnical part of the work, and the wise author, when he feels like writing, gets his ideas down on paper against the time that genius does not burn and he needs some outside help. Then he turns to his amplified notebook, takes out the script that most appeals to his mood, and goes to work.

If you cannot write the full script at the moment, use notes until you can, but if you merely trust to half a dozen lines in a notebook, you are apt to find that you have forgotten many of the bits of business that seemed so good to you at the time the idea was born.

Same Here.

Someone wrote one of William Lord Wright's correspondents for information, stating that he could not believe what he saw in the papers, because the various photoplay editors were on the inside and didn't speak the truth of the men they sold scripts to. Here is what Mr. Lord wrote:

> To the few who by their communications have led us to think that they believe department editors "inside writers," and prejudiced in favor of the producers, we say: "You are wrong." There isn't a department editor of a trade journal in the field to-day that can be classed an "inside writer." These men, including the undersigned, are employed with explicit instructions to do their duty by the pictureplaywright without fear or favor. There isn't a department editor to-day who doesn't submit his pictureplays, when he writes them, just in the manner that the writer in Squedunk sends them in. When men like Thomas, "Spectator," and Sargent tell you to keep clear of "Schools," to forget the "plot stealing" idea; to study the pictures; to work hard and conscientiously; to pay no heed to the "favored writer" rumor, they are telling you the truth. These are all men of experience, otherwise they would not be employed in their present capacities. They are paid for their labor, not from film concerns, but from the editors of the various journals employing them. They are under no obligation in any way, shape or form to any of the film manufacturers; they take an interest in you, Mr. Pictureplaywright, because they know your troubles—have experienced them all. When they write a script, they put it in the mail box and await its fate just as anxiously as you do. Of course, they are often successful because they are, without exception, pioneers in the profession, but their work also "misses fire" and is returned with the usual rejection slip. Mr., Mrs. and Miss Pictureplaywright, you should appreciate what the department editors are doing for you; they are looking after your welfare, earnestly, honestly and ably. As Mr. Mereness so tritely says: "When you see a pictureplay department statement you can bank a thousand to one that it is true." And when we repeat, that there are no "favorites" played among pictureplay department editors and that they are good, clean, honorable men, enthusiastic in their labors to advance the fortunes of the most humble pictureplaywright, we are telling only the truth. We know these men personally, and we also know what we are writing about. Otherwise, we would not be entrusted with tnis department.

To all of which we most heartily add our endorsement. We do not know of a single department editor who stands any better chance of making a sale (outside the fact that he knows how to write), than the veriest novice, and, in some studios, his chances are not even as good. We think very few hold that "inside" idea, but this is for the benefit of the few.

Making It Easy.

Half a dozen times the past week we've had to stop and explain to someone that night scenes should be used only when they are absolutely essential. In not one of these instances were the night scenes at all necessary. They had been added just to improve the pictorial effect.

In one instance a lawn lighted by Japanese lanterns was called for. Ever see a shady lawn with the gaudy lanterns giving just enough light to let you look into the lady's eyes and fall more in love than ever? It's a pretty sight, but it is not handy for the camera.

Night scenes are made by stopping down. If you own or can borrow a plate camera, focus on some outdoor scene with the full opening. If you do it with a sunlit scene you get a brilliant picture. Now use the diaphragms. The smaller the opening the less light there is passing through the lens. With an iris diaphragm you can get any graduation of light from midday almost to midnight. While you are doing this, please note that the light is uniform on all parts of the plate.

That's the way a motion picture camera makes a night scene. Night is the absence of light to a greater or less degree, according to the light reflected from moon and stars. By stopping down it is possible to suggest dusk, moonlight, or the deeper tones of a moonless night. But in your lawn party it is necessary that the light should seem to come from the lanterns. Around each lantern there should be a bright light fading to midway between the points of illumination. This cannot be done with a camera that is making sixteen pictures a second. It can be done with a stand camera in several ways familiar to most amateurs, requiring from a few minutes to several hours, according to the effect desired, but if the picture is made purely by the aid of the lights seen in the picture, there will be a halo of halation from each source of light.

In this particular case the lawn party was the place where He and She met. They might as well have met in a drawing room, in a trolley car, on the street or out in the barn, so far as the plot was concerned. The sole point established was that Henry knew Nellie and wanted to marry her, so the story started off with a wholly impossible scene from the camera point of view, just because it would look nice.

Another story had an electric lighted veranda and the soft dusk of evening beyond the pale of illumination; a poetic effect, but one that would cost several hundred dollars to build. So far as the need of it went, the scene might have been laid in the middle of the day or seven o'clock in the morning, but this looked better—to the author. The other four were of the same sort.

Another favorite transgression is to have the characters meet at a ball. Joe meets Jess in the crowded ballroom, lugs her off to the conservatory and proposes. The author doesn't stop to think that to set a ballroom and hire ten to thirty extra people means an added cost that would not exist if Joe and Jess should meet on the street. A ball "looks nice," and the story is damned, figuratively and perhaps literally, before the plot is really unwrapped.

Plan for simple scenes. If the director wants to get foolish with his employer's money, he can change the settings to suit his ideas, but if you write in a simple scene you are more apt to get your story passed, and if you want costly light effects with no return in effect, you'll have to start your own company. Make it easy and sprout some checks.

The Merry-Go-Round.

Here is a proposition that has been in before, but which will bear telling again. An author writes:

> I have two stories on hand that I have sent to almost every market in the field for that kind of a story. Both scripts have received praise from almost every editor, yet for some reason or other neither has won a check yet. To the best of my recollection, neither script has received a single word of criticism from any of the others, "unavailability" being the nearest approach to adverse comment. The stories still look good to me and far surpass others I've sold easily. Would you send them over the route again or put them away in camphor and charge the time to experience.

It's pretty hard to tell without having seen the stories, but we think

that we would take the scripts down cellar or up on the roof or some other quiet place and look them over again. The author adds that in many cases the editor would suggest some other company as a possible purchaser, but the second editor would suggest a third. Editors, as a rule, suggest a likely company only when there is merit to the script, so there must have been some lack in these stories that caused them to fall just short of acceptance. It might be that the idea is not fully worked out, that the editor sees the possibilities, but is unwilling to do the work the author should have done.

In this connection we quote Miss Mary Armstrong, who writes that two of her stories were sent back, and that by "deepening the plot" (evidently making more of the story), she sent them out again and made sales.

Very often a story is sent out with the possibilities barely suggested. The author thinks his points are clear because he wrote the story and knows all about it, but he doesn't get it all on paper, and when it comes back, after having been away a couple of weeks or months, he sees with a clearer vision where he fell short of getting his idea over.

Miss Armstrong declares she never throws away a plot—which is very good advice. William Kitchell has just sent out a story he started writing four years ago. No plot ever is wholly useless, so don't keep a waste basket for rejected script. Put them in a box and go over the box when you are short of ideas.

But getting back to these two stories we started to talk about, we think we should go over them very carefully to see where the trouble was, fix up the trouble and put them back on the merry-go-round.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

L. E. S.—The Blonde Biographer is Miss Agnes Sweet, known on the other side as Daphne Wayne. She is an American and she played in "The Eternal Mother."

H. F. B.—The return of a script from the Universal covers all brands in that company. To be specific, it covers rejection by Champion, Gem, Imp, Powers, Rex, Victor and Hal Reid. The other Independent companies have their own establishments. We merely suggested that, synopsis and all, a script should not cover more than four or five pages single spaced. It was not a hard and fast rule, but merely a suggestion. It depends on the company whether holding a script six weeks is a good sign, the regular time, or a sign of neglect. Edison, for example, holds most scripts six weeks under their system, but a script held by Lubin six weeks is overtimed and is probably held for decision, while other companies may take but a week to answer and the rest of the time is overtime, due to negligence.

D. H.—Miss Marguerite Snow has had dramatic experience. She is still with Thanhauser.

B. T.—By "memory picture" we presume you mean a vision of the past. If the plot is strong enough the fact that a vision is required will not hurt its chances. Most manufacturers do not object to simple double exposures, but pictures requiring involved trick work are generally plotted in the studio. It is best to keep away from other than the simple vision unless you know the camera. What seems simple to you may be elaborate, and the reverse.

E. H.—We will supply the addresses for a stamped return envelope, as stated right under this heading. Most any company wants comedies.

RICHARD ROE.—Most companies require a photoplay, not merely a synopsis. Pathe Freres will pay for suggestions. The new member seems to be Tom Powers, but we'll find out for you. Mme. Bernhardt did announce that Camille was her sole photoplay appearance, but can't a perfect lady change her mind without somebody making a holler about it? Look at the vast number of Patti "farewell appearances" and apologize.

G. V. D.—Why such a worriment because there was no rejection slip with your returned script? Sometimes in the rush of getting stuff out there is a slip omitted, sometimes they run short of slips and sometimes it just happens. After you've been in the game longer you'll wonder you got your script back by registered mail. You'll be glad to get them back clean and uncreased with or without a slip.

C. A. C.—You win all the way through. It was Miss Kathleen Williams who played in Selig's "Lost in the Jungle," "Captain Kate," "Back to the Primitive." She has been playing with Selig straight along and we cannot see how anyone can confuse her with Miss Sweet of the Biograph. Miss Williams has not been with the Biograph and Miss Sweet has not been with Selig.

D. S. A.—Your suggestion is interesting but not feasible. We discussed the advisibility of reproducing scripts from which photoplays were made, but it would take up much space and yield little information. The main thing is to get your story down and see that it tells a good story and all the story you are trying to tell. If you do this it does not matter precisely what form you affect and no two companies work their office script the same way.

R. C.—We do not think it will do you much good to write those detective comedies that Biograph used to do, as Fred Mace, who was the central figure, is now with Bison.

M. B. L.—Application for a position as a photoplayer should be made to the studio of the company, but as only experienced stage players are wanted, and there are several thousand of these more than willing to take the positions, your chances would be slight. Photoplays are offered for sale to the editors of photoplays for the company selected. If you will send a stamped and addressed envelope a list of addresses will be sent you. The stories are not written the same as fiction, but are written in action divided into scenes. There is also a synopsis of from 150 to 250 words and a cast of characters. If you contemplate writing photoplays it would pay you to get a copy of "Technique of the Photoplay," to be had of our publisher, for one dollar a copy.

SNYDER AVENUE—The Biograph players came east the early part of June, or rather such of them as did not remain behind in Los Angeles. Some eight or ten players did not return and Edwin August went over to Powers when he got back and later changed to Lubin. The salary of a cameraman ranges from $25 to $35 or even more, according to his expertness. A cameraman must be able to judge both daylight and the lighting of the studio, in addition to the general knowledge of photographic work and the motion camera. Pathe Freres' release, the Pathe Weekly "Frayer," is merely the phonetic spelling of Freres. C. G. P. C. is used to distinguish the foreign films of Pathe Freres from those produced in the United States.

W. B. A.—We have no data on King Baggot's connection with the dramatic stage, but you did not see him a year ago in dramatic work. He has been with Imp longer than that. If he has gone over to the Licensed end, someone should tell him about it. He seems to have an idea he is still working for Imp. Miss Lawrence went from Imp to Lubin, but is back with Victor on the Independent side now.

L. M. C.—Sorry, but we have not the Biograph identifications you ask for, and our identifier is on a vacation at present.

DODIE—We think you have another guess coming on that Bison title, haven't you? We do not find it in our list.

E. S.—The two "boys" in the American films are Warren J. Kerrigan, the hero, and Jack Richardson, the villain. Marshall Nielan is the new man lately featured. Miss Pauline Bush generally plays opposite Mr. Kerrigan, though lately Miss Jessalyn Van Trump has shared her duties.

M. T.—The ideal moving picture is entirely comprehensible without leader. We do not think that the problem plays (if you mean what we mean), have much place in photodrama. Leader, when used, should be used sparingly, but there is a growing tendency to use the leader as the story, and the action as illustrations. The Photoplaywright takes this matter up in detail. The "sub-title in the middle of the scene," is generally called "a cut-in leader." It is permissible when it is absolutely essential that the scene shall not be explained in a leader preceding the scene, but any leader stops the movement of the plot and destroys the illusion, and a leader right in front of the most important action is to be avoided where possible, though there is a growing tendency to use this device more often than necessary. Every time a leader is flashed your attention is diverted from the action to the leader. "On screen" is not used for a leader, but is used where a letter or other insert is to be used on the screen. You say "On screen—letter," or whatever it is, and then give the text of the letter writing, "Back to scene," before commencing the action again.

J. H.—There is a demand for photoplay manuscripts. A stamped and addressed envelope sent us will bring you a list of the demanders.

BRANCHING OUT.

People's Amusement Company, of Oregon, Starts Exchange and Laboratory.

Because of the difficulty experienced in getting what service was needed from the local branch of the General Film Company, the People's Amusement Company, of Oregon, with headquarters in Portland, where the company operates six or eight houses, including the People's Theater, one of the handsomest houses on the Pacific Coast, has obtained a franchise from the Film Supply Company, and will operate its own exchange, dropping the Licensed service, which it has used since its formation, and taking the service of that branch of the Independent side. This change was quietly accomplished some weeks ago and already the Film Supply Company of Oregon is running with the full film supply service and is not only operating for the benefit of its own houses, but will probably supply other concerns in the vicinity.

In addition to their interests in Portland, the company has houses in many other cities in the State. In a personal letter Melvin G. Winstock, general manager of the company, explained that the cost of service seemed to rise with the prosperity of the houses while the concessions made as to the first of special reels, etc., seemed to drop as the price increased. A franchise for an exchange for Licensed service was out of the question, so arrangements were made with the film supply and the exchange was opened.

In addition to this there has been established a film laboratory that has already released three subjects, including a thousand foot reel of the recent National Convention of the Elks, and presently there will be established a stock company for the production of photoplays that will be second to none. The staff will be carefully selected and no regular releases will be made until it is proven to the satisfaction of the management that the high standard they have set for themselves will be maintained.

Both of the new enterprises will be under the general management of Mr. Winstock, who is a former New York newspaper man. He has written the librettos of several produced musical comedies and recently scored a hit in Portland with a spectacular production in connection with a local festival. This production, "The Bridge of the Gods," based on a local legend, will possibly be taken to Milwaukee at the instance of some of the Great Northern Railroad officials. It was he who induced Governor West to lecture a photoplay film at the People's Theater recently for the benefit of a charity and in collaboration with Governor West he wrote "The Convict's Parole," recently produced by the Edison Company.

The capital required is fully subscribed and in bank

NEW PALACE OPENS AT PANA, ILL.

Charles J. Law, formerly of Nokomis, Ill., has opened the New Palace Theater at Pana, Ill., with vaudeville and pictures, on Monday, July 22. The new house started out with good business. Manager Law has equipped it with the latest cnveniences and has made ample provision for the comfort of his patrons. He will undoubtedly succeed.

Comments on the Films

Licensed.

"THE MIRACLE" (Vitagraph), July 29.—A story of that famous adventurer, Haroun al Rashid, the Caliph of Bagdad. Miss Leah Baird plays the lead in it; is in fact the only truly effective figure in the picture. She plays a poor mother whose baby is starving and who places her living child on the bier of the Caliph's dead heir. The queen is bent down, praying to the Most High to restore his life to her darling and doesn't see the transposition. She thinks a miracle has been performed. The picture has been lavishly put on and has very good Oriental atmosphere. It is not without imperfections; but the pathetic situation of the poor mother is clearly drawn, and Miss Baird acts it very well indeed. We notice also in the picture H. L. Barry, the Caliph; Tefft Johnson, the visier; J. R. Waite, the physician; H. T. Morey, the priest; Miss Helen Gardner, the queen. Mr. Morrison, Miss Lillian Walker and others have lesser parts. The first is a musician; the others are graceful dancers, etc. It was written by Chas. L. Gaskill and produced by Wm. V. Ranous.

"THE THREE VALISES" (Selig), July 29.—A farce comedy featuring Mr. Charles Clary, who plays in it a cleverly pictured double impersonation. It has a very novel situation. The hero doesn't know that he is carrying the valise of a burglar; but the burglar does and is following. The hero applies to an unscrupulous man, his double, for a loan. This man, to get an inheritance coming to the hero, locks him in a safe in his office. The tools in the valise help him to get out. At this point he is arrested as a safe cracker. His wife, arriving with his right valise and an explanation that tallies with his story, saves him from a serious predicament. It is an impossible story as pictured, yet gets over on its novelty and its clever acting and scene-making. La Fayette McKee plays the burglar; Lyllian Leighton is the housekeeper; Capitola Holmes, her daughter; Mac Barnes is the police sergeant, and the policemen are Harry McCabe, Colin Reid, Frank De Camp and Charles De Delzecchie.

"A STRING OF BEADS" (Melies), July 25.—A string of beads is used to keep the situation in this picture clear; as the plot develops, the beads turn up, so to speak, at critical moments. It was shown as given, in the first scene, by a man to the woman he loves but loses. In after years, this man recognizes the woman's son by it, and it is also used as the means of supplying the climax. The string of beads keeps the story clear and, while it is not a picture whose inherent truth compels belief, it is well acted and makes a fair release. It is clearly photographed.

"A POLITICAL KIDNAPPING" (Kalem), July 26.—A good melodrama of political life at election time. Its heroine is the owner of the town newspaper and is supporting the reform candidate in spite of the fact that the corrupt boss of the opposition party holds mortgages against her. This villainous boss has a heeler among the paper's printing force. In order to keep back the edition that will ruin him, he has the rest of the printers kidnapped and locked up in an empty freight car. The girl has to run off the edition by herself. The picture has an interesting atmosphere. Especially interesting are the scenes that show how the newspaper crowd was enticed out, blackjacked and, in the empty car, taken out to a lonely switch, and also the scenes showing how the printer's devil rescued them, with the help of a handy hand-car. The photography is fine.

"THE RELIEF OF LUCKNOW" (Edison), July 27.—An emotional, historical melodrama. The very name Lucknow has been made dramatic by its heroic defense during the Sepoy mutiny, by the stirring incident of its relief, and by the work of poets and novelists who have heightened its story and glorified it. This picture treats this big theme effectively. After the opening scenes of the mutiny, we are shown pictures of what happened day after day in the beleagered city. No other scene in the picture reaches a finer summit of emotion than that in which the city's commander, Sir Henry Lawrence, refuses to be interrupted during the chaplain's prayer, even though the Sepoys had broken through the wall. The sending of the messenger to Gen. Havelock at Cawnpore and the coming of the relief make a fitting ending. It is a picture that will stir and awaken enthusiasm. The photography is as good as usual in Edison pictures. General Havelock is played by James Gordon; Major Banks, of the besieged garrison, by William Randall; the minister, by Charles Sutton, and the British officer who took the message through, by Richard Niel.

"A MOONSHINER'S HEART" (Essanay), July 27.—An interesting, freshly conducted picture of Kentucky mountain folk. The scenario contains more than one suggestion of former pictures, yet, convincingly acted as it is by G. M. Anderson, Arthur Mackley, Miss Bertram and others of the western company, it seems at most moments to have that perennial newness of things that are true. It gives Anderson another chance to show how noble a crude mountaineer can be. So we feel sure it will be popular. One large audience seemed to like it. The photography is not very good in all its scenes; but is fair throughout.

"THE DIVINE SOLUTION" (Lubin), July 27.—A story of lowly folk in a Mexican village. Four characters play the chief roles—a woman; her rather brutal husband; a second man, who loves the woman; and the parish padre. The story is not pleasant; we feel that it is not quite wholesome. One cannot help understanding the picture to mean that the climax, in which the brutal husband is struck dead in the church by the image of Christ, just as he is stealing the holy chalice, came in answer to the woman's prayer made to the crucifix in her home. She plainly loved the second man, was even tempted to elope with him, when "the divine solution" left her free. Sensitive people may not like such a story. The picture, which is well photographed, is interesting.

"THE LIGHT OF ST. BERNARD" (Vitagraph), July 27.—A story of seaside people. St. Bernard is the name of an island, off Nova Scotia, perhaps, and "The Light of St. Bernard" is the beacon which stands upon it. The plot is melodramatic and not very fresh. While it is not possible to place one's finger on any incident in it and affirm that it is impossible, yet one feels that much of it is improbable. The acting also is rather theatrical and not powerfully convincing. These things give it a rather artificial atmosphere. Yet it is well put together and will hold the attention; it has a very sensational climax, some very acceptable sea pictures and lighthouse scenes, which are all well photographed. The scenario is by W. A. Tremayne, and it was directed by A. W. Hale. The heroine's part is taken by Rosemary Theby; the man who got the girl into trouble is played by Robert Gaillard. The girl's friend, an old salt, is Tefft Johnson; the lighthouse keeper is Harry T. Morey, and his helper, the story's villain, is Leo Delaney.

"PUEBLO INDIANS, ALBUQUERQUE, N. M." (Lubin), July 29.—A series of well-photographed pictures, of not quite full reel length. We commend the release as both interesting and instructive. Perhaps some of the items were kept on a bit too long.

"A FARMER'S SON" (Lubin), July 29.—On the same reel is this short picture, which is of the slightest. It hardly tells a story, just sketches a situation for us. It is in comedy vein and will probably make a laugh or two.

"PATHE'S WEEKLY NO. 40," July 29.—A list of the items in this topical was given in last week's issue. It is an interesting number.

"THE FRENCH ARMY IN ACTION" (Eclipse), July 24.—An excellent picture and a desirable release for any kind of audience. It is what it says it is. It is not a picture of an army merely passing in review, but seems to have been taken during one of the big army maneuvers. We watched it with very deep interest.

"BILLY'S NIGHTMARE" (Eclipse), July 24.—A good picture of its kind, it being a very farcical clown sketch, somewhat better than but not very different from vaudeville sketches in which a clown leads. It will make laughter.

"HIS VACATION" (Lubin), July 26.—An Atlantic City farce picture. When seen by a large audience, the few laughs that it made were due to one or two good situations rather than to the acting. This, excepting the two older people, was poor. In the case of the young man who took the vacation, it was exaggerated so much that it was more painful than amusing. Yet the picture has some excellent things and will get past.

"THE MILLER OF BURGUNDY" (Selig), July 25.—A romantic but rather artificial story of modern life among French peasants. It has some pretty scenes, but was made in America, and seems to have been produced with the help of painted sets in an outdoors studio. The story is good; it is significant and has much very real heart-interest. It is also kept clear, but its setting holds it back. An old miller (played by Frank Weed), lives with his daughter (Adrienne Kroel), in an ancestral grist mill. A Parisian capitalist (T. J. Comberford), forming a trust, needs the mill, but the miller wont sell. The capitalist puts up an opposition mill. His son (Allen Mathes) has fallen in love with the miller's daughter and melodramatic means are used to bring the rich man to terms. The costuming adds to the theatrical, artificial tone of the picture. It is not a great success.

"THE SHEPHERD'S FLUTE" (Lubin), July 25.—An old story told again, but this is nothing against it, for it is told freshly. The early scenes, beautiful idylic pictures of a shepherd, his city sweetheart and his newly-shorn sheep, are much better than anything in the former picture, as we remember it. The ending is not so good; it falls into marked bathos. This very weak ending made a general titter of laughter in a large Broadway audience and brought out many remarks that we overheard and that were far from complimentary. We have never seen Miss Ormi Hawley, who plays the lead, to so poor advantage. Mr. Jack Halliday plays the other lead. His forced youthfulness in the early scenes failed to convince. The picture has many great beauties, but we can't commend it as a success.

"TWINS" (Essanay), July 26.—A farce presented almost without atmosphere and with some camera consciousness, a fault that is hard to overlook at this date. So little of the story is significant, so much of it is unconvincing that, at times, it becomes almost tiresome.

"A BOLD GAME" (C. G. P. C.), July 26.—A well arranged story of two sharp swindlers, man and wife, and of their silly dupe with whom the spectator will have little sympathy. The woman falls in love with the dupe and betrays herself and her husband to the police in time to save him from being fleeced. It has every good quality but a good scenario.

"OVER MONACO IN A HYDRO-AEROPLANE" (C. G. P. C.), July 26.—On the same reel is this beautifully photographed set of views of Monaco with its palaces and its lovely harbor, taken from a moving aeroplane above them. Surely this is a very acceptable offering.

"THE ESCAPE FROM BONDAGE" (Edison), July 26.—This is the first installment of a series by Bannister Merwin, entitled, "What Happened to Mary." Criticising the first, sixth or seventh part of any work of art is not a very encouraging undertaking, but we find the picture well acted, set in interesting backgrounds, and dealing with interesting charac-

ters. Mary Fuller plays the lead; Wm. Wadsworth, Elizabeth Miller, John Sturgeon, and Guy Hedlund also have parts. It promises to be a very interesting series, but the better it is the more likely it is to irritate spectators who may fail to see the ending parts.

"THE BARRIER THAT WAS BURNED" (Vitagraph), July 26.—A good, strong picture set in Alaska in winter time. The plot is simple—it is carried by only three characters—it is clearly drawn and has deep, convincing heart interest. As we say, the plot is simple, but the situation is complicated. Without losing its grip it interests differently, as it changes, gives forth a different color, like an opal, yet always remains the same stone. In it, Miss Edith Story gives us a homesick woman who loves her husband, a miner (Robert Gaillord), but who rebels strongly against the eternal snow. The struggle of these two is imaginatively pictured, as is her contempt for the villain (Harry T. Morey), who wants her to elope with him, and also the general reaction of all three when the husband discovers the villain's note. The woman runs away, but not with the villain. The husband at first is suspicious, but learns the truth and follows in time to rescue her from the well-made snowdrifts. It is a desirable release.

"A WAR TIME ROMANCE" (Selig), July 26.—In war time, anything is likely to happen; yet a situation such as this—it might be said to turn itself inside out and then back again—is very hard to believe. The heroine's brother is on the Union side; her sweetheart is in the Confederate army. The brother is the first to be driven into the house by Confeds. The lover also gets in. Yankees drive the Confeds away and the status of the two officers in the house is changed. Now the Yankees depart and the rebels come again. This time the Confed officer has to save the Yankee officer. There seems to have been plenty of fibbing, but that is a virtue in war time. The heroine is played by Myrtle Stedman; her brother, by Wm. Duncan; her sweetheart, by Richard Garrick; her mother, by Vera Hamilton. Aunt Chloe, a figure that will be noticed, is played by Mattie Fitzgerald. Rex de Rosselli makes a very fine soldier, the Confederate sergeant, as also does William Stowell, the Federal sergeant.

"IN MAORILAND" (Selig), July 26.—An extremely well photographed picture of many natural wonders—boiling mud, geysers and the like. It is an unusually interesting release.

"MR. TIBBS' CINDERELLA" (Essanay), July 25.—A farce with a first-class and fresh idea. The filling-in, however, largely lacked plausibility. Yet, just as it is, it made many laughs and seemed to be liked. Mr. Tibbs, played by Mr. Steppling, is a shoe store man. He is presented with a plaster cast of a tiny foot, with which he falls in love. The trouble and the fun come from his struggles (they are not always sensible), to find a live girl with such a dainty foot. When he finds the foot and the owner of it is seen without a veil, he is sadly disillusioned. In order to get the idea over with the usual Essanay cast it was necessary to put shoes on the young ladies that were much too large. This shows up too plainly to be convincing. The photography is good.

"WILLIE BECOMES AN ARTIST" (Biograph), July 25.—A farce-comedy with a brand new and very laughable idea, and suggested perhaps by a cartoon series that appeared in the advertising section in the back part of Scribner's Magazine a good many years ago. Willie didn't want to paint canvasses. The town was what he preferred to color. Dad was an easy mark, but insisted that the boy paint a landscape. He had to pretend to. A cow first licked it and then filled it with atmosphere with a few skilful touches—sweeps of its tail. The critic whom dad brought to see it was delighted. It is pretty cleverly acted for the most part and is well photographed throughout. A large audience got amusement and laughter from it.

"THE WOULD-BE SHRINER" (Biograph), July 25.—On the same reel, this film also made laughter. It has a good idea, but it might have been worked out with more originality. It, too, is excellently photographed.

"FANTASCA, THE GYPSY" (Kalem), July 24.—A drama built around Alice Joyce—with the result as good as she can make it.

"MARTHA'S REBELLION" (Vitagraph), July 24.—A comedy, portraying Bunny with a grouch. It does seem sometimes as if Bunny is never so funny as when he cries. Bunny has been lording it over his household, tyrannizing his sister (Mrs. Maurice), and the maid, Miss Finch. He is brought to terms and compelled to be good through the advice given by Dr. Goodwill (Mr. Kimball). The acting of all is of the best.

"A VISIT TO LIVELY TOWN" and "THE TALKER" (Lubin), July 24.—Two comedies—both for very juvenile audiences. The first is a long-drawn-out trick-of-the-camera stunt; the second is about a young woman who talked to sleep everybody she met. Had the reel been a little longer she'd had the audience as well.

"THE GROUCH" (Edison), July 24.—Described as comedy-drama, yet it is hardly funny enough for the first even if it is strong enough for the latter.

"THE DOUBLE CROSS" (Selig), July 23.—Rather strong drama, with William Duncan and Myrtle Stedman in the leads. There are some exciting moments, especially when the perfidious partner misleads the heroine into the cabin and the two struggle about the room, the result of which is the escape through a door of the heroine in her corset cover, leaving the shirtwaist in the hands of the bad man (Lester Cunio). There is a Chinaman in the cast whose make-up, at least so far as his headgear is concerned, is a scandal. The "shaved scalp" is more than wrinkled; it is in waves.

"FOR THE SAKE OF THE PAPOOSE" (Pathe), July 27.—It is not long since this same company released a picture called "For the Papoose"; but this is not the same story. It is a very fair release. The story will be fairly convincing to spectators who haven't seen too many pictures, although the situation and plot were plainly thought upu for the market. It is a very pleasingly made picture; the acting, scene choosing and photography are excellent The incongruities are of smaller importance. One hates to point out such slips as stockings and new shoes and a shell hair buckle on an Indian squaw. Yet, as a whole, it seemed to please the audience. The reviewer also liked it, found it interesting.

"THE FAMILY TYRANT" (Kalem), July 29.—When all the good ideas have been used up in the pictures, it will probably be discovered that old melodramas can be effectively rewritten as dramas. We have seen a good many situations (the one in this picture not excepted), that were written up to be sensational, but that might also be, as this now is, rewritten to be dramatic. There is very little in it of the formal melodrama. The center of interest, as now presented, lies in the wife of the family tyrant, not as formerly, in his daughter's love story. The love story is present, but it is of secondary interest. A simply constructed story, its characters are country (Western) people of some means, and its object is to show the tyrant's contrition for his violence and his wife's forgiveness. There is good acting, especially in the character of the wife. The picture, well staged and clearly photographed, can safely be commended.

"BRONCHO BILLY'S PAL" (Essanay), July 30.—Some months ago Broncho, he was then a gambler, had a pal who was a coward and worse; he didn't care whether he was or not. There was a girl in that picture and she also, as in this one, loved the coward. The bad man of both pictures acts in the same way, as does Broncho in this and the gambler in the former picture. Yet the pivotal character, the pal, carries the center of interest. He is a new character, in this picture, and therefore the picture is new. The picture's fault lies in that it pays too much attention to the situation and not enough to the character; it tells a story that has been told before, but the most interesting thing in the picture, the way the pal reacts when the girl praised him for Broncho's brave action, has been skimped. There is enough in it that's good to make it a commendable release. Anderson, Mackley, Bertram, Brinsley Shaw and others play in it.

"THE MARTYRS" (C. G. P. C.), July 30.—A picture-spectacle set in ancient Rome. It is lavishly colored by hand. It deals with the fates of two lovers, one a graceful girl, daughter of a pro-consul, and the other a Christian. She also is converted. They are determined to suffer martyrdom together. It is not a dramatic picture; but has some charming scenes.

"THE PECULIAR NATURE OF THE WHITE MAN'S BURDEN" (Selig), July 30.—A comedy produced like an ordinary Western story of adventure. It has situations that will amuse; yet it is unusually thin in places and is not convincing enough to make hearty laughter.

"A JUVENILE LOVE AFFAIR" (Vitagraph), July 30.—A most charming picture, almost wholly poetry, giving a love story, with an elopement of two precocious youngsters. Little Dolores Costello and Kenneth Casey play the leads. The former, a very good little actress, is as winsome as can be as the latter's little sweetheart. By the setting and costuming, we should say the story happens in 1830 or a bit before, and in some Southern city. Mr. Harold Wilson plays commendably the role of white-haired darkey coachman, who solemnly promises not to tell of the plot to elope. He is a very amusing darkey. The elopement is soon an open secret; but it goes on, nevertheless. The real parson won't marry the kids, so Master Kenneth compels the son of the darkey coachman to read the service. Fresh, bright, amusing and pretty; it will probably be liked everywhere. In the cast we see also Miss Rose Tapley and Harry Mayo, as the girl's parents; Miss Theby and Mr. Newburg, as the boy's parents. Paul Kelly plays the darkey boy and Miss Kate Price an old darkey mammy.

"TOO MANY SWEETHEARTS" (Cines), July 27.—A love story that is not romantic, but clever, somewhat more brilliant than usual. It is set in pretty Italian scenes, mostly out of doors, which are very well photographed. The plot is a little burdened by too many characters; it is hard to keep the girls and men distinguished, because it is hard to recognize a character that dances in, says something and trips away out again. Its main thread and its object are clear enough and we commend it as excellent entertainment. It appeals to the sophisticated and the clever rather than to the gallery.

"BLACK SHEEP" (Biograph), July 29.—Good Biograph Western—or, still better, Californian. There is a wayward son of a ranch foreman; perhaps weak would be a better word. Also there is a Mexican who assaults and robs the father just after the son has been reprimanded and thrown out of the house for gambling and losing a sum of money intrusted to him by the employer of the father. In this reel Biograph takes a leaf from some of its lesser contemporaries and indulges itself in the dissipation of a near hanging—the rope is being pulled and the victim is leaving the ground when the rescuing party arrives. The Mexican, shot in a gambling house muss following the loss of his loot, confesses his guilt. The daughter and kid brother are especially good.

Independent.

"A LIFE FOR A KISS" (American), August 1.—A picture whose interest lies almost wholly in the chase, a duel with pistols and a hand-to-hand struggle for life; it has some heart interest, but of a very elemental kind. In the first scene we are introduced to Mr. Richardson, as the heavy villain; the next shows the posse after him. He eludes the posse and takes from the girl (Pauline Bush), the kiss that gives him his death at the hands of the hero (Mr. Kerrigan). It is a vigorous picture, so far as outward things go, but there is little depth to it. We find some good, well-photographed scenery in it.

"THE FIGHT AT THE MILL" (American), July 31.—The mill is one of the wind-power kind and is attacked by Indians whom the picture's villain has incited to make a raid. There are many figures in the action among whom the characters do not stand out clearly. This weakness also leaves the story a bit incoherent, although enough of it is shown to hold the action together. The interest almost wholly comes from the lively incidents. It is well photographed.

"GIANTS OF STEEL" (American), July 31.—On the same reel we find this excellently well photographed series of views of Manhattan and its steel skyscrapers, its crowded streets, its skyline, etc.

"FARMER ALLEN'S DAUGHTER" (Majestic), August 4.—A very good picture of farming people mostly and with some delightful scenes. It is melodramatic, according to the acceptable, stereotyped formula, but is made carefully so that it convinces and gets over. Leading in the love story is Herbert Prior as the hired-man of Farmer Allen, and Mabel

Trunnelle as the girl, the farmer's daughter. These skilful players are very ably supported by a good cast and their acting brings out the contrasts of the story sharply. It is a picture to please photographically and in every way.

"THE WHITE SAVIOR" (Bison), July 27.—An Indian picture in which a white child unwittingly frees an Indian chief and who, in gratitude, sets two of his captives free, the child's father and mother. There is something strange in the chance that made this child the rescuer of the chief, but the title of the picture is not clearly descriptive—there is a suggestion in it quite different from the story it tells. It is a dramatic picture with a fresh idea, but the incident from which the situation is developed does not convince. The white settlers would hardly have believed the renegade's story that began the trouble. In the picture's development from that point, if one could forget its weakness, is stronger and, being novel, will please. There are some extremely beautiful bits of natural scenery, and one very well made scene, showing an Indian raid. The photography is fine. As a whole, it leaves a poetic impression and probably will be popular.

"THE WOOD NYMPH" (Reliance), August 3.—An idylic picture of a rather irresponsible young man, a summer visitor in vacation land, and the "wood nymph," a pretty daughter of one of the natives. Vacation land in this instance seems to be the upper parts of the beautiful Delaware River, where it is only a mountain stream. Miss Gertrude Robinson plays the wood nymph, Mr. Heckodion plays the angler, not wholly unattached; for at the time he is carrying home the wood nymph, who has sprained her ankle, he is keeping a wedding party, his own, waiting in the hotel parlor. The bride-to-be gets peevish and hurries away to the city. The angler, when he finds this out, goes back to his wood nymph. It is a pretty picture, and, while not strongly probable, it has plenty of convincing atmosphere and is a success. Views of the lovely river will be found in it. Photography fine.

"RUNNING FOR CONGRESS' (Eclair), August 1.—Almost as much of a farce, so far as its political aspect is concerned, as it is a drama. The story accentuates on one side of the fight some of the meaner aspects of American politics; also it points out how the men who were responsible for this condition were defeated by the influence of the women, who worked in behalf of a candidate without money. The women were shown winning over the men of their family—in many cases politicians who had everything to win if their candidate won; nothing to win in case he was defeated. Such men are rarely "converted" by any force weaker than the one that holds them. However, the show gets over.

"THE CURE THAT FAILED" (Imp), August 3.—A comedy parodying the efforts of a dyspeptic to get relief through the aid of buttermilk—and what his friends did to help along the good work.

"IN AND AROUND CHICAGO" (Imp), August 3.—Interesting scenes of crowded highways, the Ghetto, and prominent places.

"THE MIGHTY HUNTER" (Majestic), August 30.—Mr. Blink goes hunting. He shoots a calf and also the hat from the top of a man's head. He does no more hunting after that. He very suddenly becomes the hunted. Nevertheless, he sends home a trophy.

"YOUNG WILD WEST WASHING OUT GOLD" (Nestor), August 2.—We cannot call this picture art. By straining, one might call it a picture of real wild life; it is rough and brutal enough. The action doesn't convince at all moments, but it is always clear, as it needs must be to meet the audience it aims at. As we have remarked before, the series is rather low class, but not lower than many other typical western films. It seems to us a pretty fair specimen of its kind. The backgrounds are beautiful; the photography fine.

"THE LADY BARRISTER" (Eclair), July 28.—A pretty comedy of life in Paris and in official circles. It's a love story with a fresh and amusing situation, and tells how Counselor Dupuy won the love of a pretty lady whom he had passed on the street. She repulsed his first attentions at that time, leaving the marks of her fingers on his face. This helped her to recognize him when, a few hours later, he appeared as counsel for the opposite side in her first case, which she wins. It is a good comedy depending largely for its fun on amusing exaggeration and on the contagion of well-feigned laughter. The figures are very well chosen. The faces in themselves, especially in the court room scene, which is a good picture, worth seeing, are interesting. The photographs are very clear.

"LIFE IN A BULGARIAN VILLAGE" (Eclair), July 28.—On the same reel is given this beautifully photographed series of pictures of real people, Bulgarian village folk. It contains many very interesting types, some glimpses of occupations, customs and costumes. It is very worthy.

"AN EVEN BREAK" (Bison), July 30.—A border love story somewhat cut short in the development of its situation, so that it seems not very significant. Yet it follows a still popular formula and, if on second thought it doesn't convince as possible, it has the popular elements—hard riding and a fresh kind of struggle. The picture will please steady photoplay patrons, because it brings Miss Violet Mersereau back to picturedom, in the heroine's part, as a Mexican girl. She has two lovers, a cowboy and a bandit, and the picture's struggle falls between these two alone in the desert. The photographs are clear; yet the print shows carelessly made borders and is not clear all over.

"THE BLIND MAN'S SACRIFICE" (Milano Films), July 27.—A two-reel picture, very competently produced. It is strong in most of its scenes, which give carefully accurate glimpses of freshly interesting life—roomfuls of people, taken at some significant moment—that seem in themselves alive. Its most marked strength is its acting, which powerfully convinces. This is especially true of its leading character, the blind doctor, but the principal action is very well supported by all its lesser figures, every one of whom seem at all times completely under control of the producer. Another feature is its grace, the atmosphere the producer has been able to give to it. This is aided by the natural beauty of its heroine.

The scenario is taken from Guy de Maupassant's story and is somewhat morbid and depressing. The plot is clear throughout, and remorseless in its logic. The hero, a physician of means and standing, is engaged to a beautiful woman, but is suddenly blinded, a martyr to his duty. His fiance refuses to give him up and they are married. Time paasses and a few notes of discord begin to mar their happiness. The husband becomes suspicious and jealous. The development of the situation carries him to a point where he kills himself in order not to stand in the way. Not a very wholesome picture, surely, but a very artistic one. It is beautifully set and photographed.

"BACK TO HER OWN" (Gem), July 30.—A story of a gypsy's child, temporarily left alone in the woods by its mother, while she quarreled nearby with its father, taken home and adopted by a well-to-do couple. Fifteen years later the girl is courted by a young man of her own station, with whom she is in love until she one day stops at a gypsy camp to have her fortune told—as it happens, of course, by her mother—and meets a husky gypsy. She rejects her old lover and goes to the gypsy camp and marries the man of her own kind.

"IN THE SOWING" (Powers), July 31.—An excellent picture for church and Sunday school occasions. It is the story of a dissipated son reclaimed to his mother.

"ROSE CARNIVAL, PORTLAND, ORE." (Powers), July 31.—On the same reel as the foregoing. Some very pretty features in a street carnival, marred at times by two close camera work, resulting in some indistinctness.

"BECAUSE OF BOBBY" (Eclair), August 6. Barbara Tennant scores a success in this interesting drama. Little Clara Horton is Bobbie, although it is not clear why she should have been given the character of a boy instead of what she very plainly was. Mr. Johnstone had the opposite of Miss Tennant, and contributed his full share to the dramatic quality of the acting. The best scene of all, perhaps, was the final one.

"OLD DR. JUDD" (Thanhouser), August 9.—Riley Chamberlain scores a success in the title role. The father of the girl who was married through the scheming of the old doctor looked rather youthful for his part.

"BABY HANDS" (Thanhouser), August 6.—Not an altogether pleasant theme, although all ends well.

"ONE OF THE HONOR SQUAD" (Thanhouser), August 4.—A play made to fit around some excellent pictures of the recent police parade. There is clever faking of a presentation of a medal of honor to the "hero," supposedly by Mayor Gaynor. An interesting side issue is the trip of the police boat down the bay for the purpose of dumping overboard the accumulated "contraband of war," consisting of knives, pistols, guns, etc. The reel did not so state, but the newspapers of the time did—the value of the hardware thrown to the fishes was $11,000.

"A BACHELOR'S ROMANCE" (Comet), August 5.—A story of the widow and child of an army lieutenant, lost from a transport. The widow left the baby in the care, as it happened; he reared it, however. The mother, after deserting the child, jumps into the river, is fished out, taken to the hospital, where she remains, a victim of aphasia, until a woman who happens to be a connection of the man who has adopted the baby employs her as a companion for a foreign journey. After seven years the travelers return. The mother marries the bachelor who adopted the baby.

"BOTTLES" (Solax), July 31.—Lee Beggs has the leading part in rather broad comedy.

"IMAGINATION" (Solax), July 31.—On the same reel. Showing the influence of imagination over a nervous woman.

"THE HIGHER THOUGHT" (Majestic), August 6.—A travesty, the chief value of which is its beautiful setting in rural surroundings. The photography is excellent; the comedy, as a comedy, is fair.

"REUNITED BY THE SEA" (Imp), July 29.—Frank Crane and Vivian Prescott have the leads in a story of the sea. The acting is good, beyond question. The play does not show, however, how existence was maintained on an otherwise deserted island for several weeks by the fisherman who was wrecked.

FOUR GREAT STORIES.

Winning Manuscripts in the Powers Prize Scenario Contest Are Selected.

In the prize scenario contest just closed, in which the Powers branch of the Universal Film Manufacturing Company offered splendid inducements to writers of the silent drama, some excellent stories were submitted in competition, many of which have been purchased and will be produced as soon as possible.

In all something like 500 manuscripts were submitted, probably the largest number ever offered in a competition of this sort. They were all read and passed upon by the readers and writers comprising the scenario department of the Universal Film Manufacturing Company, which work involved much time and consideration. It was quite difficult to make a choice in the prize winners, so many excellent scripts being in competition. After due consideration the prize winners are announced as follows:

First prize, "The Key of Life," written by James Carroll, of 108 Madison Street, New York City.

Second prize, "The Crucifix of Destiny," by R. D. Armstrong, of Santa Barbara, Cal.

Third prize, "The Doctor's Secret," a drama written by Dr. J. R. Clemons, 3720 West Pine Street, St. Louis, Mo.

Fourth prize, "The End of the Straight Road," written by Jere F. Looney, 3750 West Pine Boulevard, St. Louis, Mo.

The four prize winners are all splendid stories written by experienced and successful scenario writers and the scenario department is eminently pleased with the result of the contest, which has brought some excellent manuscripts.

Projection Department

Edited by F. H. RICHARDSON.

EDITOR TO VISIT BUFFALO, ROCHESTER AND SYRACUSE.—I shall leave New York City via the New York Central Railway, at 12:40 P. M., Saturday, August 3, arriving in Buffalo at 10:58 A. M. Sunday.

Sunday I propose to put in viewing the wonders of Niagara Falls, leaving for Rochester at 7:15 P. M., arriving in that city at 8:55, where I shall examine the mirror screen in the Grant Theater. From there I shall go to Syracuse, arriving at 1:14 P. M., and shall examine the mirror screen in the house of Fitzer and Fitzer, the object of the trip being to personally see the mirror screen in practical operation under different conditions and with different finish.

While in these cities I would be much pleased to meet as many of the operators and managers as may be, personally. Should any one care to meet me at the depot I shall go directly from the train to the depot Pullman office, in each of the cities, to arrange for Pullman reservation.

OUT OF FOCUS.—Chicago, Ill., writes: "Have a 1911 Motiograph, throw 62 feet; 11-foot picture; use 50 amperes of 110 volt, 60-cycle current. Have one 7½ and one 6½ condensing lens. When running at high speed—that is to say, 13 minutes to a reel—my picture is out of focus. As soon as I slow down it is as clear as a bell. I know you are going to roast me for running the picture so fast, but my manager is a speed demon, at times demanding that the picture be run in 11 minutes. Why is it that all Essanay sub-titles are out of frame? Also cannot the exhibitors' league force managers to adopt the Pathe system of perforation? Was very much interested in the Motiograph instructions. Have ordered an extra copy of the paper."

I guess you have sprung something new, and something which I am unable to dope out. Just why your picture should be out of focus at high speed and perfect at low speed, I am unable to say, unless something is wrong with your machine in such a way that the high speed causes the projection lens to vibrate. Are you sure that the spring which holds the top of the front plate, and the two thumb screws at its bottom are set up so as to prevent any possible vibration of the front plate? Will some of our readers who have had similar experience kindly set the matter forth? This is the first complaint we have had regarding Essanay titles being out of frame. I do not believe the Essanay send their titles out in that condition. Possibly it is due to the poor patches of operators or exchange inspectors. The Motiograph instructions will be incorporated in the new handbook, as will the instructions on all the other machines. It is deplorable that there are still some managers (?) who insist on overspeeding. They will speed themselves out of the business, however, sooner or later—let us hope it is "sooner."

MR. E. A. BOONE.—Danville, N. J., inquires as to whether a traveling exhibitor needs State license and portable operating room when playing small towns from 500 population up, one night stands, in Pennsylvania.

Will some of the Pennsylvania brothers drop friend Boone a postal card giving him the desired information, as I am not posted on that particular point of Pennsylvania law.

FILMS BUCKLE.—New York City writes: "Am running a Powers 5. The picture is rock steady, and but for one fault would be perfect. The middle of the picture jumps out of focus for about a second, then jumps into focus again, and it keeps up this performance continually Put in a new aperture plate, which I bought from Powers Company; also a new pair of tension springs. Have tried making the tension tighter and looser without effect. Can you tell me what the trouble is?"

The trouble is that the film buckles in passing over the aperture. It is possible that this is caused by the guide rollers at the top of the gate being too close together, although this is not likely to cause such an effect. I am inclined to think that the screws holding the tension springs are not tight, and that one or both of the springs move from side to side, or that they do not rest squarely on the track. I think your trouble must lay in one of these things for the simple reason that I know of nothing else to cause it. If it only occurred with some films then the answer would be easy—dry film, but as it is present all the time it must be due to the machine itself.

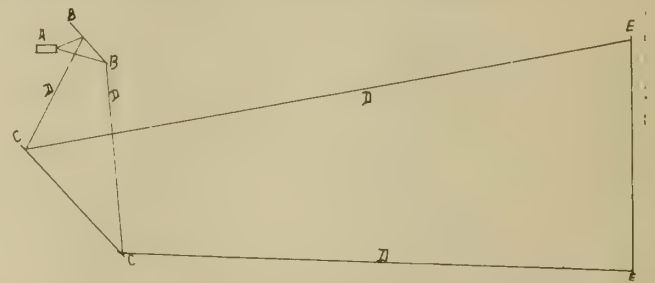
WET FILM.—Ensley, Ala., writes: "Find enclosed a clipping from a Selig film, which I am running to-night. Will you kindly inform me, through the department, the cause of emulsion coming off in places? Am a member of the I. A. M. S. E., Birmingham Local 236. Have had more than five years' hard experience as an operator, and believe I ought to know a little something about projection. I have about everything to do around the theater, such as sign printing, etc. 'Jimmy, the usher' relieves me while I do the sign work. I am a constant reader of the department and have learned very much from it. Projection is very good here."

Am glad to know that projection is good in Ensley. Such reports are always pleasing, provided, of course, the facts back up the report, as I have no doubt they do in this instance. The pieces of film submitted have been wet in spots and apparently have been rewound in that condition. Any portions of the film, which have been subjected to this treatment, are totally ruined.

NO SPLICES.—Madison, Neb., writes: "Will you kindly explain to me, through the department, why some of the producers turn out their film with a continuous running of scenes; that is to say, almost every scene is joined to the next one without a splice. I wish you would explain to me if that is done in the camera work, or is it printed that way from the original, after it is assembled. Why do not all manufacturers make their product that way? A film without a spice runs better on the machine and lasts much longer. One splice always helps to make another. I know it to be a fact that a film with a splice at every change of scene is in very poor shape after 60 days' run, but one without a splice is good for several months. Why do not the people who put out the Animated Weekly use better cement? I run that film when it is two weeks old, and every splice is ready to drop apart. I am told that many of the splices fall apart on the first run."

I see I shall have to explain to you how things are done, Madison. A roll of film, usually 200 feet long, which is the standard length of film stock, is placed in the camera and as many of these lengths are used to photograph the whole subject as may be necessary. These negatives are then joined together in their order, and are placed in the printing machine, and the positives are printed from a long, continuous film, which is made up of the 200-foot lengths spliced together. These splices may, or may not come where the original splices were in the negative, but so far as I know, no film stock more than 200 feet is made. If you will examine any new film I think you will find splices every 200 feet of its length, except that there may be a shorter run in the center of a split-reel subject. Yours is not the first complaint that has been received regarding the weekly film.

REFLECTION.—Dalton, Ga., sends in the following sketch, in which A represents the lens, B-B and C-C mirrors; B-B being set at an angle of 45 degrees to the optical center of the lens. E-E is the screen, and D-D refracted rays of light. The object of this scheme is to take care of a side throw. By its use Dalton suggests that the machine could even be set in the cellar, or in a room directly over the auditorium.



I have had no experience with schemes of this kind, but three things occur to me, viz: (a) If a picture could be carried through two mirrors and reflected on a screen (a thing of which I am not sure), the mirrors most certainly would have to be very perfect, or there would be distortion. (b) There would be a very considerable less, through light absorption, in each reflection, with a comparatively large total loss of illumination on the screen. (c) If mirror B were set very close to the lens it would, I believe, crack, through the concentrated heat of the light rays. Taken altogether I do not think Dalton's scheme would work successfully. Would be glad to hear from any who have made experiments in reflections of this kind.

SCHOOLS.—Michigan writes: "I note that other operators are having their thoubles discussed in the department, so I might as well get in line. I have written several schools of operating to find if they give instruction on Powers 5, 6 or 6A. Can you tell me which of these machines is considered standard, and can you advise me as to the nearest school which gives instructions on this mechanism? I enjoy the whole of the Moving Picture World, but naturally the Projection Department receives first attention."

I do not know exactly how to answer you, but presume you have already been operating some make of machine. There is no peculiar mystery about the Powers 5. It has essentially the same general construction as any of the other projectors—that is to say, the same type of Geneva movement, etc., and if you have run an Edison, Standard, Motiograph or a Simplex, you certainly can run the Powers 5. As to the 6 or 6A, while the latter is an improved type of machine, there is very little practical difference in the operation of it and the regular 6, except that the 6A is perhaps easier, due to improvement of the lamp. I would suggest that you write the Nicholas Power Co., for their No. 6 instruction book. I don't believe it would be worth your while taking a course in any school for instructions on the Powers machine.

THE ARC.—Montreal, Canada, writes: "Referring to Mr. R. E. Spraker's letter, issue of July 22, and your comments thereon: In the first place you must understand that the amperes flowing through an arc are absolutely dependent on the voltage and the resistance of the circuit, and that the rheostat, or resistance, is merely for regulating the voltage. These three bear the following ratio to one another. Amperes = voltage ÷ resistance. Now, if you separate the carbons, you increase the resistance of the circuit, as the current has to travel through a longer stretch of air, so if you increase the voltage of the circuit by means of the rheostat; that is to say, if you cut out some of the resistance by means of the adjustment lever, but do not change the arc length, you will increase the number of amperes flowing in the circuit. This, I think, will explain Mr. Spraker's proposition, for example: If his lamp is using 15 amperes and his line carries 60 volts pressure, the total resistance of the circuit (lamp, wiring and rheostat), is found by the afore-mentioned formula, which gives us 60 divided by the ohms resistance equals 15; that is to say, resistance of

his circuit on the first step is: 60 ÷ 15, or 4 ohms. Now when he cuts out some of his resistance in his rheostat he says the amperes jump to 60, so that resistance of the circuit on the second step must only be one ohm. I would advise Mr. Spraker to get a 60 volt rheostat, with a capacity of 50 amperes, having more gradual steps of regulation. A rheostat designed for one voltage will not give the best results on another. Your own seemingly peculiar observations are due to the fact that the resistance of an arc depends on the temperature of the carbons and gases produced by them. The higher the temperature, the lower the resistance, and naturally the lower is the necessary voltage to force a given amperage from one carbon to the other. Now the heating effect is caused by amperes alone, so with a small amperage the carbon arc has a higher resistance and a higher voltage drop is to be found across the arc than when the resistance is reduced by the greater amperage flowing between the points.

"I am afraid this is not clear (So am I.—Ed.), but it is a very difficult subject to explain without using technical terms, which the average man would find rather hard to understand. But I trust somebody may have a better understanding, owing to these few lines."

Well, Montreal, I dunno. I think I will let the department fans discuss this matter a little before I go into it again. I am free to say, however, that, while some of the statements you have set forth are good, some do not appeal to me. It is quite true that the resistance of carbons decreases with rise in temperature, but there is no very considerable difference in the total carbon temperature, I believe, taking place instantly upon the changing of resistance, and the difference in voltage does take place *instantly;* therefore it appears to me your argument in that respect does not hold water. I agree with you that friend Spraker would perhaps do well to get a 60-volt rheostat with more gradual adjustment spacing, but I cannot agree with you that, aside from the matter of gradually regulating spacing a 60-volt rheostat would work any better than would a part of a 110-volt rheostat, when used on 60 volts. You must have a certain amount of resistance, and I cannot see that it makes any difference how you get it, provided it is there, but I said I would rather let the correspondents see what they can do with this matter. It is an interesting question for discussion and possibly something of value may be brought out.

AN ADDRESS.—California writes: "Some time ago I wrote concerning the trouble I had with my picture being out-of-focus on the first show, and all right on the next one. This has disappeared and, while probably you were right in your reply, still I do not know positively what the trouble really was. I have looked back through the old Worlds to September, 1911, but have been unable to find the address of the Brush Co., the outfit of which has been reported on so favorably of late by some of the brother operators. Will you kindly furnish the same? Have you heard of any operators or managers who place their dynamo in the operating room? Do you think it would be heard by the audience if thus located, provided, of course, you pipe the exhaust out through the roof? It would seem that the noise could be heard just as easily if the engine were placed in the basement. Do you deem it advisable to run a 110-volt dynamo with the same engine?"

The fact that your trouble has disappeared practically proves that it was caused by moisture in the projection lens. The address of the advertisers of the Brush outfit is Charles A. Strelinger Co., Detroit, Mich. As to placing the engine in the operating room, I would not consider that a practical proposition at all. You must remember there are several holes in the operating room which open directly into the auditorium. There is no reason why you could not run two dynamos of different voltage from the same engine, provided of course, the engine has power enough to pull them.

A BET.—New York City writes: "Kindly inform me as to what the governor on a No. 6 Powers machine is; also what kind of metal are the coils of rheostats made of? By so doing you will decide a wager."

If you had been a close reader of the department, New York, there would have been no bet possible. The governor of a Powers 6 machine is the round arrangement at the top, on the operating side, which raises the automatic fire shutter flap. The coils of the ordinary rheostat used in moving picture work are made of nickel steel—practically the same metal used in the armor plate of battleships. The grids of grid rheostats are made of ordinary casing iron.

HORSE POWER.—Nicholson, Pa., writes: "Have just installed a Powers 6 machine in my theater and am experiencing considerable difficulty in getting sufficient current from the local plant to operate same. Am therefore considering the purchase of a dynamo to meet my needs. Can you advise me as to what horse power engine I will require to operate this machine; also furnish 26 lights for the house."

Your information is decidedly meagre, Nicholson. "Twenty-six" lights might mean that number of four c. p. or 32 c. p., or even 50 c. p.; presumably, however, you mean 16 c. p. The power necessary for your arc light will depend on : (a) The number of amperes used. (b) Voltage of the generator. Assuming that you have a 110-volt dynamo, and propose burning twenty-six 16 c p. lamps, using 30 amperes at the arc, the power required will be about as follows, in round numbers: 1,230 watts for the incandescent and 3,300 watts for the arc. Adding to this, say 30 per cent. for loss in the engine and dynamo we would have a total of 1,230 + 3,300 + 1,359 = 5,889, which divided by 746 (watts to the h. p.), gives you a total of almost 8 horse power required. Taking a 60-volt dynamo, however, you would only require 60 × 30 = 1,800 watts for your arc, which will almost cut the power requirement in two in the middle; though I have no figures available on the amperage consumption for 60-volt lamps. The way to figure such things is to multiply the amperes by the voltage, which gives watts, and watts divided by 746 gives horse power, but you should only figure on an efficiency of about 70 per cent. for that engine and dynamo, as rated. It is far better to have too much power than not enough. Give me the exact figures as to the voltage and arc amperage, and I will tell you exactly how much horse power you need.

OUT OF FOCUS.—Arizona writes: "I note in July 20th issue the troubles of California set forth, and, later, the answer of Jamaica, L. I. Now what would a drop in voltage have to do with a picture going in and out of focus? The trouble California is having is perhaps about the same as that I am experiencing. We receive our films one day before they are to be used. We rehearse same so that the orchestra can arrange for new music. Everything is fine and dandy at rehearsal, but the next day it is a different story. The films have become dry and it is a continuous click, click, and the in and out of focus effect starts. This does not happen to all of the films; maybe only to one or two to each show. I experience it more with the Kalems and Essanays than with the others. The other Licensed house here has the same trouble. I always keep my films covered with a damp cloth, with glycerine. This seems to help a great deal. As to Mr. W. E. May, of Bartlesville, Okla., his statements as regards Pathe Weekly No. 24 is correct. It was very much blurred. It would seem that it was high time that manufacturers got together and adopt a standard perforator."

In the first place, Arizona, I believe it does no good to put glycerine on the damp cloth you keep your films covered with. Glycerine must be applied direct to the film. I cannot understand why you should experience excessive trouble with the Essanay, since I know that that company does, or at least did, carry the matter of glycerine saturation to the limit; therefore their films should be as pliable as any on the market. As to the Kalem I cannot say; you are in an exceedingly dry climate, though—in fact, right in the middle of a desert; naturally any moisture in your films would evaporate very rapidly. Am sorry it is a fact that the film manufacturers cannot seem to get together on anything. They are as loving and friendly to one another as the famed felines of Kilkenny. I might say that, however, individually, the manufacturers have each put every effort to perfect the perforation of their films. The Essanay, I personally know, have spent many thousands of dollars in improving this one thing. I am of the opinion that much of the trouble from imperfect perforation comes from too rapid work. The perforating machines are worked beyond their capacity in many instances.

CONDENSERS.—South Dakota writes: "What size condensers should I use for 106-foot throw, and 13-foot 6-inch picture; also how far apart should they be spaced? Light is not clear, being brown around the edges. Have moved lamphouse back and forth with very little improvement. Am using Gunlach half-size lens. Could this lens be used with outside shutter?"

You have a very long throw with a small picture—in fact, you have approximately an 8-inch E. F., objective lens, and with such a combination I would recommend either two 8½-inch condensing lenses, or else one 7½ and one 8½, with the latter in front. I think, however, the two 8½ would be better. Yes, you can use an outside shutter with the lens, but you probably would have to have an extra long shutter shaft. Condensers should be as close as possible, without touching each other.

LIGHT TROUBLE.—New York City writes: "Would you kindly tell me the cause of the following difficulty: Have a Powers 5 machine with a 3½ lens; throw 47 feet 6 inches. There is a double edge all around the picture. Have tried moving the machine forward and back without result. Get a sharp focus on screen without film in machine, but when film is in, have to focus and trouble above occurs. Please give formula for good N. I. cement."

I think very likely, New York, your trouble is that your lens is not a good one. Assuming you mean a 3½ E. F., that is a tolerably short lens, and some of these short focal length lenses are not good; better try another lens. First, however, examine carefully both the inside and out, and see that there is no faint finger mark anywhere on the surface of the lenses. You will find several cement formulas in the back numbers of the department. One was published only a couple of weeks ago. It works very well on ordinary film, but I have not yet tried it on N. I.

DETROIT OUTFIT.—Millbrook, N. Y., referring to Biloxi's statement regarding the Detroit Company's 60-volt outfit, in reply to your request for such reports, will say that his comment does not apply to the $250 60-volt, 2 K. W., 3 h. p. outfit, like the one they advertise, and that is the one we want to hear about. Let those making reports specify dimensions. I am sure Biloxi's is greater K. W. and h. p., but your request for reports deals only with the specified outfit advertised, and a great many of us would like to have reports from users of the outfit in question.

I would earnestly request, for the good of the business, all those who have had experience with not only the Detroit Engine Co.'s Standard, advertised outfit, but other generating outfits as well, to give a detailed report of their experience, setting forth the kind and h. p. of the engine, what kind of ignition, what kind of fuel, whether belted or direct connected, cost of operation per day or hour; in fact, all available data. There are literally thousands of theaters in which a really efficient, reliable and dependable generating outfit could be used to advantage, but the big question arises, viz: Is such an outfit DEPENDABLE when in the hands of comparatively inexperienced men? It must be remembered in this connection that the average operator or theater manager is not experienced in the handling of a gas or gasoline engine, and is likely to not have any large knowledge of generators. The hiring of an engineer—electrician—to run the outfit is impossible, and entirely out of the question. Now the whole proposition sums down to two questions, viz: (a) Are these outfits, within themselves, when reasonably well handled, efficient and reliable? (b) Can the average man handle such an outfit sufficiently well to secure good results?

Now, gentlemen, let us hear from you. The matter is of much importance, and I am perfectly willing to give considerable space to the discussion.

CHANGING SPROCKETS.—Ohio writes: "I will contribute a little stunt which I have used successfully during the past two years, and I trust it will meet your approval. You know a little wear on the intermittent sprocket teeth injures projection, as well as damaging the sprocket holes. When my intermittent sprocket teeth become worn enough to affect the picture, I remove the same and put in a new one. I then drill and tap a hole for a set-screw in the hub, and use it for a top or lower sprocket by bushing with a piece of thin tin. The old intermittent sprocket works perfectly, in its new position, and this allows me to keep my intermittent sprocket in fine condition at a minimum cost, since it eliminates the purchase of upper and lower sprockets. I find this scheme to be entirely practical, or I would not have set it forth. I want to bother you once more by saying I did not get my World this week again; also I wish to thank the brother for the hack-saw blade stunt. It was very good indeed.

I know of no reason why the interchange of sprockets spoken of should not work all right, always, provided the hole be accurately bushed so that

the sprocket, when placed in its new position, runs perfectly true. The unworn side of the teeth should, of course, be placed against the pull of the film. As to the paper I would suggest that you raise thunder with the post office. The paper is mailed to you. There is practically no possibility of any slip in that direction, and if it does not reach you, the fault certainly lies with the post office department. Maybe at your end, and maybe at ours; but it is your place to make the initial kick.

LENS BREAKAGE.—Brockton, Mass., writes: "I have read a great deal in the department concerning condenser breakage and would like to say that in very many instances the fault is not in the operator or the equipment, but due to fault in the manufacturer of the lens itself. When the lenses are made they should be baked a certain specified length of time in order to properly anneal the glass. If they are not baked the proper length of time, the liability to breakage is very largely increased; in fact, they will then often break at the slightest exposure, though they may go for weeks. It is not the heat from the lamp that does the damage, since they are apt to crack when entirely removed from any heat as they are to break when in a hot lamphouse. It is just good luck in getting a good pair of condenser lenses. I think the manufacturers of these lenses do not realize their real importance. A really good pair will never crack from heat. If an operator is troubled with breakage, my advice to him is to try another make of lens. It matters little what kind of a condenser cell you have, or how far apart or how near the lenses are. If they are baked right you will have no trouble with them breaking. I believe the manufacturers should test these lenses thoroughly and turn out only perfect ones, if necessary raising the price. It will, in the long run, be cheaper for the exhibitor. I have found a great many good points in the Projection Department. It has helped me very much, and I think I owe it to you that I set forth anything of this kind which may be of value."

There is a whole lot in what Brockton says as regards the imperfect annealing of condensing lenses, though he is, in my judgment, entirely wrong in saying that the heat has no effect in breaking them. A lens would hardly break unless subjected to heat, no matter how imperfectly it might have been annealed. Nevertheless Brockton brought up an important point and I thoroughly agree with him that manufacturers might well increase the price of condenser lenses and turn out a better article. Thousands of the cheap lenses are imperfectly annealed, or not annealed at all, and contain excessive spherical aberration and other faults. However, no matter how carefully the lenses may be annealed and tested, still they are likely to break at any time when a heavy amperage is used; at least, that has been my experience.

I might add that good condenser lenses can be had right now, provided the exhibitor is willing to pay from $1.50 to $2.50 each for them, and while they do not break as readily, yet they are by no manner of means unbreakable.

WRIGHT CONDENSER CELL.—Regarding the Wright condenser cell, illustrated in the department, page 246, July 20th issue, and my comments related thereto, I am in receipt of a letter from the Huntoon, Rofles & Wright Co., in which they say: "We greatly appreciate the suggestions you have made for the improvement in mechanical construction of the cells, and wish you would say, in the department, that the manufacturers propose to at once draft the improvements in construction which you have advised, and these constructions will be incorporated in the cells in the near future."

I am glad to know that the improvements will be made, but I am yet more pleased with the good sense displayed by Messrs. Huntoon, Rofles & Wright, in accepting the criticisms I made good naturedly, and considering them on their merits. Too many manufacturers are inclined to consider the goods *they* put out perfect, and resent any suggestions for improvement. Some of them even seem inclined to get insulted if one offers criticism, while others become more or less angry and threaten withdrawal of advertising from the paper if their goods are in any manner criticised.

Such a course is foolish. It is even worse than foolish, since it prevents possible improvement. The editor of this department is a practical man; also he is a practical operator. He is in constant touch with practical men in all branches of the business all over the civilized world, but particularly with operators and managers. He is in perhaps a better position than any other one man to form an intelligent opinion of the practicability of any given device designed for use in connection with projection; also to tell how "the boys" up in the operating rooms will be likely to view the thing. He has absolutely no interest to serve except to improve the business, and any criticism offered is and will be entirely honest. In the case of the Wright condenser cell, the device is, in my opinion, a good one, but, as pointed out, needs certain improvements. I set the matter forth as I saw it and Messrs. Huntoon, Rofels & Wright are busying themselves perfecting the cell so that it will not have the objectionable points named.

Of course, it is always possible that I may make unjust criticism, but let me assure you that in such a case, if it be shown that I am wrong, I will immediately set the matter right, and the retraction will be just as public as was the criticism.

GAS OUTFIT.—New Berlin, N. Y., writes: "I have not words strong enough to express my appreciation of the Moving Picture World. Although I understand you do not give recommendations of any particular makes of device, still I would thank you for any information available concerning the calcium gas outfits. I wish to purchase two for use in smaller towns where there is no current."

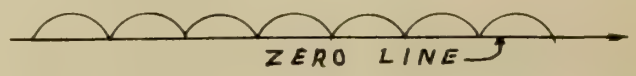
Both the Edison Company, Orange, N. J., and the Enterprise Optical Co., 564 West Randolph Street, Chicago, Ill., sell a calcium gas outfit, which have given perhaps as general satisfaction as a device of this kind can be expected to. I have operated the Enterprise's outfit myself, and secured very good results. I have not operated the Edison, but understand it to be an excellent device.

GHOST.—California writes: "We have an Edison Model B machine; use ⅝ cored carbons; throw 56 feet; 3½ M. P. lens; have a 13 foot 7½ inch picture; 6½ inch condensers; 110 volt, 50 cycle current, through an economy lamp regulator on its second point. Have a blue ghost in the center of the picture. Have tried moving the lamphouse back and forward, but no results. Tip of lower carbon advanced about 1-16 of an inch, and crater is good."

Your information is very complete. It is excellent indeed; still I do know. That ghost proposition is a tough one. You might try the following: (a) Set the condensers so that they are within not more than ⅛ of an inch of each other. (b) Try one 6½ and one 7½ lens (though your present combination should be O. K.). (c) Try another pair of condensers; possibly those you have contain excessive spherical aberration. (d) Be sure your optical system is in line.

If any of our readers feel that they have anything of value to offer in this ghost proposition, particularly in cases like that of California's, we should be glad to hear from them.

PULSATING CURRENT.—Philadelphia, Pa., writes: "Your department is a constant source of interest to me and to reciprocate I hereby offer my mite. Alternating current rectified is not as efficient as direct (continuous) current, as sketch below will show. Now as to the voltage across the arc, the rheostat does not change the voltage of the line. If you have



220 volts on the lines, you will have nearly 220 at the arc; hence with this voltage you can draw a longer arc than you could with 48 or 50. The rheostat regulates the volume—that is to say, the amperage. These few lines are written by one who gave this matter considerable thought some years ago, and secured from the electrical meter manufacturer a satisfactory explanation as to why the volt-meter would not show in proper position. Look up the meter man is my advice, and, I believe it will start you on the right track."

I thoroughly appreciate the fact that there is a difference between direct and pulsating current, nor did I ever dispute that proposition. What I said was that I believed the difference would be too slight to be very noticeable on the screen, and that view I adhere to. In order to have an absolutely equal screen effect it might be necessary to use a little more amperage of pulsating current than of direct, but not much. As to the voltage matter—good-night! Now cometh the friend from the City of Brotherly Love, and kicketh over the entire bucket, in such an outrageous attempt as to spill its contents. We thoroughly understand the rheostat governs amperage, but it is supposed to govern amperage by reducing voltage. My dear boy, you can look for the department fans to jump all over your frame on this particular proposition. But while they are pulling that particular acrobatic stunt, I would like to have them also explain *why it is that the arc does not break readily when working on a 220 volt line,* if the arc voltage really is, as we claim, from 45 to 53.

OPERATORS' PRAYER BOOK.—Colorado writes: "If the handbook is the 'operator's Bible,' the Projection Department is certainly his Prayer Book. I am thinking of getting a Brush 60 volt outfit; do you think it will be advisable to use a rheostat at the arc? I was troubled for a long time with unsteady pictures. I was 'tinkering' all the time and to no purpose. I invested in one of Lavezzi's actions, and am getting a picture that is as steady as anyone could expect with the kind of films I am running. I think the same treatment would banish the 'wobble' for a good many of us. Do you know of any way to transfer colored pictures and printed matter to slides? I would like to be able to make a slide of the film stories from the World and throw same on the screen while changing reels. There is a process advertised for $1.00, which the advertisers claim will do this without the aid of photography. I tried it, but it would not work. It is simply the old idea of sticking the printing or picture on the slide, moistening with a liquid and rubbing off the paper and leaving the rest. I find a good announcement slide can be made by binding a piece of colored gelatine between two slide glasses, and coating the outside of one with photographers' opaque, and then writing with a stylus or other sharp steel point. Strips of different colored gelatine can be used, producing a varigated effect. Am using 110 volt A. C. through a Bell and Howell transformer. Am having trouble with a brown tint that starts near the middle and gets denser toward the sides. It is distinct from the brown that encroaches on the corners when the lamp is too far back. Have gone over all connections thoroughly, and put in new leads. After about two hours run, my transformer gets pretty warm. I can bear my hand on it, but that is all. Have examined the coils and insulation, but can't find anything wrong. Am using 35 and 45 amperes for picture about 9 feet wide. Light is brilliant enough, but discolored."

If you think the present handbook is the operator's 'Bible,' I do not know what you are going to call the new one, because, comparing it to the old one it would be a dozen or more Bibles all rolled up in one. Yes, you will need a little resistance in series with the arc, with a 60 volt outfit, but not much. As to Mr. Lavezzi's sprockets, I cannot pass judgment. I have not seen one of them and have had very few reports. No, I don't know of any way to transfer colored pictures to slides—that is to say, transfer them successfully. The best scheme I know of is to write off the film story on gelatine, using a typewriter or a pen and ink, and slip it between a couple of cover glasses. That is one of the things the outfit of the Utility Transparency Co., advertised elsewhere, is useful for. There is no use in binding a piece of colored gelatine in between two glasses and coating the outside one with a photographer's opaque, when the writing can be done directly on the gelatine itself. You didn't tell me the throw, unfortunately, but unless the distance is very short, you ought to have at least two 7½-inch condensers, since your picture is very narrow. I think it quite possible that the discoloration of lights is due to two short focal length condensers. It is also possible that your carbons are not good ones; use none but regular projection carbons, ⅝-inch, cored, top and bottom, "Electra" or "Bio" carbons will fill the bill. It is also possible that your condensing lenses are discolored.

At the Sign of the Flaming Arcs

By G. F. Blaisdell.

CONGRESSMAN COX, in a recent address before the Ohio branch of the Moving Picture Exhibitors' League of America, came out flatly for Sunday picture shows and for a State board of censors. His remarks have particular significance to Ohio exhibitors by reason of the Congressman's ambition to be the Governor of Ohio. Mr. Cox declared his belief that pictures of a religious character or of a high moral tone will do good. The exhibition of pictures on Sunday, he said, will benefit many who do not go to church. "The right kind of pictures," he continued, "will probably attract as many to the picture houses as go to the churches." Discussing regulation of the picture shows and censorships he said:

"I subscribe to a State board of censors. If it ever comes within my purview to assist in naming such a board it will be created with men who will give the matter a common sense view."

Such talk as this is good to hear. There is no sound, justifiable reason, either in law or in morals, why pictures should not be exhibited on Sunday. The clergyman who serves notice on his community that it is either a case of coming to his church on a Sunday evening and listening to him or staying at home makes a confession of weakness. The exhibitor puts no rope about a man's neck to jerk him into his place of entertainment. Neither will he permit—certainly not without a stiff fight—any man or body of men to close his doors on a Sunday and debar his patrons from entertainment which benefits them and injures no one. The exhibitor says in effect: "Let the church stand on its own bottom. Some are entertained by going there. Others are entertained by coming to me. All are benefited. We both serve the community."

* * *

As the result of agitation over the proposed erection of a picture house diagonally opposite a church in Omaha, Neb., the local council will in future withhold licenses from theaters that may be built within 300 feet of a church. There should be no complaint at this.

* * *

On the plea that films containing pictures made in the far north were, in spite of the fact that the raw stock was made in the United States, "improved abroad," Harry Whitney has been compelled to pay import duty on his pictures of seal life. This seems to be the limit.

* * *

The statement has been made that the use of motion pictures in the schools will not have the beneficial result that many believe it will; it has been said that it will not teach the pupil to think—that the pictures will merely amuse, not lastingly instruct. Here is a suggestion to exhibitors. In talking with school teachers, ask them if they have ever required their pupils to write a composition on some picture they have seen. Still better, when about to exhibit a particularly good educational film, suggest to the teacher that she bring her class to view it in the afternoon, with the understanding that each child is to write, as part of the school work, its impressions of the picture. It is not material whether the taking of notes is permitted or barred—so long as the pupils are on even ground. Perhaps it would be better to compel the children to depend on memory. It is possible the teachers will be surprised at the number of versions she will get from the class. The exhibitor might stimulate interest by offering prizes of admissions to the three whom the teacher decided to be the keenest in observation—say, three, two and one.

* * *

In Pathe's colored "Jane Seymour and Henry VIII of England" there is one particularly effective scene that is marred somewhat by a dusty roadway. The picture is taken in a beautiful woodland setting. The king and his court are on their way to a country feast. There are richly appareled men and women mounted on gayly caparisoned horses. The party comes galloping through a lane into a clearing, kicking up a great dust and partly obscuring some of the riders. A man sitting alongside of the writer was overheard to say: "A mighty pretty picture, but they should have sprinkled the road before it was taken."

* * *

Dr. Hirsch, the radiographer in charge of the X-ray equipment at Bellevue Hospital, New York City, has applied for a patent for a moving picture apparatus which it is said will take X-ray photographs at the rate of more than a hundred a minute. This, be it noted, is approximately two a second. It is designed to show the pulsations of the heart on a screen, as well as the functions of the kidneys, liver and lungs.

William Mason, the light-haired youngster of the Essanay Eastern forces, is doing some fine work for his company. His portrayal of the country boy in "Hearts of Men" shows that he can do serious work as well as comedy. In the latter department one of his recent successes was in "Cupid's Quartet," where, with Howard Missimer, he was one of the two leading factors in one of the funniest comedies of a month. With Missimer, Steppling and Mason, Essanay has now one of the finest trios of comedians in the moving picture business.

* * *

The Savoy Theater, in Thirty-fourth street, near Broadway, beginning July 29, will use independent service. The Savoy is one of the largest picture theaters in the city.

* * *

Sitting alongside of a foreigner in the Herald Square, watching Eclipse's release of July 24, "The French Army in Action," the writer was more than mildly interested when his neighbor remarked as the title showed "The Minister of War Reviews the Troops": "There have been three ministers of war after him." The half reel was of more than ordinary value, but if the European was correct, and there is the best reason to believe he is well informed, does it not look as if Eclipse is putting over on us some rather ancient stuff?

* * *

Chatting with this same man, who, by the way, is one of the best known film men on the Continent, the writer tried to draw from him his views of the American product. He was somewhat loth to talk. "Some of your companies, some of the licensed, do splendid work. I have seen a Victor, 'Not Like Other Girls,' which was good. It is strange that companies, which I know are backed by practically unlimited capital, do not get better results. A picture is the product of many men. There must be a good scenario, above all intelligent direction, good camera work, good developing, printing, finishing and all-round laboratory work. Of course, good acting and good settings go without saying. One of the greatest film manufacturers in the world calls to his aid at stated periods all of his chiefs of staff. He tells them he wants their advice. But he impresses on each department the imperative necessity of attending strictly to its own work. If it has any suggestions to make they must be brought to him. Each head of department is protected from interference by any other department. This manufacturer gets results; you will admit that. Three or four men cannot jointly manage a film factory with the same success as will be scored by one man—provided, always, the one man has the brains, the technical knowledge, the grasp of affairs. The perfect picture is the result of attention to details—to the insignificant, the little, things. Plenty of men can see the big faults—the genius sees and avoids the little ones."

* * *

The writer of this column has from the first been a defender or partisan or whatever you will of the National Board of Censorship, but he saw a reel the other night which he believes will with some justification subject the board to censure. It is not material now to name the film or the manufacturer—it is at least a couple of months old—but it is of independent make. A man has been in some trouble, described as a fight; the sheriff is after him, and his sweetheart tells him to fly for his life. All of which means he may have killed someone. After a running fight with the sheriff and two of his men the "hero" reaches the home of his sweetheart. As she is dressing a wound the sheriff appears. The outlaw hides behind a door, and as the sheriff enters the room gets the "drop" on the law's representative. This is the way the story runs; probably it wouldn't really happen just that way. However, the sweetheart binds the sheriff; the two then take their departure, the outlaw on his own horse, the sweetheart on the horse of the sheriff. They visit a minister and set out again. In the language of the sub-title, they are going to a new land to begin a new life. Not in the language of the sub-title, they are doing so with the aid of a stolen horse to escape what the spectator is entitled to believe may be punishment for the crime of murder.

A ten-year-old boy sitting just back of the writer chuckled to his mother as he saw the two riding away:

"He ain't stealing the horse, oh, no; he's just borrowing it."

It is not for one moment here contended that the sole mission in life of a film manufacturer is to conduct a Sunday school or an institution for the reformation by bee-yutiful examples of all the evil-disposed youngsters in two continents; but distinctly there is no excuse for teaching an immoral lesson when it would have been a simple matter to have put the sweetheart on the "hero's" horse behind its owner.

Manufacturers Advance Notes

A GOOD MAJESTIC SPLIT REEL.

"Toodles," a dog picture, is the opener on this very satisfying reel; followed by a charming comedy entitled "A Game of Chess." Toodles is a fine bull pup, the pet of a high music hall artiste. Her affections are bound up in the welfare of her pet to the exclusion of everything else; even a handsome young gentleman who is eager to marry her. The handsome lover feels deeply the mortification of being frozen out by a dog. Being a determined young fellow he puts up a job on Toodles that ends the bulldog's monopoly of the young lady's affections.

The suitor accompanies his lady fair to the stage door one night with treachery in his heart. Leaving her there he hastens back to her home and sends the actress a note that her wonderful pet is very sick in bed. Suiting the action to the word he places Toodles in a bed, and ties a wet towel around the dog's head. When the artiste receives the note wild horses cannot hold her at the theater. Regardless of frenzied protests she hastens home to make much ado over the supposedly suffering mut. Next morning she receives

Scene from "Tootles" (Majestic).

notice of the cancellation of her theater engagement. Her suitor coming then, points out what a foolish thing it is for her to sacrifice her business interests or the prospect of a loving husband for the sake of an ordinary dog. Whereupon the actress transfers her love to the handsome young man. Toodles is a fine dog, however, and one can hardly blame the girl. He will surely please all girls who see him, and as an actor he could soon become a matinee idol, for he plays this part to perfection.

"A Game of Chess" is really a beautiful piece of work. The scenic selections are excellent and go a long way to give this comedy its fine sense of repose. The character work by the two old chess players is above the standard. The whole picture fits together into a harmonious and complete composition that really compels one to admire its superior technique.

The action takes place around a chess game being played by two very old men. One of the old fellows is the father of a delightful daughter (Miss Trunnelle), and she is in love with the handsome son (Mr. Prior) of the other old man. The two old gentlemen are good friends and are quite agreeable to the love affair between their children. However, at a close point in the game the fathers quarrel bitterly and sever their friendly relations. The young folks appearing then, each takes the part of their father and the engagement is broken off. The young man wheels his father away in his invalid chair while the girl remains by her father and weeps. Then the girl's father falls asleep. She soon repents her hasty action over a trivial game of chess and hastens to cross the path of her lover. Meantime the lover discovers that his father has fallen asleep in the chair, and pauses to consider his ill-advised quarrel with the girl. Presently he spies her melancholy figure leaning on the garden wall and hastens to her. They both agree that they have been rash, and they soon concoct a plan to clear the situation. The young man wheels his sleeping

Scene from "A Game of Chess" (Majestic).

father back to where the girl's parent still dozes. They place the chair in its former position and rearrange the chessmen in about the same positions they occupied before the quarrel. Nothing remains but to wake the fathers, and the old fellows go on playing chess, each believing that the previous events had been nothing but a dream.

It is high comedy and a clean little story well told.

JAY HUNT, BURLESQUE MAGNATE.

Jay Hunt, the popular director, who has lately been affiliated with Thanhouser Company, has left the latter concern to start rehearsals of "The Queens of the Follies Bergere," the Western Wheel Burlesque show of which he is part owner. The fact that Mr. Hunt is a burlesque magnate will come as real news to many of his friends, since it is known that franchises on the burlesque wheels are held by an "inner circle" into which it is hard for the outsider to break. Mr. Hunt's active interest in the show extends, however, only to the producing end. As soon as rehearsals are over and the show is on its way he will resume his picture work, just with what firm is not yet known.

NEW MOTION PICTURE COMPANY.

The latest concern to seek fame as a maker of motion pictures is the Bradley Film Manufacturing Company of New York. Will K. Bradley, magazine writer and photo-playwright, with a few other picture men of New York, are backing the new venture. Bradley announces that he will probably be able to furnish the new company with all the scenarios it will need, as he has about two hundred or more in preparation. The "Bradleyized" picture should be a distinct novelty.

THE BEDLAM EXPLAINED.

Why there is bedlam in the film studio is easily explained in a glance at a manufacturer's release list. Variety, is the answer! No one picture on the weekly output list is "like the next." Small wonder there is a deal of noise and explosion on the actual scene of the big doings, the studio floor. Each director is making a different style of picture and each stage has a different atmosphere.

The last bunch of the Thanhouser release dates, for instance, illustrate this. Their Sunday release for the week commencing Sunday, Aug. 11, is "Big Sister." This is a story of two orphan girls—one a tot and the other her

Scene from "Big Sister" (Thanhouser).

"big sister"—who are in quite destitute circumstances. "Big Sister," in fact, is forced to give the baby to wealthy strangers to adopt. But she cannot bear to be away from the child. She secures a job as kitchen maid in the home of the wealthy folks who adopted the child, through the offices of a young policeman. Later, through the same young "copper," she secures a comfortable home and the return of her cherished sister. From this simple story we find the next release, the Tuesday, "Now Watch the Professor" (August 13) telling about a light fingered party's scheme to separate a wise old professor from his collection of antiques, and how the professor separated the light fingered one from the outside world—inside a cell.

Scene from "The Wrecked Taxi" (Thanhouser).

The Friday picture, "The Wrecked Taxi" (August 16) shows the wreck of a real automobile in one of its exterior scenes. The interior scenes have much to do with the room in which a man takes his life. It is thought that a murder had been committed and the owner of the room is held. He could clear himself if he told where he was at the time of the man's taking off. But he refuses to talk since he was in the taxi accident at the fatal hour, and with him in the wreck was a married woman, whom he did not care to see talked about. Let it be said that there was nothing improper in the action of the innocent man in taking the taxi ride with the certain woman. But he will not make her name public and thus establish a perfect alibi. And so in the end she takes the bit in her own teeth, and jumping into the limelight, clears the suspect.

"THE NEW CHURCH ORGAN" (Essanay).

The passing of two lovers through the fires of misfortune before being united in the light of happy years to come is exquisitely portrayed in this fine dramatic subject by the Essanay Eastern stock company. The story is replete with the deepest heart interest.

The Rev. Mr. Barlow, pastor in a small country village, cannot afford to dress his pretty daughter, Beverly, in the fashion of her more fortunate girl friends. The annual church festival is at hand, and Beverly feels terribly her lack of pretty things. Next day, dressed in an old fashioned gown of her mother's, Beverly meets Austin Strong, a young organ salesman who is taking an order for a new instrument to be installed in the church. Austin falls deeply in love with the sweet girl and, seeing her snubbed by her fickle friends, becomes interested. Two weeks later the church festival is held and Beverly, ashamed to mingle with her gay companions, serves the refreshments in the dingy church kitchen while Austin impatiently searches for her on the lawn. A sudden explosion of the hot stove severely burns Beverly's eyes, and Austin carries her to her room while her girl friends repent of their snobbery in bitter tears. Forced to continue on his route, Austin leaves with a heavy heart, not knowing whether the injury will prove fatal. A few months pass and he returns. Finding Barlow alone in

Scene from "The New Church Organ" (Essanay).

the little library he is about to question him when the sweet strains of the new organ come from the choir loft of the church. Hastening there Austin finds Beverly, entirely recovered. His confession of love is fully returned by the sweet girl and, as he gathers her in his arms, the wonderful evening light floods through the little window enfolding them in its enchanting embrace.

The production is redolent with simple beauty and rural charm. Beverly Bayne plays her name role with a tenderness and exquisite appreciation of dramatic values that is entirely entrancing and Francis X. Bushman ably supports her with a vigorous and masterly characterization as Austin Strong. The rusticity of the film throughout is admirable, the scenes in the quaint old church being especially true in detail. The last scene of the reunited lovers in the choir loft, with the evening light streaming over them through the window, is a clever piece of photographic ingenuity. The production is booked for release August 6.

"THE TYROLEAN DOLL" (C. G. P. C.)

It is unusual for a man who is bored to prove entertaining, but out of such a condition there is evolved a diverting and delightful C. G. P. C. film which will be released on August 13th.

Thomas Smithers, the multi-millionaire, finds himself in a state of deep depression. Every possibility of relief from the melancholy mood has been tried and found wanting when he reads in his morning paper of the creation of a doll which is so perfect as to be almost human. It can walk, the article says, sing, dance and is truly marvelous. Smithers becomes enthusiastic over the possibilities for entertainment which such a doll would offer, and, writing to Hans Hauff, the well-known inventor of mechanical toys, he orders one. He offers $20,000 to the inventor if he can deliver one of the dolls, life size, within eight days, as after that time he is to begin a journey.

Hauff agrees to this condition and his daughter poses for the doll. After hard work the manikin is finally completed and the millionaire is called to the shop to pass judgment on the toy. He pronounces it a marvel and pays the $20,000.

Frank Miller, Hauff's chief mechanic, is in love with the manufacturer's daughter, but she has spurned him repeatedly. He declares his love anew, but the girl refuses to listen to him. He seizes her in his arms and she screams. The discord summons her father to her assistance and he discharges Miller from his employ. Miller is enraged and determines to be revenged. Seizing a mallet he shatters, with a blow, the fruit of the inventor's week of labor. Hauff realizes that he cannot finish another of the toys within the time allotted to him and is in a quandry when his daughter saves the situation by offering to impersonate the doll.

She is sent to the home of Smithers and succeeds in deceiving him. But not for long. Miller's thirst for vengeance is still unslacked and he sends a note to Smithers apprising him of the duplicity. The millionaire is highly amused. He kisses the beautiful manikin and she, forgetting her pose, slaps his face and stops her performance. However, the millionaire enjoyed the kiss so well that he proposes a wedding. Evidently the pretty doll enjoyed the kiss, too, for at his words she falls into his arms and his proposed journey becomes a honeymoon. Released August 13.

"A LOVE STORY OF OLD JAPAN" (C. G. P. C.)

The customs and traditions of Old Japan may differ from those of other countries, but there, as in every country, hearts are trumps and the pursuit of love and happiness is as engrossing as it is elsewhere. That this is true is shown in "A Love Story of Old Japan," a film which is colored with that artistic ability of which the Japanese are the acknowledged masters.

Almond Blossom is known through the Land of the Rising Sun as the daintiest dancer in the kingdom. Consequently, she is loved by all the young nobles of Japan, and although they shower riches at her feet she is heedless to their pleading but is thrilled by Kuroki, the son of a poor neighbor.

Baron Rinkyo is the most persistent victim of her gracious charm, but she repeatedly informs him that she cannot love him. Rinkyo's pride is wounded by her unresponsiveness and he determines to have her in spite of her dislike of him. He hires Fujima, a brigand, to kidnap her. The bandit gains access to her home and stealthily approaches the sleeping girl. He deftly gags her to prevent an outcry, then hurries away with her to his cave. When she is able to speak the maid pleads to be allowed to return to her parents and her lover. Her naive manner wins his sympathy and he finds that for the first time his heart is beating faster. The Baron is now approaching and Fujima hides the girl in the rear of the den. When Rinkyo demands the girl Fujima informs him that he has released her. Rinkyo is furious and draws his sword. Fujima defends himself and a bitter struggle begins. Back and forth in the narrow cave the two men parry and thrust. Now one has an advantage and now the other until the nobleman leaves an opening and Fujima runs him through. Fujima then leads the girl from the cave and restores her to her disconsolate parents and lover. Fujima's heart has dictated his actions and he refuses the gold with which the maid's father tries to reward him. He then returns to his cave and when alone he fully realizes the error of his ways.

These Japanese actors are in their element in pantomime and they execute this vivid drama with that faithfulness to detail which makes perfection. The film will be released on A ig. 16.

HOBART BOSWORTH DIRECTING.

Hobart Bosworth, of the Selig Polyscope Coast Studio, is again accomplishing the difficult dual task of directing and playing the leads in his own productions. Mr. Bosworth dropped producing for a time to devote his entire attention to filling the leading roles in several big special feature releases upon which the Los Angeles companies have been recently engaged.

"THE TALE OF A CAT" (Essanay).

This is a rollicking comedy subject, typical of the quality of joy films that have made the name of Essanay famous the world over. The plot is a real maze of complications that keep one convulsed and concerns four poor mortals who are involved in a peck of trouble by a little white kitten.

Cashman and Missimer both love the charming Miss Blanchard. Eleanor cannot decide whom she loves best, but has the cutest white kitten imaginable. Both swains call one evening and learn to their disgust that the kitten must be included in any proposal of marriage. Both refuse to consider the feline from any viewpoint and depart in anger. Next morning Missimer hits on a scheme and steals the kitten from the back porch in order to get rid of the pest. Complications now set in. Eleanor declares she cares not to live without her pet and swears she will marry the one who finds it. Of course Missimer is elated and starts to bring the cat over in a basket. By accident he exchanges baskets with a poultry boy and Eleanor is horrified when a

Scene from "The Tale of a Cat" (Essanay).

big goose greets her with a squawk of defiance on his arrival. Meanwhile, the boy delivers the cat at Cashman's boarding house. Cashman finds it and prepares to make his conquest, but the feline is stolen by a boy, who puts it in a bag of groceries that are deliveried to Eleanor. The horrified grocery man throws the cat out before Eleanor sees it, and a peddler takes it away, meets Missimer on the street and exchanges the cat for the goose. Again Missimer loses the cat in a florist shop, and it is thrown into Cashman's auto by the fleeing boy. Missimer arrives at Eleanor's home and tears his hair on finding the cat gone again. Just then Cashman drives up with the precious animal in his arms, wins his lady fair and Missimer storms off raging at fate.

It will at once be seen that the complications throughout the production are highly amusing. Eleanor Blanchard plays her role in her customary vigorous and splendid manner, Harry Cashman portrays the lucky swain in a manner that leaves nothing to be desired in the way of funniest fun and Howard Missimer is a riot of mirth in his wild endeavors to capture the elusive feline. As a clean-cut comedy the production is a distinct winner. Released Aug. 9.

HOPP HADLEY WALKS THE PLANK.

Mr. Hopp Hadley, scenario editor of the Majestic M. P. Co., ex-theatrical manager, and son of the well-known evangelist, Col. H. H. Hadley, was married Aug. 3 at Skowhegan, Maine, to Miss Catherine McDonnell, of Allston, Mass.

NEWS FROM CAMP HUTCHINSON.

Camp Hutchinson, Starved Rock, Ill., July 29.

Jack Nelson, one of the American's leading men encamped with the "Flying A" forces at Starved Rock, Ill., in company with Carl Von Schiller, another member of the company, bear the unique distinction of being the third and fourth men on record who have ever succeeded in swimming across the Illinois River at Starved Rock. A strong current sweeps by the rock and in order to make a point directly across from the rock, it is necessary to fight the current diagonally up-stream.

Miss Olive Pringle and Miss Lillian Herbert are two other "Flying A" favorites who covered themselves with glory at the Rock last week. Miss Pringle, on a wager, climbed the front of the giant pile, thus breaking all local traditions and affording some thrills to the thousands of resorters who watched the perilous climb. She made a second trip, accompanied by Miss Herbert.

Harry Lonsdale, one of the American's new leads, had a hair-raising experience in portraying the vicissitudes of Father Marquette's journey down the Illinois. Father Marquette and five French voyageurs are compelled to land among the savages. Breasting a ten-mile current these particular French voyageurs upset the frail birch bark canoe just as Father Marquette had risen to bless the heathen. Mr. Lonsdale has promised himself a life preserver in the canoe's bottom on similar journeys in the future.

"Geronimo's Last Raid," the two-reel subject completed by Producer Emerson just before he left Chicago, was shown to some Ottawa and La Salle officials at a private exhibition in the Majestic Theater at Ottawa last Saturday. Incidentally, the entire company was present and spent the remainder of the night in celebration. At 2 A. M. the wearied party hauled themselves up the 275-foot bluff on top of which the camp is situated. A heavy rope is used in assisting the traveler up the side of the Rock.

Dick Garrick was one of the many visitors at Camp Hutchinson last week. Dick expressed himself as never before having seen so perfectly organized and contented a lot of motion picture workers as those under command of Producer Emerson. Dick shared the opinion of many other visitors that perhaps the fact that Mr. Emerson is an Annapolis graduate had a good deal to do with it.

Mr. and Mrs. Jack Nelson recently presented Mrs. Emerson, who is playing ingenue leads, with a handsome pair of gold-plated spurs. Mrs. Emerson's one lament since then was the absence of a horse to try them on. Property man Lew Beck heard the wail and Mrs. Emerson was one morning notified that two horses awaited her disposal outside her tent. Mrs. Emerson joyfully hurried from the tent only to find—alack—two sawhorses!

B. C. Fischer, playing a treacherous Indian lover, had a difficult fall to make from a high ledge into the river. Screwing his courage to the sticking point, Fischer made a pretty fall. His splash was followed by a loud bellow of rage from cameraman Jack Gill, who announced that his camera had "bucked." His bellow was a mere whisper in comparison with what issued from behind the rock when the struggling figure in the water heard the news.

S. Richards, publisher of the Ottawa Journal and State Superintendent of the Starved Rock Reservation, telephoned to the camp that he would arrive early in the afternoon for an inspection of the camp with Joy Morton, multi-millionaire salt magnate, and Governor Charles S. Deneen, of Illinois. However, the governor failed to show up. Cameraman Jack Gill trained the camera on Richards, thinking him the governor, and ground out some 125 feet of film in a state of high excitement until some knowing one exclaimed, "Wake up, Jack, for the love of Mike; that ain't the Givernor!"

A SUMMER INCREASE IN PRICE.

Manager Abe Rothschild of the Herald Square Theater, one of Marcus Loew's string, has raised the price of admission to his house from 10 to 15 cents. The increase affects only the main floor of the house and takes effect at 6:30 each evening. It is a healthy sign when a theater can raise its price of admission in July—practically be forced to it; it not only augurs well for pictures in general, but it speaks particularly well for the grade of pictures shown at Thirty-fifth street and Broadway.

FINISHES TWO-REEL "STORY OF STARVED ROCK."

The company of the American Film Manufacturing Company encamped at Starved Rock, Ill., last week finished a big two-reel subject entitled "The Story of Starved Rock." This excellent record is the result of Producer Emerson having his company about him and the further fact that clouds are scarce in that neighborhood.

"THE TROUBADOUR'S TRIUMPH" (Rex).

A costume play of great beauty is woven around a strolling player in this Rex production. In every way it is a credit to the high reputation of this brand of pictures and one of the most thoroughly artistic pictures of the week. The locations are strictly in keeping with the medieval character of the piece, and whoever selected them surely knew his or her business. We suspect Miss Lois Weber. We also are not far wrong in asserting that she produced the picture.

As the story goes, the daughter of a high duke is accosted more than frequently by a repulsive nobleman whom she despises. He is suing for her hand and seems to have more than an even chance, owing to the fact that he is very wealthy. On this account the girl's father is rather anxious that she shall wed him. One day the duke is assaulted by ruffians hired by the ignoble suitor to put the duke out of the way in the hope of confiscating his estate and forcing the daughter into marriage.

Scene from "The Troubadour's Triumph" (Rex).

The duke is saved, however, by a wandering troubadour, and his gratitude is such that he takes the man to his palace and makes him a courtier. The ruffians had stolen the troubadour's bundle of clothing which contained proofs that the unwelcome suitor had filched from him the estates left to him upon the death of his father. The troubadour becomes a court favorite and wins the love of all, from the duke's daughter down to the lowly jester. This jester one day overhears the unwelcome nobleman and his pet ruffian reading the papers of evidence which are carried by the ruffian. The jester determines to get the papers and in order to do so he invites the fellow to the wine cellar and lets him drink his fill until he falls helpless to the floor.

The wedding day arrives and the young duchess is about to be led to the altar when the jester denounces the unscrupulous bridegroom and proclaims for the troubadour his rightful title. The duke then orders the groom and his henchman put into chains as the troubadour takes the duchess to the altar.

Miss Cleo Ridgely acted the part of the duchess in her usual sweet and winning fashion and Phil Smalley did the troubadour in fine shape. The strongest bit of acting, however, was done by Mr. Wilbur Hudson as the first ruffian. It was a work of art.

REORGANIZING THE OPERATORS.

The International Executive Board visited the meeting of the Ex. Aux. to Local 35, I. A. T. S. E., last Monday night, and explained to those present that they were no longer connected with the I. A. T. S. E. of U. S. and Canada, or with any other Central labor bodies in the City of Greater New York. They strongly advised those present to immediately enroll, pointing out all the benefits enjoyed by union men by affiliating with the Moving Picture Department of Local 35. A number of those present followed the International officers and enrolled the following day, taking advantage of the fact that enrollment at the present time is without cost.

The hearty response as evidenced by the large number of applications that have been made to date is a source of much gratification to the International officers. The enrollment is going on daily at the headquarters of Local 35, 259 W. 42nd Street, New York City, between the hours of 10 A. M. and 2. P. M., the books being open to every licensed moving picture machine operator in Greater New York.

Yours,
FRANK J. BRENNAN, President.
GUS DURKIN, Secretary-Treasurer.

PICTURES INVADE THE EAGLE.
Brooklyn Daily's News Staff at Work Taken by Solax Company, of Flushing.

Yesterday afternoon (July 24) the newsroom of The Eagle was invaded by a moving picture concern which was anxious to catch the bustle and confusion of a large metropolitan newspaper as part of a photoplay it is about to produce. As it is a known fact among newspaper men that this office is one of the best equipped in the city, the motion picture concern asked permission to take a film of the office at the time of its greatest activity, just before The Eagle went to press yesterday afternoon.

The negative taken is to be part of a film called "The Blood Stain" and is to portray the adventures of a young reporter working on a murder mystery. The scene in the Eagle newsroom showed the climax of the photoplay as the young reporter rushed into the office with the last thread of evidence necessary to write a great story. Apart from the presence of one real actor, the members of the regular news staff of The Eagle were taken in the midst of their work.

It is believed that this is the first time that a newspaper office has been taken in actual operation.—Brooklyn Eagle.

HOW TO DETERMINE FAN CAPACITY.

The Mechanical Appliance Co., of Milwaukee, Wis., makers of Watson motors and ventilating fans, is distributing a 12-page booklet describing their ventilating fans and also instructions and a chart for finding the size of fan necessary to remove used air and supply fresh air. This data is for various classes of buildings, including theaters and moving picture houses. As good ventilation is one of the first requirements for the present day theater, this booklet will prove of assistance and interest to many.

HALLBERG SELLING M. P. MACHINES OF ALL MAKES.

Mr. J. H. Hallberg, "The Economizer Man," reports the sale of an Edison Model B with Hallberg Economizer, and two 24 inch Reversible Exhaust Fans to Chas. L. Jourdan, Durham, N. C.; one Simplex M. P. Machine to Central State Hospital, Central Islip, N. Y. Powers No. 6A with two Hallberg Standard A. C. Economizers to Seaside Hippodrome, Rockaway Beach, N. Y.

MOTIOGRAPHERS ON MOTOR TRIP.

Mr. L. A. Woodward, manager of the Enterprise Optical Mfg. Co., and Mr. Fred A. Clark, the Eastern salesman for the Motiograph, recently enjoyed an automobile trip to the different lake resorts in Northwestern Illinois. Mr. Clark is making his annual visit to the factory and will return East in a few days to take care of the users of the Motiograph throughout the New England states. His permanent address is with the General Film Co., Boston, Mass.

ADDRESS WANTED.

Will the North Carolina subscriber who wrote a few weeks ago in regard to repair parts for Lubin machine kindly communicate with our office, as his address has been mislaid.

NEW YORK EXHIBITORS' MEETING.

A meeting of the Motion Picture Exhibitors' Association of Greater New York will be held at the Association headquarters, 136 Third Avenue, on Monday evening, August 5.

THE "KIDLET" AND "SMILING JOE."

"Smiling Joe," the cripple boy who achieved national fame by raising $250,000 for the Sea Breeze Hospital at Coney Island, N. Y., assisted the Thanhouser "Kidlet" in a picture produced right on the Sea Breeze grounds, called "Big Sister." The famous pair consented to "stand" for a "still" photo and Thanhouser Company remembered the World. Joe is seen wearing the smile that raised the big amount, and the "Kidlet" looks as though she was accustomed to the society of "large money" fellows. The reel is out Sunday, Aug. 11.

THE STORY OF CHOPIN IN PICTURES.

On August 27th the Gaumont Company will release a beautiful one-reel subject relating to the melancholy life of the eminent Russian composer, Frederic Chopin. His childhood experiences together with those of his youth will be found to be exactly such as would engender the morose and melancholy nature, so ably equipped to produce such masterful musical productions as "The Flatterer," "The Scarf Dance" and the "Funeral March." This film is full of quality and demonstrates the Gaumont director's efficiency. It will undoubtedly receive one of the greatest welcomes that has yet been accorded a Gaumont hand colored offering.

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CHICAGO, Ill.---Marquette Building, Dearborn Street, Illinois and Wis.
INDIANAPOLIS, Ind.---N.W. Col., Ill. and Md. Streets, Ind., Ky. and Tenn.
ST. LOUIS, Mo.---607 Benoist Building, Mo.
MINNEAPOLIS, Minn.---303 Northwestern Bldg., Minn., N. and S. Dak.
OMAHA, Neb.---340 Brandies Theatre Bldg., Iowa, Nebraska, Kansas
DENVER, Col.---402 Railroad Bldg., Wyoming, Colorado and Utah

WARNER'S FEATURES

145 W. 45th ST. Suite 806-807-808 Exchange Building, New York

Calendar of Licensed Releases.

Current Releases

MONDAY, AUGUST 5th, 1912.

BIOGRAPH—The Tourists (Comedy) .....
BIOGRAPH—What the Doctor Ordered (Comedy)....
KALEM—The Mine Swindler (Drama).....1000
LUBIN—A Prize Package (Comedy).....1000
PATHE—Pathe's Weekly No. 32, 1912 (Topical).....1000
SELIG—An Unexpected Fortune (Comedy-Drama)....1000
VITAGRAPH—Too Much Wooing of Handsome Dan (Comedy) 1000

TUESDAY, AUGUST 6th, 1912.

EDISON—In His Father's Steps (Drama).....1000
ESSANAY—The New Church Organ (Drama).....1000
CINES—The Little Orphan (Drama)..... 903
C. G. P. C.—Death of Chevalier Albertini (Drama).....
SELIG—The Man from Dragon Land (Drama) .....
VITAGRAPH—At the Eleventh Hour (Drama).....1000

WEDNESDAY, AUGUST 7th, 1912.

EDISON—Marjorie's Diamond Ring (Comedy).....1000
ECLIPSE—The Joker's Mistake (Comedy)..... 390
ECLIPSE—From Sion to Champery, Switzerland (Sc.) 220
ECLIPSE—A Quiet Boarding House (Comedy)..... 390
KALEM—Freed from Suspicion (Drama) 1000
LUBIN—The Sand Storm (Drama).....1000
PATHE—The Arrow-Maker's Daughter (Drama).....
VITAGRAPH—The Cross Roads (Drama).....1000

THURSDAY, AUGUST 8th, 1912.

BIOGRAPH—A Child's Remorse (Drama).....
ESSANAY—The Old Wedding Dress (Drama).....1000
LUBIN—Buster in Nodland (Comedy).....
LUBIN—A Double Courtship (Comedy) .....
MELIES—The Ranger's Girls (Drama).....1000
PATHE—The Famous Scout to the Rescue (Drama)..
SELIG—The Girl at the Cupola (Drama).....

FRIDAY, AUGUST 9th, 1912.

EDISON—The Librarian (Drama)..... 980
ESSANAY—The Tale of a Cat (Comedy).....1000
KALEM—The Wandering Musician (Drama).....1000
LUBIN—A Fly Time (Comedy).....1000
C. G. P. C.—The Burglar's Weird Reception (Comedy).
C. G. P. C.—How a Letter Travels from the Great Lakes of Central Africa (Educational).....
SELIG—The Boob (Comedy-Drama).....1000
VITAGRAPH—Wanted—A Grandmother (Drama) 1000

SATURDAY, AUGUST 10th, 1912.

EDISON—The City of Washington, the Capital of the United States (Scenic) 960
ESSANAY—The Little Sheriff (Comedy-Drama).....1000
CINES—The Danger Line (Drama).....1067
LUBIN—The Missing Finger (Drama).....1000
PATHE—Here and There in Oregon (Scenic).....
PATHE—Kittens (Juvenile) .....
VITAGRAPH—Suing Susan (Comedy) 1000

Advance Releases

MONDAY, AUGUST 12th, 1912.

BIOGRAPH—The Inner Circle (Drama) .....
CINES—Rameses, King of Egypt (2 reels—Dr.—Special)
KALEM—The Little Keeper of the Light (Dr.).....1000
LUBIN—The Minister and the Outlaw (Drama) 1000
PATHE—Pathe's Weekly No. 33, 1912 (Topical) .....
SELIG—A Messenger to Kearney (Drama) 1000
VITAGRAPH—Bunny and the Dogs (Comedy) 300
VITAGRAPH—Ingenuity (Drama) 700

TUESDAY, AUGUST 13th, 1912.

EDISON—A Dangerous Lesson (Drama) 1000
ESSANAY—Broncho Billy's Last Hold-Up (Dr.) 1000
CINES—Mona Lisa In Disguise (Comedy) 600
CINES—Vicovara, Italy (Scenic) 400
C. G. P. C.—The Tyrolean Doll (Comedy) .....
SELIG—The Wayfarer (Drama) 1000
VITAGRAPH—The Heart of Esmeralda (Drama) 1000

WEDNESDAY, AUGUST 14th, 1912.

EDISON—Holding the Fort (Comedy) 1000
ECLIPSE—The Rivals (Drama) 1000
KALEM—Kentucky Girl (Drama) 1000
LUBIN—The Stubborness of Youth (Drama) 1000
PATHE—Silver Wing's Two Suitors (Drama) .....
VITAGRAPH—Vultures and Doves (Drama) 1000

THURSDAY, AUGUST 15th, 1912.

BIOGRAPH—An Interrupted Elopement (Comedy) ...
BIOGRAPH—The Tragedy of a Dress Suit (Comedy)
ESSANAY—An Adamless Eden (Comedy) 1000
LUBIN—Baseball Industry (Ind.) 1000
MELIES—A Romance at Catalina (Drama) 1000
PATHE—Cupid's Stolen Arrows (Comedy) .....
C. G. P. C.—Some Inhabitants of Stagnant Water (Ed.)
SELIG—In the Tents of the Asra (Drama) 1000

FRIDAY, AUGUST 16th, 1912.

EDISON—The Harbinger of Peace (Drama) 1000
ESSANAY—The Magic Wand (Juvenile) 1000
KALEM—The Prison Ship (Drama) 1000
LUBIN—The Hindoo's Charm (Comedy) 1000
C. G. P. C.—A Love Story of Old Japan (Drama) ....
SELIG—Two Gay Dogs (Comedy) 1000
VITAGRAPH—The Bogus Napoleon (Comedy) 1000

SATURDAY, AUGUST 17th, 1912.

EDISON—Spring Log Driving, Maine (Industrial)....1000
ESSANAY—On the Moonlight Trail (Drama) 1000
CINES—A Convict's Gratitude (Drama) 1025
LUBIN—The Deputy's Peril (Drama) 1000
PATHE—The Cactus County Lawyer (Drama) .....
VITAGRAPH—Two Battles (Drama) 1000

POPULAR PHOTO PLAYERS

Costello, Bunny, Joyce, Gauntier, Turner, Anderson, Johnson, Fuller and other favorites. Posters, 28 x 42, 10 for $1.80 Prepaid. Photos 11 x 14, 12 for $2.00 Prepaid. Postcards $4.00 per 1000.

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To make room for our constantly increasing line of advertising novelties, we have decided to sacrifice our reserve stock of one sheet litho posters for less than half the original cost price. Brand new posters for all licensed subjects released four months to two years ago, $5.00 per 100, any assortment. No less than 20 to a customer. Add one cent per sheet if ordered sent by mail.

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Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, AUGUST 4th, 1912.

REX—The Hour of Peril (Drama) .....
ECLAIR—The Price of Blood (Drama) .....
ECLAIR—The Beautiful Vintage Time (Indiana) .....

MONDAY, AUGUST 5th, 1912.

IMP—The Hindu's Prize (Drama) .....
NESTOR—The Fortunes of War (Drama).....
CHAMPION—What a Woman Will Do (Drama) .....

TUESDAY, AUGUST 6th, 1912.

ECLAIR—Because of Bobbie (Comedy-Drama) .....
BISON—A Western Girl's Dream (Drama) .....
GEM—'Neath the Homespun (Drama) .....

WEDNESDAY, AUGUST 7th, 1912.

NESTOR—Fatty, of E. Z. Ranch (Comedy) .....
POWERS—The Wind Blows (Comedy) .....

THURSDAY, AUGUST 8th, 1912.

ECLAIR—Boys Again (Comedy) .....
IMP—Blood Is Thicker than Water (Drama) .....
REX—The Troubadour's Triumph (Drama) .....

FRIDAY, AUGUST 9th, 1912.

NESTOR—Mexican Mix-Up (Drama) .....
POWERS—The Burglar and the Rose (Drama) .....
VICTOR—The Mill Buyers (Drama) .....

SATURDAY, AUGUST 10th, 1912.

BISON—Her First Choice (Drama).....
IMP—Ferdie's Family Feud (Comedy).....
IMP—How Jones Saw the Ball Game (Comedy) .....
MILANO—The Plaything of Fate (Drama) .....

ADVANCE RELEASES.

SUNDAY, AUGUST 11th, 1912.

REX—None Can Do More (Drama).....
ECLAIR—The Foster Sister (Comedy-Drama).....
ECLAIR—Carlsbad (Scenic) .....

MONDAY, AUGUST 12th, 1912.

IMP—Big-Hearted Jim (Drama) 1000
NESTOR—A Tale of the Foothills (Drama) .....
CHAMPION—For His Child (Drama) .....

TUESDAY, AUGUST 13th, 1912.

ECLAIR—Daddy (Comedy) .....
BISON—The Widow's Claim (Drama) .....
GEM—Babette (Drama) .....

WEDNESDAY, AUGUST 14th, 1912.

NESTOR—How Steve Made Good (Com.-Dr.).....
POWERS—Wanted—A Practice (Com.-Dr.) .....

THURSDAY, AUGUST 15th, 1912.

ECLAIR—Aunt Hetty's Goldfish (Com.-Dr.).....
IMP—In Old Tennessee (2 Reels) (Drama) .....
REX—The Greater Christian (Drama) .....

FRIDAY, AUGUST 16th, 1912.

NESTOR—The Miner's Widow (Drama) .....
POWERS—The Golden Rule (Drama) .....
VICTOR—The Chance Shot (Drama) .....

SATURDAY, AUGUST 17th, 1912.

BISON—(Title not reported) .....
IMP—Kidnapping Dolly (Comedy) .....
IMP—In and Around Charleston, S. C. (Topical) .....
MILANO—(Title not reported) .....

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, AUGUST 4th, 1912.

MAJESTIC—Farmer Allen's Daughter (Drama).....
THANHOUSER—One of the Honor Squad (Drama)..

MONDAY, AUGUST 5th, 1912.

AMERICAN—The Meddlers (Drama) 1000
COMET—A Bachelor's Romance (Drama) 1000

TUESDAY, AUGUST 6th, 1912.

GAUMONT—Dream Driven (Comedy) .....
MAJESTIC—The Higher Thought (Comedy).....
THANHOUSER—Baby Hands (Drama) .....

WEDNESDAY, AUGUST 7th, 1912.

AMERICAN—Saved by an Auto (Comedy).....1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Phillip Steele (2-reel Drama).....
SOLAX—The Little Rangers (Drama).....

THURSDAY, AUGUST 8th, 1912.

AMERICAN—The Girl and the Gun (Drama).....1000
GAUMONT—The Phantom of the Night (Drama).....

FRIDAY, AUGUST 9th, 1912.

LUX—A Race for Liberty (Drama)..... 580
LUX—The Postman's Escape (Comedy)..... 272
SOLAX—The Pink Garters (Comedy).....
THANHOUSER—Old Dr. Judd (Drama).....

SATURDAY, AUGUST 10th, 1912.

GREAT NORTHERN—Thou Shalt Not Kill (Drama)
GREAT NORTHERN—The Spring Lock (Comedy)
COMET—Hold-Up in Buckeye Canyon (Drama) 1000
RELIANCE—The Two Fathers (Drama).....

ADVANCE RELEASES.

SUNDAY, AUGUST 11th, 1912.

MAJESTIC—The Matrimonial Substitute (Comedy)..
MAJESTIC—The Striped Parasol (Comedy) .....
THANHOUSER—Big Sister (Drama) .....

MONDAY, AUGUST 12th, 1912.

AMERICAN—The Battle Ground (reels) 2000
COMET—Two Women and One Man (Drama) 1000

TUESDAY, AUGUST 13th, 1912.

GAUMONT—Graziella, the Gypsy (Drama) .....
MAJESTIC—A Summer Idyl (Comedy) .....
THANHOUSER—Now Watch the Professor (Com.-Dr.)

WEDNESDAY, AUGUST 14th, 1912.

AMERICAN—The Bad Man and the Ranger (Com.-D.).1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Order in the Court (Comedy) .....
RELIANCE—The Old Swimming Hole (Comedy) ...
SOLAX—The Blood Stain (Drama) .....

THURSDAY, AUGUST 15th, 1912.

AMERICAN—The Outlaw Colony (Drama) 1000
GAUMONT—Their Lives for Gold (Drama) .....

FRIDAY, AUGUST 16th, 1912.

LUX—Tommy Saves His Little Sister (Drama) .....
SOLAX—The Strike (Drama) .....
THANHOUSER—The Wrecked Taxi (Drama) .....

SATURDAY, AUGUST 17th, 1912.

GREAT NORTHERN—(Title Not Reported) .....
COMET—Western Chivalry (Drama) 1000
RELIANCE—A Man Among Men (Drama) .....

The KINEMATOGRAPH WEEKLY

is the original journal devoted to the motion picture industry, and is recognized as the leading organ of the trade. It has a guaranteed circulation of 10,000 copies weekly.
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"101" BISON HEADLINERS

WARNING TO EXHIBITORS

Genuine "101" Bison films are produced only by the New York Motion Picture Co. Exhibitors should be careful to check the titles of the subjects advertised by us in order to prevent being imposed upon by exchanges who are substituting other films as "Bisons."

One Reel

"THE BUGLE CALL"

Released Tues., Aug. 13.

A stirring military subject, in which the Colonel's little son learns the bugle calls. A touch of comedy is introduced when he blows "Boots and Saddles" in the middle of the night and the entire camp is aroused. The stage coach is attacked by Indians, and the boy saves the party by the shrill blasts of his bugle which lead the soldiers to the scene of battle. The battle scenes are exceptionally well presented.

One Reel

"THE OTHER GIRL"

Released Fri., Aug. 16.

A romantic western subject of high dramatic worth. A summer boarder comes to the ranch and her presence causes a broken engagement between Jim Powers and Mary Dorn. Mary goes to the city and becomes a Salvation Army girl, and prevents the infatuated Powers from shooting the city girl, in a fit of jealousy. He is brought to his senses in a splendidly acted scene and secures Mary's forgiveness.

COMING!

BRONCHO FILMS

COMING!

1, 2 and 3 reel subjects of the same character as "101" Bisons, covering pioneer, military and frontier life. Watch for release dates. Two reels each week.

COMING!

KEYSTONE FILMS

COMING!

Two reels each week, consisting of a split comedy and a dramatic subject. The comedies will feature Max Sennett, the producer, and Mabel Normand, as well as Fred Mace. The dramatic subject is composed of popular stars who have been gathered together in an all-star company.

COMING!

Custer's Last Fight (3 Reels)

COMING!

This sensational and expensive production will be released very shortly. The most spectacular and thrilling war subject ever produced.

IMPORTANT NOTICE: The Mutual Film Corporation, 60 Wall Street, New York City, has taken the agency in the United States and Canada for "101" Bison, Broncho and Keystone films, commencing with the week of August 19. For films released during that week and thereafter orders should be placed with the Mutual Film Corporation.

New York Motion Picture Co.

150 East 14th St. New York City

Correspondence

SAN FRANCISCO.

THE Polk Theater, owned by the Poland Theaters Company, and under the management of Mr. T. W. Poland, was the first theater in San Francisco to advance the price of admission to a motion picture entertainment to ten cents where less than five reels are shown. Previous to 1911 this house was giving five reels and a musical act for an admission of ten cents, but early in that year the act and two reels of pictures were discontinued as an experiment, and the admission price remained the same. It was soon apparent that this was too radical a change, especially in view of the fact that there were a number of houses in this city giving five reels of first-run pictures and several acts for a dime, and at least one other house giving four reels and five or six acts for five cents. So a reel was added, making three first-run and one seven-days-old, which program has been adhered to to the present time. The policy has been an unqualified success. Mr. L. C. True, orchestra leader, pays much attention to his end of affairs. As there is no matinee except on Saturday and Sunday, Mr. True has a rehearsal on the afternoon of each change day, so that the musicians can familiarize themselves with the picture. At rehearsals Mr. True arranges his music for the entire four reels, at times writing original music for some special scene if none of the standard music is suitable.

The San Francisco Board of Censorship has been practically a dead letter for the past several months, as four of its five members resigned about the first of this year, at the request of Mayor Rolph. It appears that the mayor wishes to have a board in office that would take an active interest in its duties; but on account of some slip-up, the new board has never been elected. One member is appointed by each of the following organizations: the mayor, the police department, S. P. C. C., board of education, and the Moving Picture Exhibitors' League. The league member is the only one of the five actually holding office at the present time. Before the new board takes office the Moving Picture Exhibitors' League will make an effort to have the ordinance pertaining to the duties of the Censorship Board amended so that if parts of a reel are condemned, the entire reel will be thrown out instead of only the parts not meeting the approval of the board. This is to avoid the possibility of the exhibitor being compelled to run a film which has been "censored" to the extent of destroying all semblance of plot or story.

The five committees of five members each, which are completing the arrangements for the September Convention, report good progress. Plans are under way which will guarantee no dull moments for the country exhibitor. This committee has plans for the social entertainment of all visitors on each of the three evenings of the convention. Mr. Chas. Mayo, chairman of the transportation and hotels committee, reports that the railroads will give reduced rates for the round trip and, that he has secured very reasonable rates from the hotels for out-of-town members. The manufacturers of both film and machines will be represented in the demonstration room.

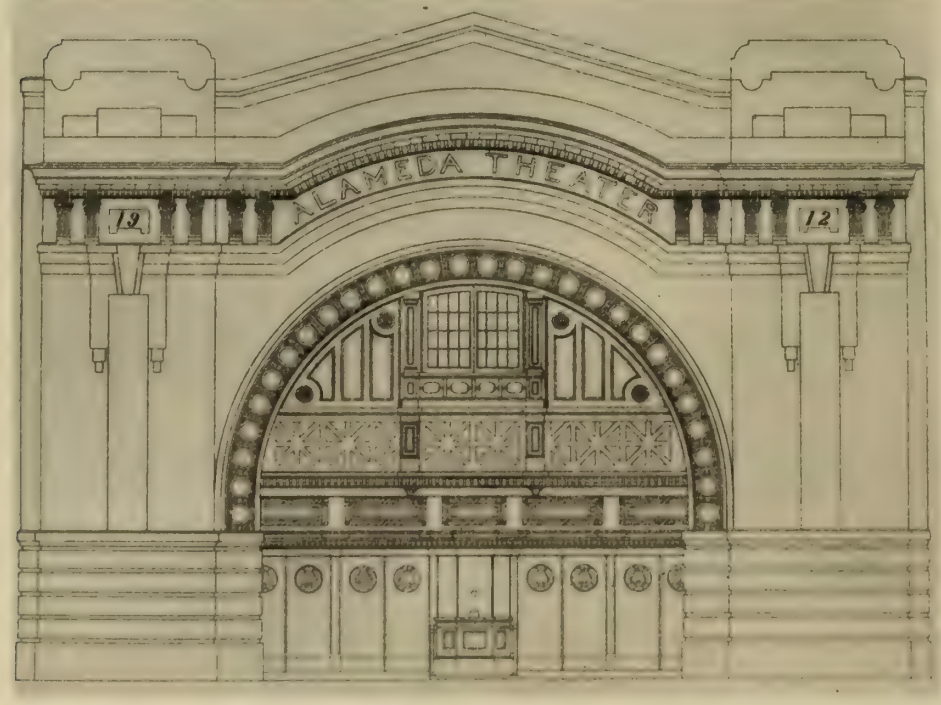
McAbee & Dean have just opened the Beach Auditorium at Pacific Grove for the summer season, and will present four reels of licensed subjects. A Powers Six projection machine is now in use, and an admission charge of five cents is charged. Secretary Cory secured the application of this firm for membership in the Exhibitors' League while he was on a trip to Santa Cruze. While in that vicinity, Mr. Cory received the applications of the houses located in Gilroy, Salines, Watsonville, Hollester and Monterey, those being the only towns he had time to reach.

In drawing up the blue-prints for their New Alameda Theater, Turner & Dahnken have decided to add 500 chairs to the original plans, making a total seating capacity of 1703, including the balcony. Downstairs there will be 200 seats reserved for ladies with their escorts, these seats being arranged in "lodge" formation and a twenty-five-cent charge will be made for them. This arrangement was tried out at Turner & Dahnkens' Oakland Photo Theater on a small scale and at once jumped into popularity with the patrons, hence the permanent installation of the feature at the New Alameda. As before reported, a fotoplayer will furnish the music, which will be built into the theater, as a part of the building, and will be finished in harmony with the interior decorations and designs. The total cost of the machine will approximate $12,000. No expense will be spared in decorative art or in caring for the comforts of the patrons. A view, taken from the architect's drawings, of the theater front is shown herewith. The admission prices are 10 cents, 20 cents and 25 cents. The house will open early in September. Mr. C. L. Langly will be the house manager

The Princess Theater shows, in addition to the vaudeville, three first-run pictures, changed twice per week, and one of the three is always an Essanay picture, featuring G. M. Anderson, alias "Broncho Billie." The patrons of this house are great friends of Broncho Billie, so the film booking agent, Mr. Mellis, has arranged with his exchange to supply his house with two Broncho Billie films each week. Mr Mellis has also gained the promise of Mr. Anderson to appear at the Princess in person within a very short time.

The Francis Amusement Company's first theater, the "Nixon," has just added a Powers 6A to their projection equipment, it being sold them by the Golden Gate Film Exchange.

The very first legitimate theater in San Francisco that replaced its "stock" attractions with moving pictures and vaudeville was the then Mission Theater, which house was named the "Grand," early in 1907. Three or more reels of licensed pictures have been included in its program up to about the first of this year, at which time the vaudeville acts were eliminated and five reels of the licensed films constituted the program. Beginning with Sunday, July 21st, five reels of Film Supply Company releases will be shown, and a change of pictures will be made three times each week instead of only twice as heretofore. A charge of ten cents will still be made for the front of the house, but the last eight rows will be a five-cent section for adults and children alike. House manager Stark keeps the quality of his show up to the top notch as his competition is keen, there being two vaudeville and five motion picture houses within three blocks of the Grand, the admission of none of the other houses being above ten cents. The film service will be supplied by the Golden Gate Film Exchange. "ANDY."



Architect's Sketch of Facade of Alameda Theater, San Francisco.

LOUISVILLE.

"THE TRIUMPH OF LOVE," a Milano production presented at the Novelty Theater recently, attracted much attention. Theater-goers put the stamp of approval on the two-reel feature and it proved to be a big drawing card at Mr. Levinson's popular house.

The music at the Majestic Theater still attracts patrons who perhaps might not otherwise attend. While the Hungarian orchestra dispenses high-class music, Misses Grace Lear and May Foster have done their share toward charming audiences. Both possess splendid voices, and recently have sung many grand opera pieces by special request.

Moving pictures of the Fresh Air Home at Forest, Ky., were recently shown by Louisville houses. Exhibitors readily consented to show the films by way of assisting the project, involving the care of mothers and children during the warm weather. Public interest was aroused by this method of exploitation and the necessary funds have been forthcoming since the films were shown.

Cadiz, Ky., will have a modern moving picture theater by September 1. Dr. E. B. Bradshaw and others of that town, are financing the new enterprise. W. C. Brewer, an experienced theatrical man, will have the active management of the new house.

The class of music presented at the Princess Theater, Hopkinsville, Ky., has won much favorable comment recently. Miss Marguerite Lawson is the pianist. Toney Fosko is the violinist at the Princess, and is one of the most expert in Kentucky. The remainder of the orchestra is up to standard.

Not content with showing films of the 1912 annual international automobile races, held at Indianapolis on Decoration Day, the Rex Theater, of Nashville, Tenn., had Joe Dawson, winner of the race, appear in person at the theater. Dawson brought the winning car with him and made a public run against time from a suburban point to the Rex, Theater. His appearance naturally attracted widespread interest, and the plan was a highly successful one from every standpoint.

Harry Sudekum, of the Princess Theater, Nashville, Tenn., has added new buzzers and electric fans to the ventilating system in his new house. Under former conditions, the air in the theater was changed every eight minutes. With the addition of the new equipment, it will be passed out in much less than that time.

W. H. Wassman, manager of the Crystal Theater, Nashville, Tenn., is increasing the seating capacity of his house by 100 seats, besides installing an $8,000 electric piano. The work does not interfere with the operation of the theater, the new seats being added to the rear of the house. The piano is one of the largest in the country and much difficulty was encountered in getting it into the amusement place. Improvements in the Crystal will have been completed early in August.

Nashville, Tenn., health authorities are now working on a plan to educate the public on the means and ways of combating tuberculosis by placing moving picture plants in the public parks. Such shows, when given in Eastern cities, are said to have reached the very class which needs them most, and the idea will probably go into effect in Nashville in the near future. Other pictures will be intermingled with those on consumption, in order that interest in the performances may not wane.

Several Louisville moving picture men are now contemplating the formation of a mutual fire insurance company, to write that class of insurance. At present, most of the moving picture houses are insured in the old line companies. The formation of an intersurance association would save all a good deal of money, it is believed. This saving would reach as high as 50 per cent, and possibly more, say exhibitors who have studied the question. The plan has been given impetus by a recent decision of the Kentucky officials, to the effect that corporations had a right to insure in intersurance companies. The underwriters, who naturally are interested in having exhibitors insure with them, raised the point that by insuring in mutual concerns, corporations were risking their stockholders' money. The courts decided, however, that the method was permissible. While the plan is yet embryonic, it is thought in some quarters, that it may go into effect.

Work on the new theater of the Broadway Amusement Company, which is being erected at Twenty-third and Market Streets, Louisville, is progressing rapidly, and the new house will probably be opened to the public some time in August. The Ideal Theater comes close to living up to that name. Its cost is $50,000. The structure is one of the handsomest in Louisville. Vaudeville and moving pictures will be run. The admission price to the new theater will be ten cents. Fred Dolle will probably manage the place.

G. D. CRAIN, JR.

C G

MR. EXHIBITOR

You need variety more than quantity in your shows to attract and hold your patronage

BOOK THE

C. G. P. C. FILMS

if you want the best the foreign market affords

C. G. P. C. SURPASSES ANYTHING AMERICA EVER PRODUCED! BOOK 'EM

P C

DETROIT

THE Detroit Opera House, since the departure of the Sheehan Grand Opera Co. has been showing the Rainey African Hunt pictures to very large and pleased audiences.

Mr. J. M. Ward of the Gayety Theater, with associates, has taken a fifty-year lease of a large piece of property on Grand Circus Park and Broadway, where they will erect a modern theatre with a seating capacity of 3,000. The Coliseum, which is the name given, will have the finest location of any theater in the downtown district. C. Howard Crane, a prominent local architect, is preparing the plans. Mr. Ward states that the theater will have one of the largest auditoriums in the Middle West, with a mezzanine and balcony, but no gallery, and with a stage large enough to show big animal acts. High class vaudeville and photoplays will be given.

The United Amusement Co., of which Mr. Ward is connected, has leased, for ten years, the Globe Theater, on Grand River Avenue, near Trumbull. This house has a capacity for 900 people. Redecoration is now in progress, and the house will open in August, with the same class of attractions as the new Coliseum mentioned above. The same company is closing negotiations for a theater in the North Woodward district, and several others in different parts of the city.

The new playhouse in Windsor, Ontario, corner of Pitt and Oulette Avenue, is promised to open September 1. It will be the finest theater in that part of Canada. High-class vaudeville and photoplays will be shown.

The construction of the new Michigan Amusement Company's theater on Woodward Avenue and Columbia Street, has been delayed by an injunction obtained by the proprietor of a barber shop occupying a portion of the old Faltis Market Building, purchased to provide a site for the new theater. The barber holds a lease of two years on his part of the building, according to his testimony, and now desires the court to fix the amount of his damages to his business, which he claims is ruined. He also wants to be paid his price for moving, although his place is closed. Louis Schneider and Robert L. Barker are defending the suit. The theater was to have been finished by Sept. 1st, but it is quite doubtful if it will be by that time. Vaudeville and photoplays will be the attractions.

Mr. Royal A. Baker, the local Police Censor for photoplays, who was compelled recently to give up his work on account of his eyes, is reported greatly improved. Mr. Lester Potter, another censor, has taken on a great deal of Mr. Baker's work, but reports his eyes in good shape yet.

E. M. BOSLEY.

PITTSBURGH.

THE Chas. Lockhart Estate will erect a palatial photoplay emporium located at 6000 Penn Avenue, on the corner of Highland Avenue, Pittsburgh.

The Lyric Theater, at 1211 Carson Street, is the oldest photoplay house on the South Side. The house is owned by Messrs Lorch, proprietors of one of the largest department stores in the city. The manager is Mr. J. A. Bonhevo, formerly with Mr. W. J. Bernardi at the Palm Garden on the same street. Mr. Bonheyo has shown his managerial abilities by almost doubling the business at the Lyric. With the installation of a brand new Number Six Powers, and with the master hand of Earl D. Griffith at the handle, the Lyric has well earned the name of the theater.

The Park View Theater, on the North Side, owned by Mendel Bros., and managed for them by Mr. John Curtis, has been showing enterprise in a neatly gotten-up little program that they publish. It is 3½ x 12, and contains eight pages. Six of the eight are given over to synopses of the films of each week's program. The front page is adorned with a picture of a well-known photoplay actor, and the back page contains sufficient advertising to almost pay for the program. The Park View is very suitably named, as it is situated on E. Ohio Street, facing North Side Park, and is considered one of the neatest little theaters in the vicinity. The seating capacity is only 150, but every seat in the house is occupied every day. Licensed pictures are used.

Mr. Chas. Bennett, the manager of the North Side Airdome, is distributing cards advertising his airdome. The card is of oblong shape, measuring two by four and a half inches, and of orange card-board. The airdome is located at 908 E. Ohio Street, and shows Independent pictures.

The Colonial Theater, of Rochester, Pa., owned and managed by Messrs. Leslie and Foerstige, advertise that they show three pictures daily on the Mirror Screen for five cents. The Colonial is a dandy little theater, seating 325 to the performance, and it is said is packing them to the doors.

Jas. L. Murphy, one of the most influential citizens in the Greenfield district, is also the owner of a theater in that locality. The name of this theater is the Park View, and it has a seating capacity of about 200. The projection is very good. Mr. R. Sudini is at the handle of a brand new Motiograph. Mrs. Sudini plays for the pictures.

The Majestic Theater, located at 737 E. Ohio Street, is the newest photoplay house in Pittsburgh. Mr. R. G. Hetzel is the proprietor and manager.

Mr. Max W. Herring, at one time part owner and manager of the Rex Theater, Penn Avenue, E. E., and later owner and manager of the Red Mill Theater, Wilkinsburg, Pa., is now connected with The St. Louis Film and Supply Co., located at 804 Pine Street, St. Louis, Mo. This exchange buys the entire output of the Universal program, and is managed by Mr. Martin H. Williams and owned by Mr. John W. Morgan, both of Kansas City. Mr. Herring is traveling representative for the St. Louis Film & Supply Company.

The Majestic Theater of Fifth Avenue, this city, under the management of Mr. Hyman Goldberg, will, as usual, be the first one to place the latest musical wonder for the amusement of its patrons. The Majestic has purchased the newly invented mechanical musical wonder for the round sum of $3,500. The machine is called the Paganini, and it deserves the name. Mr. R. Soltz is the owner of this up-to-date theater.

E. WHEELER.

NEW ENGLAND.

MR. "JOE" MACK surprised Boston exhibitors by suddenly cutting his vaudeville programs out. The Hub Theater is now showing pictures and singing specialties. The Hub will probably return to the old policy when the weather is more conducive to good business.

The Casino Theater, Taunton, Mass., is giving ice-cream to every woman and child who patronizes the house Wednesday afternoons. The Casino offers a good grade of pictures, and does a good business.

Manager McMahon of the Empire Theater, Hartford, Conn., is a very strong believer in a daily change of pictures, and never fails to back up that system. Since the Empire has been changing its pictures every day, business has taken on a new impetus.

Sabbatia Park, a summer resort near Taunton, Mass., is one of the very few New England parks showing a straight picture show, with no vaudeville at all in its programs. Business is very good.

Mr. and Mrs. Sam Grant were spending a vacation in Maine recently. Mr. Grant is the general manager of the Gordon Bros. Amusement Company, a concern operating a string of first-class vaudeville and picture theaters in New England.

Massachusetts exhibitors were shocked by the news that Mr. Charles E. Landie, late manager of the Cambridge Theater, Cambridge, Mass., passed away on July 15. Mr. Landie's death is sincerely regretted by his host of friends.

The Majestic Theater, Old Orchard Beach, Maine, is now open for the third season, under the management of G. B. Toomey, a well-known picture man. The Majestic has a good location in the Town Hall, and shows Licensed pictures, with a change of programs on Monday, Wednesday and Friday. Matinees are given daily from 2 P. M. to 4.30 P. M. Evenings, from 7 P. M. to 10.15 P. M. Admission is 10c, and Manager Toomey reports good business. Another theater at Old Orchard is the Pastime. The Pastime is a nice, cozy house, and is now under the control of Manager Wentworth, who just acquired it from Mr. Toby Lyons, who first was in charge. The "Oliver Twist" reels made a tremendous hit at the Pastime.

Mr. William Gane has at last named the new theater which is being erected at Salem, Mass. The new house will be known as "Gane's Witch," after the Witch City, as Salem is known. This house should be ready for its opening on Labor Day. It has a seating capacity of about 2,000 people.

Mr. Al. V. Rosenberg, manager of the Rockland Theater, Rockland, Me., saw his baseball team go down to defeat before the nine representing the Empire Theater of that city. This was the third game of the season, and the score was 16-5. Manager Fred M. Eugley, manager of the Empire Theater, has cut out vaudeville for the rest of the summer.

It is stated on good authority that some radical changes are to be made in the string of theaters in New England, operated by Mr. William Bradstreet. This is known as the "Scenic Circuit," and comprises many old churches that have been converted into vaudeville and picture theaters.

Mr. Arthur J. Chicoine, who manages the Dreamland Theater, Livermore Falls, Me., is now giving a straight picture show, but he expects to add vaudeville to his bills by early fall.

Mr. Frank R. Culbert, formerly operator at the Gem Theater, Gardner, Mass., was recently married to Miss Rose Larkins of that town. The Gem Theater, Torrington, Conn., is now the home of Mr. Culbert, who is accounted an unusually efficient operator.

These columns have told of the prize voting contests that have been employed by Al. Newhall as a method of boosting the box office. Miss Kittie Kiley was found to be the winner of the piano which had been offered as first prize, by the Comique Theater, Lynn, Mass.

It did not take Mr. James Carroll, manager of the Merrimack Square Theater, Lowell, Mass., very long to find out that his patrons favored vaudeville and pictures, rather than stock company attractions. The Merrimack Square tried out a couple of weeks as a stock company house, and did not find business very brisk. Manager Carroll immediately went back to the pictures, which had made money for him all last winter, and his business became much better again.

The New Auditorium Theater, Fitchburg, Mass., will open early in the fall, with pictures and vaudeville. Col. Willard G. Stanton, formerly manager of the Central Square Theater, Lynn, Mass., will be manager. The house is owned by Mr. Harry Katz.

The Century Theater, East Hartford, Conn., has closed for the summer, and will re-open early in the fall, as a straight picture house, as no vaudeville is to be used.

The Lyceum Theater, Milford, Mass., managed by Luby Brothers, is attempting to boost its matinee trade, and gives a free plate of ice-cream to everyone attending the matinee performances. Pictures and songs are sufficient to fill the Lyceum.

Upon the retirement of J. W. Greeley as manager of the new Portland Theater, Portland, Me., he was presented with a beautiful loving cup of sterling silver, and suitably inscribed. The presentation was followed by a buffet lunch, which was attended by many friends. Mr. Greeley severed his connection with the Portland, where he had been manager since its opening, in order to take over the Congress Theater of that city. Mr. D. D. Leader of Rumford Falls, is associated with Greeley. The Congress, which is a large theater, playing picture programs, will be entirely renovated and generally improved by Mr. Greeley.

Mr. I. M. Mosher, formerly manager of the Big Nickle Theater, Portland, has been placed in charge of the new Portland, while Mr. William E. Reeves is now in charge of the Big Nickle.

The Relay Theater, Nahant, Mass., is under the management of Robert Hogg, and is doing a better business than last year. Independent pictures and vaudeville are used.

Joseph Blott, manager of the Pastime Theater, Lawrence, Mass., reports that since this house has been taken over by the management of the Victoria Theater, business has greatly improved. Motion pictures and illustrated songs form the programs, but special feature reels and novelties are often added. Tuesday evening is "Country Store" night, when eatables are given away.

HENRY.

IN THE MISSISSIPPI VALLEY.

L. HARLEY of Defiance, Ohio, is the organist at the Vaudette Theater in Springfield, Ill., coming with the installation of the new pipe organ. Walter Davidson has returned from Portsmouth, Ohio, and is again pianist.

Miss Dorothy Wright, "one of New York's foremost contraltos," has been featured recently at the Lyric, Springfield, Ill.

Moving picture theater managers of Danville, Ill., are reported banded with the other theater owners of the city in a test of the anti-Sunday ordinance. The police halted a stock company at the Coliseum and the next day arrested the proprietor.

John Newcomb is doubling the capacity of his theater at Burlington, Kan.

The Hopkinson Amusement Company of Chicago, Ill., has increased its capital stock from $60,000 to $70,000.

Owners of moving picture theaters in Kewanee, Ill., have agreed to charge regular adult admission fees for all children over two years of age.

Moving pictures will be combined with the old soldiers' camp-fire at the Tenth Annual Reunion of the White River Valley Soldiers' and Sailors' Association at Martinsville, Ill., August 21.

Mr. and Mrs. J. W. Groves of Fulton, Ky., have taken over the management of the Majestic, a moving picture show at Chillicothe, Ill.

Menaced by a decaying elm tree in front of his A-Muse-U now in course of construction, E. M. Henle went before the city council of Clinton, Iowa, and won consent for its removal by promising to substitute a bubbling fountain.

All persons who attended Sunday school at the Methodist or Presbyterian churches in Neoga, Ill., July 28th, were given a free ticket to Nolte's airdome the next evening, when one reel of pictures, and three illustrated songs were shown.

A moving picture show will be opened in the Willis Smutz building at Hillsboro, Iowa.

Mrs. Norman Taulbee, pianist at the Hillsboro Opera House, Hillsboro, Ill., for two years, has resigned.

The American Film Company had a cameraman with the Illinois Naval reserves on their cruise aboard the United States Ship Dubuque through the Great Lakes.

The city council of Madison, Wis., has passed the Dowling ordinance, requiring a fee of $50 a year for moving picture theaters charging five cents admission, and $100 for those charging ten cents.

R. J. Maloney has sold the Lyric Theater at Morrison, Ill., to John Fousfas & Company, which also conducts picture houses at Dixon, Ill., and Moline, Ill.

The Orpheum Theater, Elgin, Ill., joined the anti-fly crusade and allowed any boy or girl who killed two hundred flies to attend a performance free.

The Wabash Railroad is using illustrated lectures on its instruction cars in order to make safe and efficient operation clear to employees. Moving pictures will be used September 14 at Kansas City, Kan., at the first rally of American Railroad men in the campaign against safety. The films will show railroad shops, yards and trains and how employees are injured and killed by their own carelessness. It is reported that after this meeting the pictures will be sent on a tour of the United States.

Films showing the free bridge at St. Louis have been furnished to a hundred moving picture theaters at St. Louis by the Bridge & Bond Committee on Publicity in that city.

F. H. MADISON.

THE HOUSE OF

SELIG

AUGUST 12th

A MESSENGER TO KEARNEY

A thrilling story of the tumultuous days of Fremont's California Expedition. Picturesque settings. Exciting story. Beautiful photography. About 1,000 feet.

AUGUST 15th

IN THE TENTS OF THE ASRA

A tale of wild, chaotic, Arabian Love. Suggested by Rubenstein's famous song, "The Asra." Beautiful costumes and settings, exceptional story, and decidedly clever action make this picture one of season's few real features. *Don't Miss It.* About 1,000 feet.

AUGUST 13th

THE WAYFARER

A rapidly moving kaleidoscope of Western adventure, love, romance and border excitement. A good Western subject for summer audiences. About 1,000 feet.

AUGUST 16th

TWO GAY DOGS

Depicting the comical experiences of two Amusement Park revelers and their wives. A laughable, breezy, summer comedy. About 1,000 feet.

ON THE WAY! **MONTE CRISTO!**

COMING! SOON TO BE RELEASED.

Selig's Latest and Greatest Three-Reel Spectacular Melodrama. To be handled exclusively by The General Film Company.

THE SELIG POLYSCOPE COMPANY

20 East Randolph Street

CHICAGO, ILL.

SEND IN YOUR NAME FOR OUR MAILING LIST

Weekly Bulletins Sent Free

PLEASE NOTE PARTICULARLY---

THAT OUR PRODUCTION OF

BLANCHE WALSH

IN TOLSTOY'S

RESURRECTION

FOUR PARTS

is not a mere attempt to commercialize the name of a great actress. The cast includes some of the best known actors with international reputation. The staging is of the highest standard—and the Russian dancers add life and merriment to the strongest drama from the pen of the great peasant philosopher, Leo Tolstoy.

EXCLUSIVE TERRITORY FOR SALE

NO FICTITIOUS PRICES **TONS OF ADVERTISING MATTER**

WIRE NOW

MASKO FILM COMPANY, 145 WEST 45th STREET NEW YORK

LICENSED Film Stories

EDISON.

A DANGEROUS LESSON (Aug. 13).—Fred Marshall and his pretty wife are happily married, though in moderate circumstances, but Fred has not learned that his little wife in his partner and he consequently denies her an allowance and anything but the smallest amount of spending money.

One of her young married friends advises her to take money when she needs it from her husband's trouser pockets, and it so happens that a few nights after this he comes home with a collection made after office hours and carelessly leaves his coat with her for some repairs. Consequently she finds the big roll of money. Believing that it is his own, and that he has refused to give her a share of it, she takes two bills, wrapping the remainder up and returning it to the pocket. Fred hands it in without looking at it, at the office, and of course when he can make no explanation of the disappearance of the money he is invited to sever his connection with the firm.

Returning to the house he finds his wife just coming back from having purchased a new hat with the two bills. The mutual explanations which follow make her realize her mistake and send her post haste to the office to explain to Fred's employer what she had done. Her confession easily wins forgiveness from him and the reinstatement of Fred, but when she returns to the house she learns that Fred has also learned his lesson and that hereafter the contents of the pay envelope will be divided equally between them.

HOLDING THE FORT (Aug. 14).—A newly married young couple are anxious not to be recognized as bride and groom so they decide to arrive separately at the hotel. Accordingly, the bridegroom wires the hotel to reserve a room and then leaves, his wife following on the next train.

The hotel proprietor becomes rattled by a sudden rush of business, and upon receiving the bridegroom's telegram, assigns him to room 23, marking the number on the telegram, but neglecting to enter the reservation in the proper way. The result is, that when another wire for a room reservation comes from Eliza Merrill, a somewhat mature lady and a delegate to the convention now in session, the cashier makes the mistake of assigning the same room to her. The bridegroom arrives, goes to his room with his luggage and then leaves for a little stroll.

Meanwhile Eliza arrives and is shown the same room. She takes immediate possession and commands the bell boy to remove the other person's baggage. When the bridegroom returns and finds Eliza in possession of his room he becomes furious. Neither will give up the room. Then ensue some most laughable scenes in which the young man endeavors to drive her out of the room, but nothing avails. Her grim determination is too much for him. Meanwhile the host and his cashier have a heated altercation over the situation in the office below.

The solution comes with the arrival of the young bride, who is dumbfounded to find her husband in the room with a crusty old woman who refuses to budge an inch. The host appears and attempts to explain but only succeeds in making matters worse and causing the bride to weep. As the sympathizing your husband withdraws his handkerchief to dry her tears something falls to the floor which is picked up by the grim old Eliza. It proves to be a few grains of rice. She relents, picks up her belongings and retreats as gracefully as she can, realizing that they are a newly-married couple.

THE HARBINGER OF PEACE (Aug. 16).—John Wilson and Bill Andrews, two old farmers, have adjoining farms and have been lifelong friends. Wilson's daughter, Dora, is engaged to marry Bill Andrews' son, Dick. A cow belonging to Andrews gets into Wilson's vegetable patch, doing considerable damage. The old fellows cannot agree upon a settlement and a heated argument ensues, followed by a declaration of absolute hostility. The bars are put up between the two farms and each forbids his child to see or speak to the other again. Dick and Dora, however, meet later and agree to marry and both go to tell the decision to their parents. Old Andrews blusters a bit but finally consents, relishing the prospect of "having one" on his erstwhile old friend. Dora's father is obdurate and drives her from home. His bitterness causes him to blot her name from the family bible and otherwise try to obliterate her memory. The young people marry and live with Dick's parents.

Old Wilson refuses to hear his daughter's name mentioned, so, when her little son is born, a year later, the old man is ignorant of the fact. On the occasion of one of his rare Sunday visits to the village post office, the doctor tells old Wilson of the birth of his daughter's child and that he has been named after his grandfather. But a little later, upon his return home at Easter time he sits at the table and accidentally his hand falls to the bible page where his eye is attracted to the passage "Peace on earth, good will toward men." Stealing a look across into the Andrews' farm, he sees all but Dora and her child outside and proceeds to their house by stealth. There he is found by Dora with the baby in his arms.

A reconciliation takes place; the Andrews family is invited to his home and the breach is closed when he re-enters Dora's name in the bible and adds that of her child, "The Harbinger of Peace."

VITAGRAPH.

BUNNY AND THE DOGS (Aug. 12).—Bunny knows something about chickens, but what he doesn't know about dogs would fill a book. On his little farm in the country, John has everything but dogs. His wife insists upon having a good watch dog. He starts out in quest of the right kind and the right breed. Visiting one of the largest kennels in the state, he is surprised to see the largest collection of barkers he ever beheld. He tells the keeper that he never knew there were so many dogs in existence. He is invited to enter the enclosure in which they are kept. Inside the fence, he is surrounded by the whole dog-gone pack, who insist upon licking his face and giving him their paws.. Not wishing to display his ignorance, he insists upon watching the dogs in their exercise, as they follow their keeper over the fields and hills. He helps the keeper feed them at meal time and finally decides upon one dog, which he takes in his arms upside down. The keeper instructs him in the proper method of carrying a dog, and Bunny smilingly hastens home to acquaint his wife with their newly acquired companion and protector.

INGENUITY (Aug. 12).—Grandpa is sick and his two little grandchildren, Lola and Fred, are very much worried. The little cigar store which is their only means of livelihood, has an opposition across the way, to which business is attracted by a wooden Indian which stands in front of the door, beckoning invitingly and extending a handful of cheroots to the passers-by. The two children do not want their poor old grandfather to know the exact condition of things. They try to attract attention to their store by draping it with bunting and keeping it neat and tidy, but they find it very hard to keep things going. Lola thinks up an idea of her own. She dresses herself as an Indian, very much like the wooden one of their competitor. She still further enhances her appearance with the American flag. She takes her place outside their little shop. She is noticed by the leader of a large political meeting being held in the neighborhood. He, to make himself popular with his constituents, patronizes Lola by buying the cigars which she holds in her hand, inviting everybody to step inside and have one on him. The children do a booming business and there is no scarcity of customers from that time on. The children announce their success in advertising to their old grandfather, and all three kneel in grateful acknowledgment of their good fortune.

THE HEART OF ESMARALDA (Aug. 13).—Esmaralda Foster, an attractive girl, is very much impressed with Duncan Miller, a crafty country swain, who makes love to Esmaralda because of her father's wealth. Ben Holt, who has been adopted by the Fosters, is deeply and sincerely in love with Esmaralda, and his intentions are very much encouraged by Esmaralda's father, who esteems Ben very highly, in fact he has gone so far as to say that he hopes he will marry his daughter. Miss Louise Lennox, a novelist, summering in that section of the country, finds the young people a very interesting study. She readily recognizes Duncan's mercenary desire and Ben's sterling qualities. She becomes better acquainted with them through a little accident to her manuscript. Esmaralda really loves Ben, but she is infatuated by Duncan. She consents to marry the latter and induces Ben to tell her father that he cannot marry her because he does not love her. When Ben tells Mr. Foster, he is furious, and drives him from the house. Miss Lennox meets Ben making his way across the field with his kit thrown over his shoulder. She asks him the trouble and when he tells her, she, with ready wit, decides upon a scheme to show Duncan in his true colors. She first secures Ben a position at the Esmaralda Inn. She then dresses herself in her most bewitching attire, writes a note to Duncan to meet her at the Old Mill at 2 o'clock, and another note to Esmaralda to meet her at the same place at 2.30. Ben arrives promptly at 2. She talks love to him and makes herself so enchanting that he falls deeply in love with her and declares she is the only woman he ever loved. At 2.30 he is declaring on his knees that he never loved Esmaralda, who appears upon the scene and overhears him. The poor girl weeps bitterly and refuses to have anything more to do with him. Duncan flees, thoroughly ashamed of himself. Ben, who has been invited to keep himself within reach, is called by Miss Lennox. Esmaralda, when asked if she loves Ben, says she has always loved him, but did not know it. Miss Lennox takes her departure and leaves the two young sweethearts to their happiness.

VULTURES AND DOVES (Aug. 14).—"Thirty per cent dividend! Is your money supporting you? If not, call and see us. Rising Sun Copper Company." This is the bait that the vultures throw out to catch the "doves," widows and orphans. Mrs. Hanley reads this advertisement in the morning paper. After considering and comparing the 4% which she is drawing on the money which was left her by her dead husband, with the offer of 30% by the Rising Sun Copper Company, she decides to invest her money and "Be Independent" for life. She draws her deposit from the bank and calls at the office of the company to secure their so-called "Gilt-Edged" certificates of stock. The Bankers' Association calls upon the Federal authorities to investigate this get-rich-quick mining company. Secret service men are put on the case and they soon secure evidence and lay their plans to arrest the swindlers. Detective Burns is put on the case and soon has them in custody. Mrs. Manley learns that she has been robbed. She calls up the police, but they can do nothing to help her, although they deeply sympathize with her. She is obliged to go to work for her two children, but finds it impossible to secure enough means to support them until she is reduced to such poverty she is dispossessed and thrown upon the street. She is taken ill and dies. The tragedy is a sad one in its climax, where we see her two little children bending over her grave.

A BOGUS NAPOLEON (Aug. 16).—Napoleon going away upon a secret mission, intrusts the key of his private chamber to his chancellor. Two of his courtiers are seen by his private detective, watching the proceedings from behind the portiers. The secret spy knows that they mean mischief, and keeps close watch of them. He overhears their plot to secure the key. They hire two ruffians to find a man to impersonate the emperor to deceive the chancellor and secure the key. They post a bill for men who resemble Napoleon to call at their headquarters. The secret spy applies, and so well imitates the actions of the emperor, he is employed to portray his majesty. He reports to the emperor, who agrees to take the part himself. His man writes the ruffians that he is sick, and requests them to call to see him at once. They arrive, and when they see their sick accomplice, they are furious. Napoleon is introduced, and offers to take his place. He is put through a course of drilling and then told that he will be acceptable. The emperor goes to the palace and has no trouble in securing the key from the chancellor. The two dishonest noblemen are waiting in the ante-chamber and as the emperor opens the door, they pass in with him, where they are held prisoners by the soldiers, who have been waiting, and are then taken into custody. The emperor demands the price offered, for the work which he has done, and the noblemen, in addition to their arrest, are obliged to pay the purse.

THE TWO BATTLES (August 17).—Just previous to his departure for South Africa and the Boer War, Gordon Frazier, a young officer in the English Army, bids an affectionate farewell to his fiancee, Gladys Mayford. In Africa, engaged in battle, Gordon is rescued from death by a young soldier, with whom he formed a slight acquaintance. Although they only meet casually, after this they become friends. One day, while together, they each receive a letter from Gladys. In Gordon's, Gladys informs him that circumstances over which she has no control compel her to break her engagement

ESSANAY
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Synopses of this Week's productions in this paper
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with him, and that she is returning his ring. In his friend's letter, Gladys writes that she still loves and has confidence in him, hoping God will guide and guard him. On the eve of another battle, Gordon's friend tells him that he feels he will make his last fight in the coming engagement. At dawn the next day, the troops are sent to the front, and the battle is on. It is a terrific encounter. After the battle, as Gordon is making his way across the field, he finds his young friend lying fatally wounded among the dead and dying. With his abating breath, he asks Gordon to return a locket and some letters to his sister in England, and tell her, "I died bravely for my country and our father's name." He then passes away.

After the war is over, Gordon, faithful to his trust, returns the letters and the locket to Gladys. While he is not altogether dissastisfied with her attitude towards him, she does not speak of their former betrothal. Later she writes him a letter, in which she explains that she broke her engagement with him because she was getting blind. She thanks him for his kindness to her brother and is glad to learn that he redeemed himself in his brave death. Gordon hastens to her and proclaims his love for her and assures her that blindness or any other affliction could not lessen his love for her. Their love is strengthened in the joy of their reunion.

KALEM.

THE LITTLE KEEPER OF THE LIGHT (Aug. 12).—Capt. Jones, the old lighthouse keeper, starts off for the mainland to buy food, and instructs little Nell, his granddaughter, to light the lamp at nightfall. While in the town, the captain has a quarrel with Joe, a ne'er-do-well, which results in a fight and Joe is severely thrashed. Later in the day Joe, seeking a further quarrel, calls at the lighthouse, and, finding that the captain is away, prevents Nell from lighting the lamp. The old keeper returns and the argument is renewed, Joe being thrown over the cliff. He is picked up by friends, whom he tells that he has been the victim of an unwarranted attack. The friends report the captain to the Lighthouse Board, who send representatives and conduct a hearing. While the captain is being tried, little Nell, fearing that her grandfather is about to lose his position, goes to Joe's hut and begs him to tell the truth and clear the keeper. Joe experiences a change of heart and although suffering great pain from his fall over the cliff, he manages to write a note which Nell presents to the Board and the captain is exonerated.

KENTUCKY GIRL (Aug. 14).—Bell and Bob Hopkins believe their father's horse, the famous Kentucky Girl, will be a sure winner in a coming race. The only contestant they fear is Jim Penn, owned by their neighbor, Rollins, a banker.

In the midst of Bob's birthday party, his father presents him with a check for $5,000. Shortly afterward Colonel Hopkins, on the verge of bankruptcy, appeals to Rollins for help. The banker tells him if he will consent to his daughter's marriage to him the money will be furnished. This offer is spurned with contempt and Rollins declares, "Our horses will both run in the sweepstakes. If mine wins I'll break you and your daughter will be glad to marry me." Shortly, a successful jockey promises to ride Kentucky Girl for the colonel. The banker, fearing defeat, tries to poison Kentucky Girl, but through the watchfulness of Shorty, his plans are frustrated and on the date of the race the colonel's horse wins the sweepstakes and the prize of $25,000.

THE PRISON SHIP (Aug. 16).—While Lieut. Waldon of the Continental Army, is visiting his sweetheart, Ruth Carpenter, he is arrested by Capt. Abercrombie, a British officer, and placed on board the prison ship. There he endures many hardships but does not lose heart. A month after his capture his patience is rewarded when a faithful servant of the Carpenter household succeeds in smuggling a file and a note to him. The note instructs Waldon to use the file and be prepared to drop into a boat below his window on the following Thursday night. He is further told that Capt Erskin's Continentals will await him beyond the British lines. On Thursday night Waldron drops into the waiting boat and puts out for shore. His escape is quickly discovered and the British start in pursuit. The Continentals, who have arranged an ambuscade, successfully cover Waldon's escape and block the enemy.

LUBIN.

THE MINISTER AND THE OUTLAW (Aug. 12).—John Rand, the sheriff of Dupree, has been notified to look for a cattle rustler and gambler calling himself Bill Burton. Believing that Burton might be camping in Red Dog, he sends a description of the man to the sheriff there, who immediately gets on the trail of Burton and finds the man (whom he believes is the one wanted), gambling in the saloon and making himself generally disagreeable by drawing his gun at the slightest provocation. As the description of this "bad man" is exact, with one exception that he has no beard, the sheriff of Red Dog sends word back to the sheriff of Dupree, telling him to come down and look him over. This is enough for the energetic Rand, but fearing that Burton might recognize him he borrows a suit from the resident minister. He "dresses up" and goes to Red Dog, where he meets Mrs. Page, the mother, and George, the brother of the sweetest girl he ever saw. He falls in love with Helen, but never forgets his mission. "Bad Bill" has been scorned by this girl and in a spirit of bravado, he decides to force the new minister to marry him to Helen. Going to her home, he calls out the minister, who is occupying the spare room, and at the point of a pistol demands that the ceremony be performed. This is the sheriff's first opportunity to capture the rustler, and, getting him off his guard, he gets "the drop" on him. After explaining to the sheriff of Red Dog, and proving by the scar over his eye that Burton is the man wanted by him in Dupree, the surprised mob take him to jail. The sheriff returns to Helen, asks her mother's consent to make the girl his "prisoner" for life. He receives her consent and they are married.

THE STUBBORNESS OF YOUTH (Aug. 14).—Phillip Leslie and Henry Atwood, boyhood friends, meet one day after a separation of many years, and talk over old times. The conversation drifts to their children and Leslie tells Atwood what a fine boy he has and shows him Paul's picture in his watch. Atwood also takes out his watch and shows his daughter, Constance's picture. Leslie is struck with an idea, and suggests to Atwood what a fine thing it would be to arrange a match between the young people. Atwood acceeds to the suggestion. Each hurries to his home to break the tidings, and both receive a severe shock when the project is broached to the young people. Constance and Paul both indignantly decline to be parties to the plan, and declare they will solve their own matrimonial problems. Leslie and Atwood both exert their parental authority and simply make matters worse. Next day two sad and chastened old men meet and tell of filial stubbornness and insubordination.

In the midst of their depression Atwood conceives a brilliant plan. The young people do not know each other's names. Bring them together and leave the rest to the little blind god. Leslie joyfully falls in with the plan and they concoct a scheme to bring about a meeting, which is brought about successfully, and the romance begins. Paul and Constance find that they are both being persecuted by tyrannical parents, and matters are helped to a swift conclusion by Leslie and Atwood, who make the young people miserable by their insistance that they marry according to their wishes. Matters come to a crisis when Atwood brings home a wedding dress for Constance, telling her that her wedding day is near at hand. She hastily writes Paul of the situation, and that if he wants her, he will have to lose no time. Paul telephones her and arranges an elopement, which the parents are careful to see is successful, while the two old conspirators wait at Atwood's home for the return of the elopers. After their marriage Constance returns to her home for the parental forgiveness. They find the wedding dress in the hall and decide it would be a fine joke on her father for Constance to don it before going in to ask his blessing. She accordingly does so, and when she and Paul enter the room they find Leslie and Atwood calmly playing checkers. Constance finds out that her father's companion is Paul's father, and when the young people find out how they have been tricked they are dumbfounded. Constance is furious and cries with vexation, but is too happy to remain angry long.

BASEBALL INDUSTRY (Aug. 15).—This film shows the making of the "Dollar'n-a-quarter" baseball from core to cover. The plant is one of the largest manufacturies of sporting goods in the world, and the film affords spectators an opportunity of seeing how the round white balls are made. The latter half of the picture shows a game at Shibe Park, Philadelphia, between the Philadelphia Athletics and the Washington team of the American League. The "Senators" have just returned East from their glorious Western trip, during which they had won sixteen consecutive games. But Connie Mack's men, Champions of the World, called a halt on Washington's steam roller tactics by defeating them in four straight games. Baker, the Athletic's great home run hitter, is seen. His two-bagger figures largely in the Athletic's victory. Great fielding on the part of both teams. Strunk's steal of third base, the pitching of Plank and Chief Bender will prove of intense interest to baseball fans.

THE HINDOO'S CHARM (Aug. 16).—Mr. Washbuckel, a good-natured middle-aged gentleman, keeps his wife on the verge of distraction because he persists in flirting with every woman he meets. Mrs. Washbuckel learns of a mystic Hindoo who claims to possess a remedy for evil habits. She calls on the Hindoo, who presents her with a Fetich (a miniature clay figure of a man), which is supposed to represent the wayward husband. If a pin is stuck into the Fetich the husband will feel the prick in the corresponding part of his body. Mrs. Washbuckel has abundant opportunity to test its efficacy. It works like a charm. Mr. Washbuckel, feeling the mysterious pin-pricks, and unable to account for the cause, first consults a dentist, then a doctor, and finally takes to his bed, where he is tended by a pretty nurse. Mrs Washbuckel discovers him flirting with the nurse, and in a rage she returns to the drawing-room, where she abandons herself to a savage attack on the Fetich. Mr. Washbuckel, unable to stand the assault, makes his way to the drawing-room, where he discovers the cause of all his agony. Mrs. Washbuckel explains matters and Mr. Washbuckel promises to behave in the future.

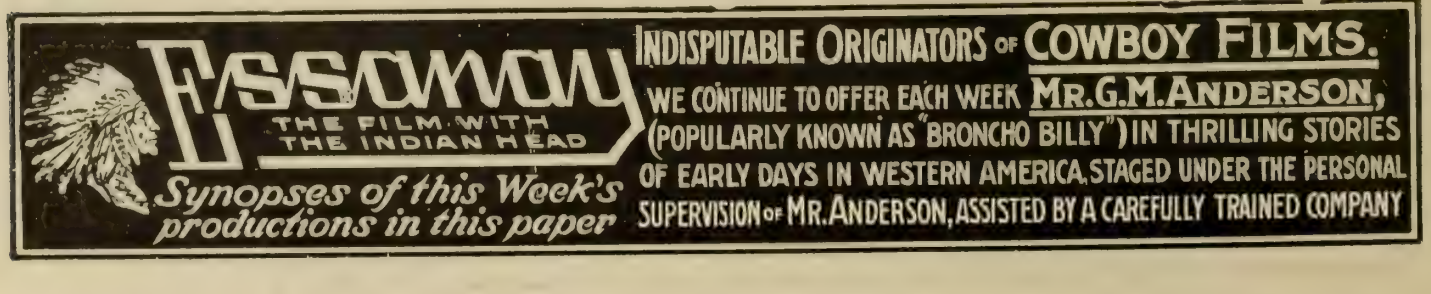
THE DEPUTY'S PERIL (Aug. 17).—Roger West, a United States marshall, is temporarily stationed in a wild region at the Kentucky hills, to hunt down a band of counterfeiters supposed to be operating there. Roger is riding through a thicket where he meets Bess Adams, the daughter of one of the counterfeiters. A case of love at first sight develops, but Bess, fearing that Roger might learn of the existence of the counterfeiting plant, sends him away with a promise to meet him at another time. Roger prepares to mount his horse and ride away, when the appearance of what he believes to be a silver dollar attracts his attention. Upon picking it up he discovers it to be a counterfeit coin. This is his first cue. He follows Bess and comes upon the retreat of the counterfeiters. He peers through a hole in the shack and discovers the men at work. He then hurries to a telephone pole, climbs it and, with a telephone outfit, sends word to the United States marshall for assistance. Meanwhile, Bess has risen in revolt against the unwomanly treatment accorded her by one of the counterfeiters, who, under the influence of liquor, attempts to kiss her. Roger returns, sees the attack, and, unable to restrain himself, rushes in to protect her, only to be captured and bound by the band. Bess escapes and goes for aid, while the counterfeiters concoct a scheme whereby Roger will meet his death at the hands of those who come to assist him. Tying a string to the trigger of a rifle and to the door knob, they prepare to escape through a cellar and a secret passage as the marshall and his men appear. The posse hammering at the door, break the door knob outside, but the secret passage has been walled up by a landslide, and the counterfeiters are caught like rats in a trap. Meanwhile Roger is working desperately at the cords that bind him, but it seems useless. Finally the door is broken open by the marshall, and, instead of pulling the trigger, the door knob pulls out the door, thus Roger's life is saved. The counterfeiters are captured. Bess is revered by the men, and Roger asks her to allow him to protect her for the rest of her life. She consents.

ECLIPSE.

THE RIVALS (Aug. 14).—Walter, a handsome young artist with ambitions greater than his earthly possessions, falls in love with Diana, the fair daughter of Count Giuliano, but when he comes to declare his passion, the proud father turns him away.

His wealthy rival, Silvio, has better success in his suit at first, but the young lady finally refuses to wed him. The rival lovers are in deep despair, when one day the master-sculptor announces that there is to be a great competition open to all artists of the city, the winner of which is to receive the sum of $5,000.00. They both enter with zest and have an equal chance to win the coveted prize. One day, Silvio notices that Walter's work is slightly superior to his own, and during the night enters the studio to mutilate the work of his rival. He is in the midst of his malevolent work, when suddenly the master enters, and wrathfully drives the culprit away in disgrace.

He then restores the work to its former beauty.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and as it turns out later, Walter wins the first prize, and ultimately another prize far more dear to him than the gold.

CINES.

"MONA LISA" IN DISGUISE (Aug. 13).—A pompous official is delivering a most interesting talk upon the merits of the celebrated painting, "Mona Lisa," when suddenly he is seized with a violent fit of sneezing, and alas! the priceless masterpiece is badly damaged.

The gallery is immediately cleared and the picture secretly conveyed to the studio of a famous artist for renovation.

The latter performs his task satisfactorily, but when he goes to summon the museum directors to view his work, a pair of mischievous youngsters enter the studio by an open window, and soon adorn the "Mona Lisa" with a heavy mustache.

When the artist and the directors return, they nearly collapse with horror at the sight. And fearing the wrath of the people when the terrible catastrophe should become known, they publish in the newspapers that the painting has been stolen.

When the populace learns that the "pride of the city" has disappeared, their grief is unbounded; they weep until the streets resemble a cataract.

VICOVARIO, ITALY (Aug. 13).—An extremely attractive travel picture, showing quaint churches and dwellings of the Middle Ages, and many beautiful country landscapes.

A CONVICT'S GRATITUDE (Aug. 15).—Having served his term of imprisonment, Jim Clark firmly resolves to live an honest, upright life in the future, and immediately sets out to find employment. His efforts meet with many discouragements at first, but he persists and finally is given a position as gardener on the estate of Baron Arnoldi.

Jim proves a steady worker, and soon earns the good will and encouragement of the Baron and his pretty ward, Bessie. Jim is very grateful for their kindness, and his gratitude increases when Miss Bessie tenderly cares for him during a long illness.

About this time, Arthur, the baron's son, comes up from the city with a party of friends to have a gay time. The boy is a bad lot, having been turned away from home by his father, but is granted another chance to behave himself. Jim dislikes the young fellow from the very first, and watches with distrust his every move. One day he discovers Arthur, under the influence of intoxicants, making unwelcome advances toward his benefactress, and immediately goes to her assistance.

Her strength is just about to fail, in her endeavors to free herself, when Jim appears and strikes Arthur to the ground, where he compels him to remain until he promises to leave the premises immediately and never return again.

SELIG.

A MESSENGER TO KEARNEY (Aug. 12).—Clay Davis is a famous scout and hunter who accompanies Fremont on his expedition into California in 1846. These are the tumultous days just preceding the conquest of the Golden State by the Americans, and while Fremont and his command are in the vicinity of Monterey, word is received that the war is on and Gen. Kearney is marching up from the Southwest to occupy the state. It becomes necessary for Fremont to despatch Davis with a message to Kearney. The ride is a long and dangerous one. During its progress, Davis comes across a picnic party of Californians who are not yet aware that actual war exists, and he is welcomed into their midst with more or less courtesy.

One of the party is the beautiful Isabel Morello, of Monterey, and she and Davis fall in love. Before he continues on his secret mission, he is invited by her to rest at her father's house in Monterey. He is so attracted by her that he takes the chance A ball is on at Don Morello's that night. Palo Vasquez, a Mexican army officer in love with Isabella, learns of the purpose of Davis' mission, and lays a plot to rob him of his papers. Isabella discloses the plot to Davis just in time to allow him to mount and flee with his escort. Palo Vasquez pursues with Mexican troops, but is routed in the hills by the sturdy scouts under Davis. Davis reaches Kearney safely. In the meantime Don Morello has decreed that Isabella must marry Palo. She is desperate and despatches a note to Davis, telling him of her plight. He makes a desperate ride to Monterey, and takes her from the very arms of the Mexican, who shows the white feather and refuses to fight the American.

THE WAYFARER (Aug. 13).—Jim Reynolds and his wife are living happily on their ranch in Western Colorado. One day, while out riding, Reynolds is severely injured. He is brought back to his cabin by some cowboys and his wife slowly nurses him back to health and strength. An accident insurance company sends Jim an amount of money in settlement of his claim. While Mary is counting the cash, Pedro, a Mexican renegade, comes along. He sees Mary counting the money through the window, and determines to steal it. He prevails upon the couple to put him up for the night; when he believes them to be sleeping, he quietly steals to the cupboard and secures the money. Mary, who has been suspicious of Pedro, appears upon the scene at this moment, and, grabbing a lariat from the wall, lassoes him, binds him to a chair and takes away his gun. She then leaves Jim to watch Pedro while she rides for the sheriff. Jim, weak from his accident, soon falls over in a dead faint, dropping the gun to the floor. Pedro sees a red hot poker in the stove and, hitching his chair over to the fire, secures the poker in his teeth. He then burns the ropes that bind him and releases himself just as Jim awakens. A fierce fight then ensues while the two men struggle for the revolver. Pedro finally gets the best of Reynolds and is on the verge of killing him when Mary arrives with the sheriff and his posse.

IN THE TENTS OF THE ASRA (Aug. 15).—The Sultan Ibrahim had long been annoyed by the depredations of Mahomet, a powerful Sheik of the Asra, a desert wandering tribe of Bedouin Arabs; and when Mahomet, in a moment of carelessness was captured by the Sultan's troops and brought before him, his joy knew no bounds. The good news was announced to him as he reclined in the court of his palace, attended by his favorite daughter Jesda, and she, who had heard much of the prowess of the desert hawk, begged to be allowed to remain and see him. Ibrahim asked Mahomet which he preferred, service under the flag or death, and Mahomet fiercely chose the former. In her interest Jesda had unconsciously dropped the tarboosh that covers all Arabian women's faces before strangers, and Mahomet saw her in all her beauty. These men love as fiercely as they fight and with Mahomet, to see her was to love her, and sacrifice all for her sake. He accepted service at the hands of the astonished and delighted Ibrahim, and was set to watch the palace gate.

Soon a new lover appeared on the scene, the great but repulsive Sheik Selim, and Jesda, seeing him, felt that she could not enter the harem of so ugly a man. Walking in her garden, she passed the gate kept by Mahomet and asked him his name. He replied, "I am Mahomet, of the Asra, who must die if they love in vain." She decided, in desperation, to seize the chance to rid herself of Salem's love, by the hand of the man who loved in vain, but Salem's guards were vigilant, and Mahomet failed. Then in her peril, Jesda realized that she cared for him and so saved the life of the brave and hopeless man, and also herself, from a fate worse than death, and they flew back to his desert home on a swift camel, pursued in vain by the Sultan's Janissaries.

TWO GAY DOGS (Aug. 16).—Stevens and Dickens, two gay old dogs, somewhat henpecked and aching for a holiday, decide to send their wives to the country, in order that they may indulge in a secret high jinks of their own. They take the women at the depot and, after the tearful good-bys are said, see them depart into the train shed. They lose no time in starting their big time and are soon seated in an auto speeding toward a big amusement park.

Their better halves, on entering the depot, find that they have missed their train. They are very much perturbed about this, but decide to spend the day at one of the amusement parks. By coincidence they select the same park that their skylarking husbands have.

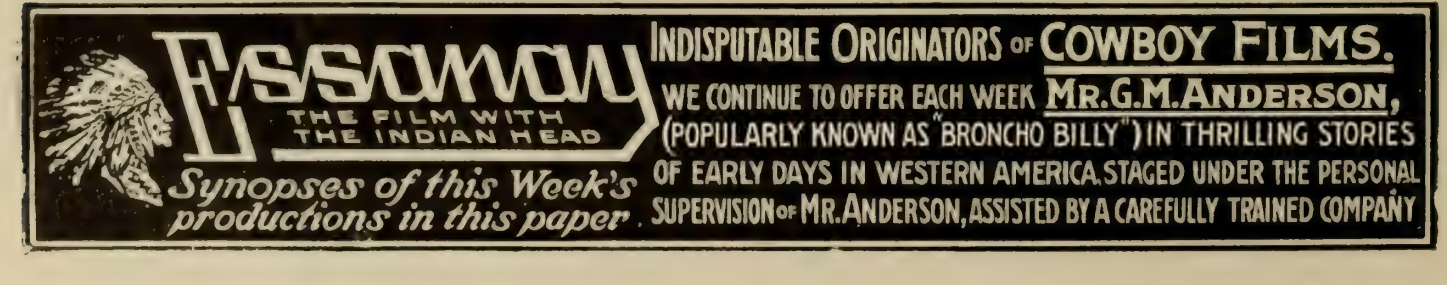
The men, meantime, are having the time of their lives, in the company of two pretty girls whom they have met. Everything worth seeing is tried by Dickens and Stevens and their two youthful companions. The Roller Coasters, Witching Waves, Dips of Death, Slides for Life and Shoot the Shutes, are all taken in by the happy quartette. When, in the midst of their revelry, the two men come face to face with their astonished wives, they decide to demonstrate their authority. This plan, however, is nipped in the bud when the wives, with the aid of the city dog-catcher, capture their truant hubbies and place them in the dog pound. Eventually the wives take pity on the would-be gay old dogs, and a happy reconciliation is effected.

ESSANAY.

BRONCHO BILLY'S LAST HOLD-UP (Aug. 13).—Drifting into Coyote county, Broncho Billy, an outlaw, sizes up the town saloon and gambling tables, finds nothing of interest and is only put on the alert when the incoming stage pulls up before the little general store and a strong-box of express money is carried in. Broncho watches keenly and returns to the saloon with a grim smile playing over his ruddy face. Next morning the storekeeper makes the startling discovery that the express guard is bound hand and foot and the money is gone. Meanwhile, at the edge of town, Broncho sorts over the stolen loot and rides on. A few hours later he comes upon a covered "prairie schooner" driven by Vedah Barclay, a pretty girl, and finds she is taking her sick mother back home to a little town across the desert. Broncho is able to aid Vedah in preparing a fire, and is making some coffee when he suddenly discovers the approach of the sheriff's posse. Vedah proves a spirited girl, hides Broncho in the wagon and sends the posse off on the wrong trail. Filled with gratitude, Broncho sees Vedah and her mother safely on their way. The next night Broncho dismounts before a small shack, and, receiving no answer to his knock, enters and finds Vedah and her mother unconscious on the floor from thirst and exhaustion. With but one thought of getting them to the town for medical treatment, Broncho dashes down to the trail, holds up the stage-coach, forces the passengers to climb out, mounts the seat, drives back to the shack, places the two unconscious women inside and starts furiously for town. Meanwhile, the posse come upon the stage driver, learn of the affair and start in pursuit. They overtake Broncho as he pulls up before the doctor's cottage and the sheriff mortally wounds him before he can explain. Finding the unconscious women in the coach the heroism of the outlaw is realized, but he dies in spite of the heroic efforts made to save him, while Vedah sobs out her grief over his body.

AN ADAMLESS EDEN (Aug. 15).—The Marston Inn, at Riverdale, is a perfect feminine Eden—but without a man. Consequently pretty Eva Dixon, and a bevy of charming girl friends, become wildly excited on seeing a newspaper announcement that Prince Augustus Busch, of Tromania, is tramping the country for recreation, and is in the vicinity. Even while they read a bedraggled young man is coming up the road and of course the girls believe him to be the prince. He is welcomed with open arms, is forced to register at the Inn and becomes the idol of the pretty charmers who flirt outrageously. That night this mysterious man slips into the hotel baggage-room and appropriates some dudish clothes from a large trunk. Dressed in these he makes an instant hit with the girls and next day he is surfeited with canoe rides, tramps through the cool forest and tete-a-tete on the lawn. It finally develops into a love match between the "prince" and Eva, and they are motoring along the road one day when they are seen by an elderly lady who instantly recognizes the "prince" as Adam Boob, an inmate of a nearby asylum. She immediately informs Adam's father, who starts in search of the boy. Meanwhile Eva's jealous friends have faked up a letter, coming supposedly from the "prince's" wife, saying she is in need of money and that the twins have the measles. This they show to Eva, and the poor girl is having an awful time when old Mr. Boob hustles in with two asylum attendants, explains that Adam is demented, and leads him away while the horrified girls immediately pack their things and start to leave—just in time to meet the real prince and his party entering. But their mortification is complete, and with upturned noses, they snub the royal guests and hasten away, while a roar of laughter tortures their ears.

THE MAGIC WAND (Aug. 16).—The widow Morton, wretchedly poor, is forced to secure an engagement for her little girl, Harriet, in the town stock company in order to pay the rent and satisfy the brutal landlord. Harriet is cast for the role of the little fairy queen in "Cinderella," but her meagre earnings are taken by the landlord and the widow lacks the medicine for her illness. Little Harriet is soon the pet of the company, and all notice her abject poverty and poor rags as she runs away from the theater each night after the show. One evening, as Harriet kisses the wan face of her mother, she thinks of the wonderful wand she uses in the play that changes the dingy hovel into a beautiful palace, and a plan enters her mind. After the show Jack Bronson, the leading man, is talking with two friends at the stage door when Harriet runs by them into the night holding something under her shawl. Instantly the old character man suspects her of having stolen something. Bronson ridi-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Tuesday, August 20
HER SUPREME SACRIFICE

Thursday, August 22
ANDROCLUS AND THE LION

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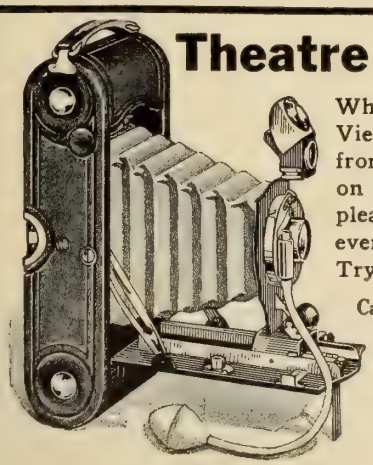

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cates the idea, but agrees to follow the baby and investigate. Through the moonlight streets they watch the little figure until she enters a wretched doorway. Climbing up the creaking stairs Bronson cautions his companion to be silent, then opens the widows door and peers in. There stands little Harriet over her sick mother, pathetically waving the magic wand that fails to transform the dingy room into the palace she thought. Softly closing the door Bronson, with tears in his eyes, explains to his companions, and one instantly hastens out, purchases a huge basket of good things, which is given to little Harriet for herself and mother, together with a goodly sum of money. Tearfully the widow thanks them and little Harriet, patting her wand, believes it really possesses the magic charm after all.

ON THE MOONLIGHT TRAIL (Aug. 17).—Jim Murray, station agent at Martel Junction, receives an express package from an Omaha bank containing $25,000 in currency, with orders to deposit it in the Martel bank. Murray finds the last stage for Martel has gone and takes the money home with him to guard it over night. Two tramps, who have been watching him, follow him into the house, bent on securing the package of money. During supper Murray shows the package to his little daughter, Audrey, who delights in the pretty colored paper. Leaving the package with her, Murray goes to the stable to feed the horse, is waylaid by the tramps and knocked unconscious. Mary, the older sister, discovers the presence of the tramps as they peer through the window, hides the package in the bottom of a chair, seats Audrey on it, with instructions to guard it while she rides for the sheriff. Forcing an entrance into the house the tramps find the two children apparently asleep and go into the bedroom. Instantly Mary runs out, mounts her horse and dashes madly down the moonlight trail toward town. Finding Mrs. Murray ill in bed the ruffians threaten her life if she refuses to tell where the money is. Little Audrey now begs them not to harm her mamma, and agrees to lead them to where the package is concealed. Pointing to a spot in the floor in the adjoining room, the little heroine says the money is hidden under the boards, then coolly sits on the express package concealed in the chair and watches the robbers as they hack away at the stout boards and mutter curses as their knife blades snap. Meanwhile, Mary is leading the posse back at a furious pace up the moonlight trail and the two ruffians are suddenly dumbfounded when the enraged cowboys burst in and drag them away, leaving Murray to gather his little heroines in his arms and give thanks for their saving the express money at the risk of their lives.

MELIES.

THE MOTH AND THE FLAME (August 22).—Dick, the son of a wealthy merchant, has fallen in love with Nancy, the innkeeper's daughter. His father, not knowing of the engagement and hearing that his son is seen too often at the inn, has him married without delay to a girl in his own set. Not wishing to incur his father's displeasure, he breaks the news to Nancy and asks for the return of the engagement ring. Not being in love with his wife, Dick soon neglects her, and five years later we see him frequenting the saloon again. Nancy, who has always loved him, blames the wife for the wreck of Dicks life, and hoping to win him back, she writes a letter in Dick's name, though without his knowledge, to say that he has gone off with his first love and bids her goodbye forever. Nancy takes this letter to Dick's home to give it to his wife, but looking in at the window she sees her delirious with fever and calling incessantly for her husband. Filled with remorse, she destroys the letter and hunting up Dick, compels him to return home to his faithful wife.

BIOGRAPH.

THE INNER CIRCLE (August 12).—A lonely widower living in the Italian quarter of the city, whose only solace since the death of his wife is his little child is reluctantly a member of a secret society existent among his countrymen. The active members of this society have observed with envy the success of another Italian and feel that they should share the proceeds of his industry without working for it, so to this end send the wealthy man a demand for $5,000, ostensibly to defray the expenses of their society. The rich man is defiant and consequently the society decides upon his annihilation, electing the widower to do the deed. He at first rebels against the move, but has little choice, for it is a case of the marked man or himself. Hence, off he goes on the terrible errand. In the meantime, the widower's child wanders off and is thrown down by an automobile and, though not injured, is carried into the doomed house just as the father places and lights a bomb beneath it. You may imagine the man's position when, as he is leaving the place, he sees his own child through the window of the room just above the terrible instrument of destruction.

AN INTERRUPTED ELOPEMENT (August 15).—The father of Bob's sweetheart doesn't think much of him, which fact is made undeniably clear when papa, upon entering the house, surprises the loving couple together and kicks Bob into the street. Bob's friends suggest an elopement, to which plan he is heartily acquiescent. It was largely due to a trick of fate and Bob's quick wit that the plan succeeded. But, oh, what an experience!

THE TRAGEDY OF A DRESS SUIT (August 15).—Down and out, Dick sits in the park despairing until a friend approaches, who bids him cheer up and come with him to meet some swell folks at the tennis court. Dick makes quite an impression upon a young heiress and is invited to attend a house party to be given by her the following evening. He, of course, must wear a dress suit, and to effect this proper raiment he surreptitiously borrows his landlords—but why spoil a good thing by saying more?

PATHE.

PATHE'S WEEKLY, NO 32, 1912 (Aug 5).—St. Petersburg, Russia. General Dratchevski, the Prefect of Police, reviews the policemen of the capital.

Genoa, Italy. The Volunteers, recently called for by the King, are reviewed before embarking for Tripoli.

Constantinople, Turkey. Fire destroys 2,000 houses in the Stamboul quarter of the city.

Cromer, England. An improved life-boat for the coast guards is launched amid the cheers of the townspeople.

Paris, France. New millinery and new fashions in hair dressing are exciting the interest of the feminine world.

Chehalis, Wash. The settlers are clearing the logged-off land for homesteads. In this picture we see nine great redwood stumps blasted out at once. 1. Planting the powder. 2. After the blast.

Dusseldorff, Germany. The dirigible "Schwaben" is completely destroyed by an explosion.

Toulon, France. Reinforcements for the Army in Morocco leave here to aid in the protection of Europeans.

Larchmont, N. Y. The Yacht Races prove good sport again this season.

SILVER WING'S TWO SUITORS (August 14).—The persistence of a despised suitor even after Silver Wing has wed the man of her choice results in his death in the whirling rapids of the Tecumseh River. He richly deserves his fate for, although a husband and father, he has taken advantage of every mean opportunity to take Silver Wing from her true Brave.

CUPID'S STOLEN ARROWS (August 15).—Dan Cupid, the playful elf, has been caught napping and his arrows stolen by an evil spirit. With the change in ownership, many amusing situations arise, for young and old succumb to the baleful influence of the demon until Cupid awakens and succeeds in righting the mischief which has been wrought.

THE CACTUS COUNTY LAWYER (August 17).—A dishonest lawyer has a scheme to secure a bride and a fortune by the clever alteration of a will. After many exciting incidents his plan is about to succeed when an old Indian servant discloses the fraud by producing the true document. The misfortune which threatened the pretty girl is thus averted and a worthy bridegroom is provided for her.

C. G. P. C.

THE TYROLEAN DOLL (August 13).—An attack of deep depression has seized Thomas Smithers, the multi millionaire, and while he is in this melancholy state, he reads of the creation of a mechanical doll which is the closest imitation of a human being yet invented. He orders one and offers to pay an extravagant price, provided the toy is delivered within a limited time, after which he is to begin a journey. The inventor has completed the doll in the specified time when a jealous hand destroys the model, but the situation is saved by the inventor's daughter who cleverly impersonates the manikin.

SOME INHABITANTS OF STAGNANT WATER (August 15).—A remarkable microscopic film of animal life in ponds of stagnant water.

A LOVE STORY OF OLD JAPAN (August 16).—Almond Blossom, a Japanese dancer, is loved by a nobleman whom she despises. He is determined to win the dainty maid and hires a bandit to kidnap her. The charm of her beauty, however, softens the heart of the bandit and he kills the Baron, allowing the girl to return to her parents. When the bandit returns to his cave he realizes that he is in love with his erstwhile captive and that his profession makes his case a hopeless one. Remorse fills his heart and he dies by his own hand.

AMONG THE EXHIBITORS.

Baltimore, Md.—A contract has been awarded to Frazier & Son for the erection of the Pickwick Motion Picture Theater here on North Howard Street.

New Orleans, La.—G. H. Barney, Jr., of Gloster, and A. Vontoska, will open up a new moving picture theater in the Masonic Building on Cherokee Street. It will be known as the Princess.

Altoona, Pa.—The New Palace Moving Picture Theater has been opened to the public at 1121 Eleventh Avenue.

Cincinnati, Ohio.—Plans are being prepared for the erection of a new nickel theater on Vine, near 12th Street.

Cincinnati, Ohio.—Architects Rapp, Zettel & Rapp, have been awarded the contract for the erection of a new opera house here.

Palacios, Texas.—Messrs. Rhea and son of Bryan, Texas, have opened a new moving picture theater here. The name of the new house is The Gladys.

Hastings, Minn.—Hofseth & Braaten of Minneapolis, have bought the Royal Theater from C. J. Morey.

Creston, Iowa.—The Hulburt, Benson & Hulburt Amusement Company here has added the third moving picture theater to their holdings by taking over the Comet Theater. The Comet will be thoroughly remodeled.

Cincinnati, Ohio.—The Broadway Amusement Company filed an application with the building department recently for a permit to erect a one-story moving picture theater at the southwest corner of Twelfth Street and Broadway. The cost will be about $7,000.

Cleveland, Ohio.—Plans are being prepared to establish a new moving picture theater here.

Lancaster, N. H.—The new moving picture show here has been opened to the public.

Buffalo, N. Y.—Plans have been prepared for the erection of a new theater here on Main Street, which will be known as the Strand. It will cost $100,000.

Dayton, Ohio.—A contract has been awarded for the erection of the New Colonial Theater here on the corner of 5th and Ludlow Streets.

Red Lake Falls, Minn.—Plans have been prepared for the erection of a new opera house here.

Clinton, Ia.—Jens Peterson bought the Casino Theater here.

Collins, Ia.—A motion picture theater will be opened here by a Mr. Ferguson.

Gladbrook, Ia.—Morton & Moore will open a motion picture theater here.

Gowrie, Ia.—L. J. Ring opened an airdome here.

Keokuk, Ia.—Jesse E. Baker bought the Grand Theater here.

Knoxville, Ia.—G. A. Barnett bought the Colonial Theater here.

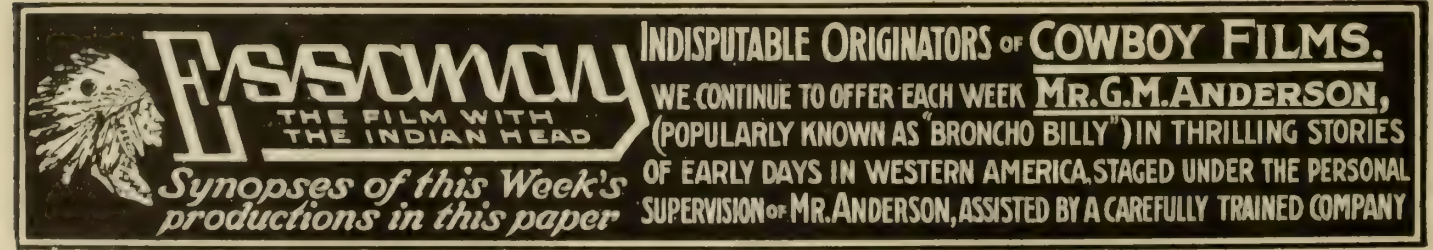
Brookhaven, Miss.—George Barney of Gloster, will open up a new moving picture theater in the Masonic Temple here.

Denver, Colo.—Plans have been prepared for the erection of the Burns Theater on Pike's Peak Avenue, for James F. Burns.

Danbury, Ia.—Plans are being prepared for the erection of a new opera house here, which will cost $7,000.

Stanley, Wis.—The New Star Moving Picture Theater of this city, was opened recently to the public. Mr. Tom Foster is the manager.

Racine, Wis.—Mr. Charles Tiede is the new manager of the Bijou Theater on Main Street, this city. Mr. Tiede is an experienced theatrical man.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RELIANCE.

ORDER IN THE COURT (Aug. 14).—Judge Casey has a busy morning of it and so do the counsellors, who find themselves in a wrangle over the judge's decisions from the very beginning. He has a pathetic case where a boy stole bread for his mother; a drunk, who came practically in the arms of two policemen; a young lady shoplifter who sets the hearts of the entire court, including the judge, in a flutter, and two prize fighters who have been caught in the act of breaking the boxing law. The latter case is of intense interest to Judge Casey, for he prides himself on being a bit of a boxer himself. Upon the promise of acquittal, if they will give an exhibition bout in court to determine whether or not they broke the law, the boys have a one-round bout that is excitement from start to finish. At the finish the judge, policemen and lawyers get too close in their interested way, and each in turn receives a knockout blow from the boxers, so that the boys are enabled to leave court comparatively unmolested.

THE OLD SWIMMING HOLE (Aug. 14).—The story is of a little school boy, his love affair with a little school girl and a fight at the old swimming hole with his rival, the bully. While they are fighting in the water, the bully is suddenly seized with cramps and is rescued by the other boy. The mothers get together and compel the constable to put up a sign at the swimming hole that there will be no more swimming allowed. The boys and girls see this sign, but pay no attention to it; they get into the water and indulge in a free-for-all swimming and diving contest. The constable arrives in the midst of the fun, but the boys and girls all duck under the water and he passes on, content that his orders have been obeyed. As soon as he is out of sight the children come up from under the water and the scene fades out with all hands enjoying themselves in the old swimming hole.

A MAN AMONG MEN (Aug. 17).—Tom, a lumberman, is in love with Jessie, daughter of the foreman of the camp. Her father objects to the match and there is a quarrel between the men. Jackson, another lumberman, seeing Jessie's father leaving the office on pay night with a large roll of bills, follows him and knocks him out. About this time Tom decides to leave the camp, and puts a note under the door of Jessie's home, addressed to her father, telling him that Jess and he alone know the reason for his departure. After his crime, Jackson passes the house, and, seeing the note, reads it. He has an idea whereby he can place the crime on Tom's shoulders. He places the wallet he stole in Tom's cabin. Later Jess finds her father's body and rushes to the men to tell them what has happened. Tom is missing, and this arouses suspicion against him. Led by Jackson, the men search Tom's cabin and find the wallet. The men start after Tom and get him. He is led back to camp. The letter is produced. Jackson makes a pretense of opening it, but Tom, afraid its contents will be misconstrued, and to get it back unopened he takes the blame on his shoulders to save Jess's good name. Tom is condemned to die within the hour. He is led off to be hung. In the meantime Jess and a woman are working over the supposedly dead man. He recovers consciousness and Jess rushes out to bring the men back with Tom. Upon learning that the foreman is not dead, Tom is exonerated and the truth proved. Consent is given to the marriage of Jess and Tom.

THANHOUSER.

BIG SISTER (Aug. 11).—They were two little orphans, one so small that she really couldn't work, and while the other girl was scarcely sixteen and small for her age, she had to do the work of a full-grown woman. One hot summer's day a kindly lady connected with a most worthy charity, entered the poor home of the orphans, and asked the elder girl if she would like to go to the seashore with the baby. The girl was delighted, but, she ruefully explained, is was absolutely necessary for her to keep on working, and she could not spare the time. Still if some way could be arranged whereby the baby would enjoy the fresh ocean breezes the elder sister would be more than delighted.

A way was found, for the visitor took the child with her as her own particular guest. There was a big party of them that went to Coney Island, but, in the opinion of the visitor, there was no child present who could compare with the child she chaperoned. On their return to town, she spoke to the sister, told of the love for the child that had crept into her life, and offered to adopt the little one. "Big Sister" realized what the offer might mean to the baby and consented to let her go, although with a heavy heart.

As the days passed the elder girl became more and more lonely. She haunted the vicinity of the baby's new home, and finally aroused the suspicion, as well as the admiration of the policeman on duty at that block. He questioned her kindly. She told him about the baby, and he used his influence with the good-natured cook, an old friend of his, who willingly gave the girl a position in the kitchen. There she was able to occasionally feast her eyes upon the baby, but her position was so humble, that the lady of the house never knew she was there.

In fact, the first intimation her employer received, was when a policeman in full uniform came up the steps of her home, and sent in a note by the butler. In this missive he explained that he was very anxious to marry the lady kitchen maid, but was unable to win her consent, unless she regained her small sister, now living in luxury in the same house.

The astonished woman called in the policeman and also summoned the cook's assistant. On questioning them she was satisfied that the baby would have a good home and willingly surrendered the child, for while it was a sorrow to have to give up the baby, she had grown to love, she had many other sources of happiness, and she was convinced that the little one was the only happiness and comfort the sister had enjoyed up to the time she met her big, good-hearted policeman suitor.

NOW WATCH THE PROFESSOR (Aug. 13).—Prof. Gregg arrived in New York on a liner at a time when news was very light, which explains why the reporters gave big displays to the fact that Gregg was returning with rare antique jewels which he had unearthed abroad. He also had a vast collection of other antiques, and the value of his belongings was set at an enormous figure.

The accounts were read with great interest by a number of persons, including a gentleman whose finger prints and photograph were highly treasured by the police of many cities. It struck him that the professor was far too wealthy, and he determined to see if they could not do business together. So he evolved a neat little plan whereby he hoped to meet the professor and the jewels.

The professor received word that a mummy was to be sent to him for inspection, in the hope that he would buy it. It arrived on schedule time, but he did not have much time to inspect it. For the mummy, who was the before-mentioned light-fingered individual, climbed out of his case, swatted the professor, and assisted by the expressman, bound and gagged him, then interred him in the case, and sent him away.

The professor spent a few unhappy hours a prisoner in a dirty room, then he managed to free himself, and started back toward his hotel. On the way he met a newsboy, and hearing him crying out, "All about the Smuggler," he bought a paper. It interested him to read that Prof. Gregg had been captured in his hotel room on a charge of bringing in valuables without notifying the customs authorities. His admiration of speedy metropolitan justice was intensified on learning that his substitute had been arrested, tried and convicted within two hours, and was already beginning to enjoy a six-months' sentence. That the prisoner refused to tell the police where the gems were hidden also pleased the professor.

The substitute was moodily brooding in his cell. He had been afraid to tell the police he was not the professor, for if he proved it he would convict himself of burglary, which meant a long sentence up the river. Still, although he had saved time for himself, he was far from being cheerful.

Then a message arrived from the outer world. It was from Prof. Gregg. He explained that he had sold all his antiques before the substitute arrived, and he thanked the latter warmly for representing him at the roll call of the city prison.

The substitute thought of the professor, who had told him he was now on the ocean, headed for a pleasure trip in Europe. The substitute was a strong, coarse man, but he wept. Then he removed his false white whiskers, part of the disguise the police had not penetrated, and cursed.

THE WRECKED TAXI (Aug. 16).—The girl had two devoted suitors, and when she made her choice the rejected man remained her devoted friend. In her married life the girl was not as happy as she had expected to be, and she and her husband frequently quarrelled.

It was not surprising, therefore, that her thoughts turned to the "other man," and in the course of time she believed she would be far happier with him. After a particularly bitter quarrel with her husband one night, the wife, yielding to impulse, determined to run away and join the other man. She found him in his rooms, but he wouldn't let her remain. He talked to her of her baby, and finally induced her to return home.

The man called a taxicab, and with the woman started for her residence. On the way the taxi was wrecked, the chauffeur killed, but the occupants were picked up by another auto party and taken in the direction they desired to go. The couple reached the house unobserved and it appeared as though the woman's impulsive fault would never be revealed to the world.

Just before they left the man's rooms, however, a dissolute friend of his called, much under the influence of liquor, and had been left in the house by them. Wandering about the place in a half-dazed state, he found his host's revolver, thought of his own financial troubles and ended his life.

No one saw the man the moment he entered the house. No one saw the man return. The first that was known of the suicide was when the tenant called for help and policemen and others who knew him, found the lifeless victim.

A doctor who examined the body said the man had been dead for several hours. The suspect could easily have proven his innocence by telling that at the time indicated he was in the taxi wreck, some miles away. But to speak would have ruined a woman's reputation, and he kept silent. At the time of the accident, when questioned by the police, he and the woman had given fictitious names, and there were no others to prove that the facts were true.

The woman also did not speak until the man was on trial for his life. Then remorse overcame her and she made a full confession, clearing the man, but so angering her husband that he drove her from him, refusing to listen to any explanation she or the man might make.

Five years later the husband, lonely and unhappy, was convinced that he had been unjust. He waited for a chance to make amends with his wife, and the chance came. He found that her heart was wrapped up in their child and while she might have been foolish, yet she had not sinned and heartily repented of her past conduct. Furthermore, he saw that he had been much to blame himself, and vowed to make amends in the future.

And so they took up life together again.

GAUMONT.

THE PHANTOM OF THE NIGHT (Aug. 8).—The two brothers, Jack and Philip, having married two sisters, find their home life all they can wish: the perfect happiness surrounding them needs no outside excitement, and they are content to spend their evenings at home.

The shooting season drawing near, Jack receives a telephonic message from his brother, asking him to come 'round to dinner so that they may arrange for the journey they propose making, it having become a yearly arrangement that they should enjoy the sport together, asking only a few of their most intimate friends to accompany them. Jack accepts the invitation. We next see the happy party gathered together at the shooting box with all their friends. One of their friends writes a note to one of his hostesses, telling her that the passionate love he feels for her cannot longer remain unspoken. He makes an appointment with her in the summer pavilion. He places the note in her workbasket, but unfortunately her sister, who is also doing needlework, finds the note, and, having read it, replaces it in the basket.

The missive eventually reaches the fair recipient for whom it is intended, who reads it and hides it under the basket. Late that night, when the brothers are just thinking of retiring, they espy what they at first take to be a phantom flitting

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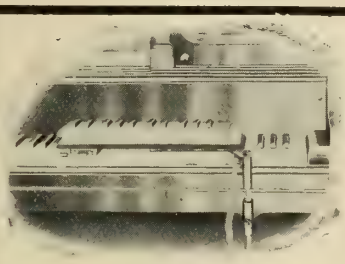

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towards the lake. On rushing out they see that it is no phantom, and being unable to recognize the fugitive in the moonlight, each brother believes that it is his wife who is in front. Just as she reaches the pavilion the girl-wife sees her husband and brother-in-law following, and immediately rushes home by another way. The two brothers, on reaching the pavilion, and not seeing the fugitive, return to the house and proceed to the boudoir of the sisters, finding both very frightened and upset. Each brother immediately accuses his wife of having been the person seen keeping the clandestine appointment. Both girls deny the accusation.

Eventually, not being able to obtain any confession, the two men plan to get the truth by strategy. They visit their supposed friend and try by threats and force to procure a confession from him, but as this is unavailing, they return to the house, and Jack, taking a double-barrel gun, fires both charges into the air. Immediately the reports are echoing through the rooms, the guilty wife rushes from her boudoir, thereby confessing her part of the night's excitement. Her sister, anxious to aid her, at once confesses that the guilt is hers. Imagine the complication, both girls pleading guilty. The story eventually ends happily, with the husbands and wives reconciled.

REPUBLIC.

THE BORROWING SIMP (Aug. 12).—Sim Perkins, the village fool, receives the nickname of "The Borrowing Simp," from his cronies at the corner grocery. He had never been known to have any money or do any work, but always possessed everything he desired by simply borrowing it.

Simp becomes annoyed when all his cronies marry, and finally decided that he will marry too. Without much thought on the seriousness of such a step, he starts out on a "borrowing" expedition. He first borrows the horse and wagon belonging to the grocer, then a hat from the head of one of the by-standers, and in spite of the laughter of the crowd he assures them that he will soon return with a full equipment of household furniture and also a wife.

He finally gathers a wagonload of furniture, including a burning stove, as well as a dinner. With this equipment he stops at farmer Loon's house and borrows his simple-minded old maid as a wife. Simp has a splendid wedding. All his neighbors are there and enjoy Simp's hospitality as well as the dancing of the old-fashioned Virginia Reel. Simp and his wife finally settle down to the humdrum of married life with no thought of the morrow, when like an avalanche, the neighbors call and remove all the household goods that Simp had "borrowed" to start house keeping with.

MAJESTIC.

THE MATRIMONIAL SUBSTITUTE (August 11).—Dr. Garland, at the end of a hard day's work, is called to the home of a rich family named Grey. He is disgusted upon arriving there to find he has been called to treat their dog, a pet of the daughter of the house. He sees a chance to get even the next day when he reads that a young friend of his, Dr. Carter, is to marry the same rich young woman who called him to attend her dog. Just before the hour of the wedding, the doctor sends a message to the young lady saying that Dr. Carter's physical condition forbids his marrying her and that he is to send a substitute. Meanwhile a jewelry salesman has been sent out to a neighbor's house and he gets in the Grey house by mistake. He is taken for the substitute bridegroom and receives a "hot" reception. Dr. Carter himself finally arrives and straightens out the trouble and takes his place in the bridal party.

THE STRIPED PARASOL (August 11).—Mary comes down to the beach, opens her striped parasol and proceeds to read. Percy chances along and fancies that it looks good. Then Dick finds Mart and persuades her to take a little walk with him and she, in her hurry, forgets her parasol. Percy brushes up a bit and decides to return and make a conquest. But Rastus, a corpulent tramp, has come on the scene, backed up to the parasol and goes to sleep. Back of the parasol, Percy eloquently pleads his cause so earnestly that he does not feel the waves that play on his feet. Rastus is awakened by the oration. Out on the pier Mary decides to accept Dick's proposal. Rastus folds up the parasol and when Dick sees what he has been addressing, he leaves on the run after taking an unexpected roll in the surf.

A SUMMER IDYL (August 13).—Henry Denver, a broker, being surfeited with the pleasures of social life in the city, and wearied of the cares of business, resolves to seek a quiet place in the Catskills, in which to spend the summer. He reads an advertisement that appeals to him, resolves to go there and calls on his fiancee, Ruth Desmond, to tell her of his departure. At the same time, an heiress, Marion Lane, comes to the same conclusion regarding the city, and happens to choose the same resort that Denver does. She tells James Wall her fiance, and he is also displeased.

Both the young people, traveling incognito as a poor clerk and stenographer, arrive at Catskill Corners and seek board with Hiram Smith. Pretending to be poor, they are given a reasonable rate. Time and propinquity work the usual wonders in the usual way, and Henry and Marion fall in love with each other. Their fiances, still in the city, detect a suspicious note in their correspondence and both resolve to visit the recreant ones. They arrive at the same time and Ruth recognizes Marion and tells Henry who she is. Both Ruth and James are angry at what they see and learn and the engagements are broken off, the two leaving in a huff for the hot city again, while Henry and Marion renew their troth in the cool countryside, waving the heated lovers a cold goodbye.

COMET.

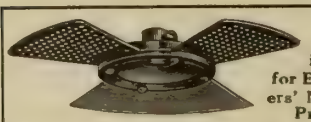
HER INDIAN GUARDIAN (July 20).—A family of homeseekers are set upon by Indians and massacred with the exception of one little girl, five years of age. The Chief of the tribe takes the little one under his care.

Eleven years have elapsed and the girl has developed into a pretty young miss. Her life has been apparently a happy one until Jack Irving meets her. Irving is attracted to the beauty of Starlight, as the young girl is called. Starlight becomes very much interested in photography, through watching the various tourists take pictures. She obtains the friendship of the owner of a camera and, while explaining how the machine works, he is called away.

Starlight then decides to take a picture of herself and, taking the release bulb in her hand, seats herself on a log before the camera. Irving, who has been watching the proceeding, steals behind the unsuspecting girl and lays her low with a blow upon the head. As Starlight falls to the ground she clutches the bulb and snaps a picture of Irving in the act of striking her and stealing the diamond which hung around her neck. When a positive print has been made the Chief vows to capture Irving and avenge his ward who, although severely hurt, eventually recovers. Irving and the Chief soon meet. The redskin's massive strength wins the day.

REFORMED BY STRATEGY (July 22).—Tom and Joe are boon companions and spend most of their time at the club wooing the wine while it is red. Tom is reading a newspaper and in it he sees mention of the escape of a ferocious lion. He is seized with fright and although his wife tries to assure him that there is no danger he refuses to be pacified. Joe then leaves the house and although Tom tries to do the same thing, his wife succeeds in keeping him at home. She then leaves and goes to a store to purchase a rug for Tom's den. There she sees a magnificent specimen of a lion's skin with a cured head and has it sent home. She drapes the skin and makes it appear as if it were alive. When Tom espies the skin he runs from the house and tells a policeman that the escaped lion is in his home and demands protection. Joe, who is also in a state of terror, appears on the scene and the trio go to the house. The policeman has his revolver cocked ready to shoot the animal, when to his surprise he finds that it is only a rug. Thinking that the men have played him a practical joke he is about to arrest them. Mrs. Lane comes in opportunely and explains the situation to the satisfaction of the policeman.

RECONCILED AT RENO (July 29).—Jim is under the impression that Frank has alienated the affection of his wife, while Jim is harboring the same opinion as regards Jones' feelings for Mrs. Wilson. All through life the families have been on the best of terms. The disruption occurs when Mrs. Jones and Mrs. Wilson believe that they have been neglected, decided to get even, and agree to make love to each other's husband. The joke is apparently carried to a too realistic conclusion to suit the rival parties and the upshot is that there is a rush for freedom, divorce and Reno. In order to establish a legal residence the quartet secure positions, and in this manner they are thrown together again. After the usual explanations, a reconciliation ensues and over a wholesome meal served in the dining-room of the limited express, the true state of conditions are revealed and the warring families make up and agree never to disagree again in the future.



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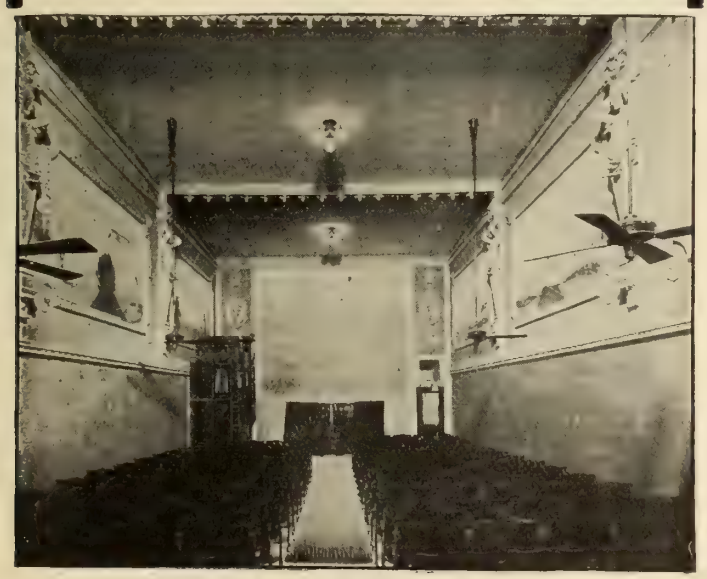

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THE SHERIFF OUTWITTED (August 3).—Sheriff Young is very much enamored of Bess White. Bess does not care for the sheriff. She is the betrothed of Cal Blair, whom she marries. Bess's father is a prosperous ranchman and when he is robbed of his horses by some rustlers he seeks the aid of Young and commissions him to capture the culprits. Instead of doing his duty in the right way, the sheriff accuses Cal as the thief. The plot to ensnare Cal is overheard by Bess's brother Bob, who immediately seeks Cal, and informs him of Young's treachery. At the earnest solicitation of his wife, Cal is urged to take Bob's horse and make his escape. Cal refuses, saying that he will remain and prove his innocence. At this juncture the sheriff is heard approaching and Cal is persuaded by his wife to hide. Bess then secretes him in a cupboard and, when Young arrives, he is very much piqued at not finding his quarry. The sheriff believes that Bess is hiding her husband somewhere in the house and, with the assistance of his men searches the place. Young then makes love to Bess who, in order to give Cal an opportunity to escape, which he does, favors his unwelcome advances. Then quick as a flash she relieves Young of his gun and Cal is seen emerging from the house. The sheriff endeavors to pursue him, but Bess holds him at bay with his gun. Bob rounds up the rustlers and Young, realizing that the young woman has got the best of him, agrees to leave her alone in the future.

A BACHELOR'S ROMANCE (Aug. 5).—One night Richard Vandergrift elects to go to his club, where he meets his friends and has his usual good time. This "good time" consists of eating and drinking and gambling. Richard leaves the club unsteadily. He stumbles over something. It is a basket. Upon investigation, he finds that it contains a live baby with a note from the distracted mother, Marjorie, who writes that the finder should take good care of the child and bring it up. Richard soon learns to love it as his own. Six years elapse and in all that time Richard has eschewed the club and its environments. He is now a thorough home man with his little maid as his best and dearest pal. It is the anniversary of her birth and a party has been arranged by the bachelor in her honor. While the festivities are in progress, Richard receives a message announcing the arrival in town from abroad of his aunt, Mrs. Wayne Vandergrift, and her companion, who proves to be Marjorie. It appears that after abandoning Elsie, Majorie tried to commit suicide, but was frustrated in her attempt by the police. Instead she was taken to the hospital, where her pitiful case was called to the attention of Mrs. Vandergrift, who gave Majorie a position, and helped her in many ways. Through the medium of a small medal which the child wears around her neck, Majorie is able to recognize her daughter and there is a happy reconciliation. Richard's heart goes out to the young mother and the pair are married.

IMP.

BLOOD IS THICKER THAN WATER (August 8).—A gambler in the Northwest is in love with the sister of one of Canada's police. The brother, knowing of the wickedness of the gambler, warns his sister to have nothing to do with him and to give her love to a young ranchman, whose only fault is a tendency to drink. The sister, despite warnings, clings to her gambler lover. A game of poker is in progress in a saloon frequented by lumbermen of the locality. The gambler in desperation secretes cards in his boot and is detected by the young ranchman. A fight follows. The gambler makes his escape and in doing so wounds the young ranchman. The officer on his daily duty hears the shot, gallops to the scene, is told the story of the cheating, the shooting and escape and starts in pursuit. The gambler, being weakened from loss of blood from a wound inflicted as he gets away on his horse, falls almost at the door of the home of the policeman and his sister. The sister, hearing the call, hastens out and assists the gambler into the house. In the meantime the policeman, following in close pursuit, finds the riderless horse in front of his home and conjectures that the gambler has entered. The sister hearing hoof beats looks out of the window and seeing her brother, hides the gambler in an ante-room. The brother enters, a stirring scene is enacted. By a trick the gambler escapes, mounts his horse and is away, the policeman again being in close pursuit. Try as the gambler will his relentless pursuer he cannot evade. He abandons his horse and, driven to bay at the bank of the river, he tries to swim to the opposite shore and in so doing drowns. The officer arrives on the scene and sees the death of the scoundrel. He rides back to his home and finds his sister in the arms of the young ranchman, who had been sent to look after her by her brother. The young lovers are reunited.

FERDIE'S FAMILY FEUD (Aug. 10).—Ferdinand Featherbrain, a penniless counter jumper is notified that he has inherited a legacy, left by a relative living in the moonshiner's district in Tennessee.

The delighted Ferdie loses no time in appearing on the scene to claim his own. To his consternation he is informed that in order to secure the legacy, he must win the affections of the winsome mountain maid, Ruth, and defend the family honor in a desperate feud. Alarmed at the mere idea of shooting, he determines to leave at once for the city, but meeting Ruth he falls a captive to her charms and decides to see the fight through.

Ruth, who has a sweetheart, resents Ferdie's attentions, and hoping to frighten him, they induce the village boys to masquerade as whitecaps. Their scheme succeeds at first and Ferdie almost gives up the game, but in the end displays unexpected bravery and turns the tables on the practical jokers.

Ruth seeing she has misjudged the city man intimates her change of heart, and to Ferdie's surprise and joy, promises to share his life.

GEM.

'NEATH THE HOMESPUN (August 6).—When the little romance between the honest farmer and the sweet refined little school miss sprang up, people shook their heads doubtfully and wonderingly. The village folks had seen many unhappy marriages grow out of a little moonlight and sentiment. They realized that the farmer and the teacher were mismated and they foresaw the ultimate heartache and unrest. But the farmer and the school miss—they looked at their romance with rose-colored glasses, and saw sunbeams and song and the old "happy ever after" fairy tale sequel.

Well, they married. The farmer was sincere and devoted, but he was blunt and even coarse and uncultured. And after the romance had graduated down to the dreary monotony of uninteresting intimacy, she became slightly tired—tired of the housework, tired of the sameness, tired of her husband's unpolished demeanor.

One day a stranger passed the house. He was a gentleman, well-mannered, clean-cut, well-dressed. They chatted—the whisper of the serpent. And they saw each other again and again, and once they decided to run off.

The farmer read the little note, "I'm tired of being a farmer's wife, and have gone away," looked into the shadows and the silence and prayed only that she be forgiven.

The train on which they were eloping met with an accident, and the school miss was badly hurt. Once the gentleman looked at her glanced covertly about, and unperceived quietly slipped out of the station and away. He could not afford to have his name linked with a woman in a train accident.

She got well again, and wended her way back to the little farm. She walked into the orchard again, and saw her husband sitting in a pensive dream. What his eyes saw, none can say, but suddenly they looked up and upon the form of her for whom he was longing. In a moment she was held in strong arms, and her repentant kiss eradicated all the memory of her weakness.

LUX.

A RACE FOR LIBERTY (August 9).—Jim Ryder and his charming little wife, Ada, live contentedly until Jims brother, Joe, is suspected of horse stealing. Jim becomes mixed up in the affair, and the two brothers slip away from the settlement as quietly as possible, making arrangements with Ada beforehand to join them at a distant town as soon as she can leave without creating suspicion.

The two brothers get lost while crossing an awful desert. Joe dies of thirst and, after much weary toil, Jim manages to retrace his steps to the settlement. His little wife is glad to see him again and is giving him a drink of water, which he badly needs, when footsteps are heard approaching the cottage. Hastily dropping the cup to the ground Jim seeks to hide himself. A moment later the sheriff enters. Suspecting that Ada knows where her husband has taken refuge, the sheriff frequently visits the cottage in the hope of making her divulge her secret. He notices the fallen cup, and his suspicions are aroused. Before he can take action, however, Ada promptly covers him with a revolver, and he soon finds himself bound securely to a chair while Ada and her husband are dashing across the plains once again.

Uncertain of the road, Jim dismounts from his horse about an hour after and proceeds on foot a little way. The sheriff, who has broken his bonds and tracked him up, surprises him and covers him with his revolver. Jim is forced to place the handcuffs upon his own wrists. At the vital moment Ada appears upon the scene. Picking up a stone she dashes the revolver out of the sheriff's hands, and thus turns the tables. Thus her husband is enabled to cross the State line, beyond which the sheriff has no further power. Mounting their horse he and his brave little wife dash off to freedom.

THE POSTMAN'S ESCAPADE (August 9).—Jimmy Jones, the postman, is not satisfied with the speed by which he covers his rounds. As he wants to get done in time to go to the cricket match, he borrows a pair of roller skates from a little boy, and then proceeds upon his rounds. Jimmy has a lively time, but does not feel very much like going to a cricket match when he is done.

VICTOR.

THE MILL BUYERS (August 9).—The village seamstres's pretty daughter is sought after by Owen Poor and Dick Aiken. Owen is forbidden the house and Dick is somewhat favored by the mother because he tells her he is going to buy a half interest in the mill, which can be bought for $500. Flo is in love with Owen and their trysting place is by the old bridge. Under is their mail box, where an exchange of love notes takes place every day. The old mill owner is passing over the bridge one day, is jostled by a drunk and his pocketbook containing a large sum of money falls on the ground. Dick passes the spot and finds the money. Just at this moment Flo comes to get her daily note from Owen. Dick hides the pocketbook under the bridge and Flo anxious that the note will not fall into Dick's hands, trys to get Dick away, who is loth to leave the spot where he has just hidden the money. She finally gets him away. When Owen comes upon the bridge to get his note from Flo, he finds the pocketbook which he takes to Flo, saying he can now buy the half interest in the mill, but Flo says that it is not his and they must find the owner. The reward is $500 for the return of the lost pocketbook.

CHAMPION.

WHAT A WOMAN WILL DO (August 5).—Mr. Woods is taken ill. A physician is called, who examines Woods. He leads Mrs. Woods into the hallway and says that a specialist is necessary. While talking, Nell, Mrs. Woods' sister leaves, being called out of town suddenly. She kisses Mrs. Woods goodbye, and Woods, ignorant of Nell's departure, hears the kiss from his bed, and becomes suspicious of his wife and the physician.

Woods, poverty stricken, writes a note to Dr. Forrest, the specialist, to aid him. Dr. Forrest has a patient who has been burned, and who advertises for a piece of human skin off the forearm, offering the sum of $500 for it. Mrs. Woods takes her husband's note to the doctor, who refuses aid unless she consents to sell the needed area of skin off her arm. She yields, ordering the doctor not to tell her husband of her sacrifice. The doctor performs the operation upon Mrs. Woods, and also treats Woods, whose suspicions of his wife have by now become a belief. A week later, when the doctor tells Woods his wife has paid everything, the man is dumbfounded. When Mrs. Woods, recuperated, returns home and reluctantly shows her husband her scarred arm and her check, he is overcome with his own meanness. Nell, returning at this moment with good news, reconciles the couple.

BISON.

A WESTERN GIRL'S DREAM (August 6).—May Arnold is living happily at home in the far Southwest. She is happy with her father, and happy with the thought that she is soon to wed Billy. Clarence Van Nest a young business man, and a distant relative of farmer Arnold from the East, is summoned on urgent business to the Southwest. His mother accompanies him. They are warmly greeted at the ranch house. Little May gazes wonder-eyed at Clarence. His easy grace and polished manner attract the girl to such an extent that after a little quarrel with Billy, she allows her thoughts to wander to the East, and a life of luxury.

While pondering over these thoughts, she drops to sleep and dreams it all came true, but soon found her life was not one of sunshine and roses, and after many trials and tribulations, she awakens with a start only to find she is at home and in the sphere in which Nature had placed her.

HER FIRST CHOICE (August 10).—Mabel, the sheriff's daughter, is loved by Don, her father's foreman on the ranch, and Charley, the mail carrier. The boys propose, but Charley is the chosen one, though Don had been the girl's choice.

Ripper Bill, a dangerous outlaw, is being sought by the sheriff, who posts a reward for his capture. Charley starts away with his mail bag, and Mabel surprises him by meeting him at the cross roads. Ripper Bill holds them up. Charley shows a streak of yellow by backing away and leaving the girl in the desperado's hands. Don, who is out on an errand, gets the drop on Ripper Bill. Mabel picks up the mail bag and quickly gallops off. Don is so dumbfounded at his friend's yellow streak that Ripper Bill manages to give him the slip. After delivering the mail bag, Mabel starts back. Charley in the meantime notifies the sheriff, who immediately gives chase to the outlaw. Charley and Don join the posse. On seeing Mabel, Don tells Charley to take her home. The latter eagerly acts upon the suggestion and with Mabel rides away. Ripper Bill, while endeavoring to gain an empty shack comes upon the lovers and easily makes them captors. Charley begs for his life and is let go. The desperado then takes Mabel into the shack. Don realizing the girl's peril, rides fast and poking his gun through the window holds up the villain, and later hands him over to the sheriff.

Mabel's eyes are now open and she decides that Don, her first love, is the man of her choice.

POWERS

AS THE WIND BLOWS (August 7).—The action of the story is laid in the country, at a summer resort. A broker emerges from a barber shop and hies himself to the resort, there to discover the minister the observed of all the feminine observers—the lion of the resort, for the reason that he is the most eligible. The broker appears on the scene and the minister is neglected. Women swarm around the Wall street man. An athlete appears on the scene and the women transfer their affections to the man with the bulging biceps, and the broker is in the discard. The athlete takes his fair admirers out for a cross country run and they stumble on the artist, who is handsome and inclined to flirtation, and the man in the jersey is ignored and goes away sulking. The artist has the call, to the consternation of the other eligibles and is getting along famously when the Count arrives

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on the scene. There is an exodus in the direction of the nobleman, the fickleness of the women being so apparent as to disgust the male members of the party. While the Count is the center of an interested knot of listeners, telling them of his ancestral halls and portrait gallery, the broker comes on the scene and recognizes in him his barber. The men form a committee to rout the bogus canetwirler and succeed in chasing him up the railroad track under the impression that his wife and children have arrived to expose his little summer diversion.

THE BURGLAR AND THE ROSE (August 9).—The burglar is a young man, driven to crime by force of circumstances. His mother is dying and he has no money to purchase medicine and the necessaries of life. He leaves her and enters a residence and steals a jewel case. He returns home to find his beloved mother dead and the irony of fate causes him to curse his Maker and dash the baubles on the floor. The girl comes, accompanied by her father. They see his grief, enter the house and the girl places a cluster of roses on the breast of the dead woman, folds the cold hands across the form and goes out, after glancing kindly at the burglar. The remembrance of that scene is fixed indelibly in the mind of the burglar. He is tempted to steal again, but a bouquet of roses brings him to a realization of his crime and he repents. Later he receives a position as gardener on the estate owned by the father of the girl and learns that it was her jewels he stole. He returns them with a full explanation, but is not punished. His reformation comes, naturally. How he finally wins the girl is a sweet and convincing story.

SOLAX.

THE BLOOD STAIN (August 14).—A young designer is at work on an important sketch and all he requires for its proper completition is a masonic emblem. He is about to give up his work temporarily and take advantage of an invitation to attend a week-end party. Before he leaves, however, the agent of the studio building enters and presents a bill for rent. The artist pays his rent and while he watches the agent making out a receipt, he spies a masonic emblem dangling from the agent's watch fob. The artist borrows the masonic charm, while the agent promises to return for it after he has made other collections.

The agent next visits a chemist, whose laboratory is located immediately above those of the artist. The chemist is busy on an analysis of blood. Some of the blood he pours into a graduated glass and places it in a cupboard. The chemist absent-mindedly pays his rent—pursues his chemical investigations and later closes up shop.

In the meanwhile the artist has sketched the masonic design, and then hurriedly leaves to catch a train and keep his appointment for the week-end, forgetting to return the masonic emblem he had borrowed in his haste to get away.

The agent on his way downstairs, meets "Butcher Bill," a thug, who tries to attack him. In backing away from the thug, the agent falls down a flight of stairs, cracks his skull and dies immediately, while Big Bill robs him and makes a get-a-way.

The blood in the cupboard of the chemist's laboratory is upset by a rat. The blood gradually makes its way down the side of the wall, through the floor and ceiling of the artist's studio below and the drops stain the artist's working coat. Immediately after the agent's supposed murder is discovered, detectives come on the scene and after their hurried investigations decide that the artist is guilty.

The artist is traced to the railroad station, is arrested and then detained in prison. The Eagle, a metropolitan newspaper, assigns one of its best men on the case. The reporter makes investigations on his own hook and soon solves the mystery. He is aided by "Jim the Rat," a thug. Everything is cleared up and "Butcher Bill" gets his.

THE STRIKE (August 16).—The laborers employed in a large factory are disgruntled with the treatment accorded them. The decide to go on strike. Their employer receives their manifest with indifference, in fact he ignores their unreasonable demands.

A big mass-meeting is held, after the factory is stoned. The mob is considerably agitated by a labor union orator. He arouses them to such an extent that they vote to blow up the plant. One of the young factory workers is selected for the placing of the bomb.

The men are desperate and are prepared to do anything. The night before the bomb is placed a meeting is held. Before the meeting proceedings are discussed in private at the home of Jack, the bomb placer. After the discussion, he and the agitators leave to attend the meeting. In going out, the agitator drops a lighted stub of a cigarette. About midnight Jack's house is in flames. His wife and child are caught in a trap. She telephones him and gets him in the midst of a tumultuous session.

Jack drops everything and runs to rescue his loved ones from sure destruction. He knows that if the bomb, which is hidden in his house should explode his wife and child would stand no show at all of being rescued. He hurries along. It is three miles to his house and not a conveyance in sight. Suddenly two big auto lamps show up in the distance. Jack motions wildly. The car glides up. To his surprise Jack sees his employer. The employer inquires of Jack the cause of his excitement. Jack explains, and soon they are away breaking speed laws. They arrive to see the house encircled in flames. The employer valiantly assists in the rescue work, while Jack dashes into a room full of smoke, gets the bomb and throws it out of the window into the street, where it explodes and fortunately does no harm. The employer wins Jack to his support and in winning Jack he also wins back the rest of his erstwhile dissatisfied men.

NESTOR.

THE FORTUNES OF WAR (August 5).—Mrs. Hartford gives her son her husband's sword and tells him to uphold the honor of the family. The boy leaves his home to join his command and is sent off on picket duty. While on duty, Gordon, the spy, is breaking through the lines, is fired upon and wounded; he fires in return and George gets killed.

Gordon gets away, sees an upstairs veranda with a casement window and climbs to it. It is the window of the widow's room. She, sitting inside hears the noise and comes to the window, finds Gordon, the spy, wounded and exhausted with his flight. She washes his wounds and feeds him as he starts to tell his story of escape. A noise is heard outside the door and he hurriedly exits to the window. The Sergeant enters and breaks the news of George's death to the widow. He then goes out and the body is brought in by the soldiers draped with a flag. The sword is also brought in and handed to the widow.

The Sergeant and soldiers exit and the widow is left with her dead. The spy, Gordon, outside, not hearing any further sounds, and having seen the soldiers leave the house ventures to put his head in through the curtain window again. The widow in her grief has for the moment forgotten him. He enters, sees her with the body, and with the idea that he is intruding, starts for the window again.

The widow hears him in the room, looks up from the body and tells him that the soldiers have brought back her only son, dead. Something fascinates the spy and he draws near to the body. The widow uncovers her dead son's face and the spy starts back. His manner being strange, the widow accuses him of killing her son and the spy confesses.

She makes a motion to go to the window to call the soldiers back, but the man begs for his life. She crosses the room and looks again to the face of her son and then to the window. The spy tells her to shout to the soldiers. He will give up his life for the trouble he has brought on the widow. But she, looking at the poor wretch, lets him go and he leaves by the window.

FATTY, OF E Z RANCH (August 7).—The foreman of E Z Ranch reads to the boys a letter, which is as follows:

H. E. Collins,
Foreman of E Z Ranch:

Dear Sir—Miss Mattie Davies, the new owner, will arrive shortly to take possession.

Yours truly,
J. E. BARY.

The boys at once hasten to the bunk house to unearth their treasures in the way of fancy apparel, and the morning when the new owner arrives, present a very comical appearance, all except Fatty, who, the boys declare, will stand no chance to win the fair Miss Davies.

In the meanwhile Mattie has received the following letter from Attorney Bary:

My Dear Miss Davies—You may take immediate possession of your Western property. I have arranged for transportation. Look out for fortune-hunters.

Yours very truly,
J. E. BARY.

The last sentence decided Mattie to make her maid pose as herself, as Mattie tipped the scales at 200 and the maid was young and slender. At last they arrive and the boys hustle off the maid to the waiting buckboard, leaving Fatty to help the hot husky Mattie with her many bundles and suit-cases. Fatty promptly comes to the front and makes a good impression; but when they arrive to where the buckboard was tied, they see it disappearing around the bend of the road. Fatty hurried to a livery stable, but there is not a rig to be had. However, a friend takes pity on him and loans Fatty his saddle horse. Mattie, however, cannot ride; but Fatty helps her upon the horse, then tieing a rope around her trunk he fastened it to the horn of the saddle. They started home, Fatty leading the horse, and arrived late after the boys had turned in for the night.

The next morning, the boys are on hand to show the heiress over the ranch but are told that Mattie must see it first, and Fatty is again pushed forward; and later, after they have proposed to the supposed new owner they are advised that Mattie must be married first. The boys at once tell Fatty he must marry her, and after due encouragement Fatty is delighted to do so. He is accepted by Mattie to the delight of all and a minister is sent for, while Mattie arrays herself in her own handsome gown, and the maid in her cap and apron. The boys, with Fatty and the minister arrive, and the boys are struck dumb with amazement at Mattie's appearance; but the worst is yet to come, for Mattie informs them as soon as the ceremony is over that from now on—"Fatty is your boss."

A MEXICAN MIX-UP (August 9).—Jack and his party are camping near the Mexican border, and while riding near the camp, he saves Mr. Rice, the owner of the Silver Dale Mine, from the hands of ruffians, who had been hired to take a certain document from him by Don Pedro, owner of a rival mine and a villain at heart. With the aid of this document, Don Pedro hoped to gain possession of the Silver Dale Mine and drive Mr. Rice from the town, but the arrival of Jack in the nick of time saved the day, and Mr. Rice returned to Jack's camp as they were about to move on to town of Silver Dale.

Arriving at the camp they are surprised by the bad men, who try to make a raid in order to get the papers. The villains are beaten and return to their master, Don Pedro, who flies into a rage and insists that by hook or crook he must have the deeds. The leader of the villains asks for one more chance. The old Don hits on a plan and unfolds it to his hirelings. He writes a fake message to Mr. Rice to come at once to the mine, and gives it to the villains. They bribe a boy to deliver it to Mr. Rice. The boy does so, and Mr. Rice hands it over to Jack, who is in the office with him. They decide that it might be a hoax, but they can do no better than go over to the mine and see; so giving strict orders to the bookkeeper to keep a close eye on everything during his absence, he and Jack leave and are no sooner gone when the three villains enter, and overpowering the bookkeeper after a terrific struggle, they find the paper they are looking for in the safe and lose no time in getting away. As they are leaving they are seen by Jack's two partners, who give chase. Mr. Rice and Jack on the way to the mine are surprised to see the three villains go by chased by his two partners. They join the chase. On returning to town with them they see Don Pedro and his two friends. So, hiding behind a large tree, they send the leader of the villains out in the center of the road at the point of their guns and the old Don, riding up asks for the paper that he ordered him to steal. Jack rides out and captures him and his party. The prisoners are handed over to the Sheriff and taken away to jail. The deeds for the mine are once more returned to the mine owner.

REX.

THE TROUBADOUR'S TRIUMPH (August 8).—The Lady Lilitha didn't hate him—she merely disliked him. There was something wrong about him. Sir Guy Lancaster might have been considered a cavalier by the gay members of his set, and a thorough gallant by all others, but—Lilitha knows somewhere in his heart was malice and dishonesty. So she frowned upon his suit, angry as it made her father.

There traveled through the country a troubadour. None knew whence he came nor whither he was bound, but the manly figure and the clear eyes made friends along the long way. He was walking through the woods one day, and detected a few outlaws evidently waiting for their intended victim to pass. He hid behind a mass of bushes. Along came the king and Lilitha, who were immediately attacked by the waiting outlaws. The troubadour came to their rescue and routed the assailants.

The King thanked him and invited him to the palace. When Sir Lancaster saw the troubadour and learned of his favor with the King his heart filled with rage and envy. Passing the scene of the conflict he found the bag which the troubadour had carried and which he had thrown aside when he ran for shelter and concealment. In the bag was a letter signed by his brother, to the effect that he was bidding his son, the troubadour, to proceed to the King and prove that the charges made by Guy Lancaster (himself) were untrue and that the lands and possessions that had been confiscated should be returned, and enclosing the family jewels as a gift to the King and a token of regard. He at once knew that the troubadour was his nephew, the son of the brother whom he had tried to depose from power, and calling his faithful servant to him, explained the missive and gave him possession of the letter and the jewels.

Sir Lancaster pressed his suit, and finally won the King's intervention. Lilitha was by this time in love with the troubadour, as you must have divined. Unwillingly, her consent was forced to the betrothal. Sir Lancaster offered the jewels of the brother as the bridal gift, but the court jester, who had overheard the conversation between Sir Lancaster and his servant, was determined to righten things—and did. He got the servant drunk, his favorite pastime, stole the letter from his bodice, and placed it in the jewel-box instead of the jewels. Therefore it followed that when Sir Guy Lancaster presented his prospective with the box in which he thought the jewels reposed, she found instead the proof of his deception and dishonesty and the high birth of her lover, whom she had believed but an humble troubadour. And to climax the happiness, the jester appeared with the jewels rightfully belonging to the troubadour, but which later was bestowed upon Lilitha—that is, when their marriage was consummated.

NONE CAN DO MORE (August 11).—When Arthur Malcolm left for the front to bear the Confederate colors through the long war impending, he told his mother that old Uncle Mose, the old negro servant of half a century, would protect her. And old Uncle Mose fully determined to bear the trust reposed in him. But blood is blood, and when the old negress, his chum through all the bright, dark days of their slavery, told him she was going North to help the Union boys win the fight for their freedom, his old heart was touched and his spirit responded to the call.

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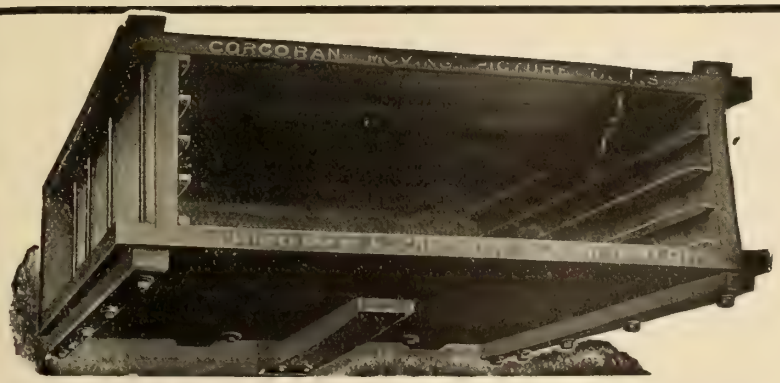

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He thought the matter over long, and finally decided that his course lay North. So quietly and a little sadly, he packed his few belongings and left the house, wending his way to the Northern camp.

In the meantime Malcolm was distinguishing himself for brave and loyal service on the field of battle. And when it became necessary to send a spy into the Union lines, the first choice was Malcolm.

He started on his perilous mission with hope and courage, but soon after he had crossed the lines he was detected, tried and sentenced to die at dawn. A little after his sentence had been imposed he met Uncle Mose in camp. After the surprised meeting, he whispered the reason for his being in the camp and the penalty that impended. Then it was that all Uncle Mose's loyalty and faithfulness came to the fore. He went to the commander and pleaded for a permit to see Malcolm in his cell. After the conference, he returned to the commander and pleaded for the life of his young master, offering his own as forfeit. But his suggestion and offer were scoffed at, and he determined a more daring plan to carry the young Confederate to freedom and safety. He skulked about the tent in which the warden of the jails was stationed, and when an opportunity was presented, sneaked inside, hurled himself upon the unsuspecting and unprepared warden, killed him, obtained the keys, gave Malcolm his freedom, and surrendered himself to the Union officers. Orf course, his poor life was taken in lieu of the free spy's. The leaden message was rendered, and when his body fell, cold, limp and lifeless, they took, almost tenderly, a portrait of Lincoln from his pocket, and looked upon the form who was loyal to his Saviour, but even more loyal to his master.

ECLAIR.

DADDY (August 13).—We call "Daddy," Joseph W. Gaybird, because the name fits his proclivities. His son shall be called Josiah, because the name seems to fit, for Josiah is a book worm and recluse.

Old Gaybird, half disgusted and half regretful, determines to somehow lead or lure his son into what he thinks is the real and only life, for to Gaybird women are Nature's greatest gift. Gaybird enlists Mrs. Sprightly, a merry widow, in his scheme to make a man out of Josiah. The widow is to decoy Josiah to her home upon the pretext of examining and reporting on the value of an old engraving. Then she is to make love to Josiah and initiate him into the bliss of the kiss.

Someone stops at her home and asks for a drink. The widow presumes it is Josiah and falls upon him. He is asked into a quiet room and the widow lavishes him with loving embraces, much to his surprise and his liking. Gaybird watches through the keyhole, pleased that Josiah at last discovered love.

In the meantime, Josiah has started to the widow's to inspect the engraving. He is asked to hold a baby, does so, only to discover he has been tricked and that the mother doesn't intend to return, so he pursues his way to the widow's, with the baby.

Arriving at the widow's, the whole mistake is discovered. The man who has been accepting the widow's affections, which were meant for Josiah, is thrown out. Josiah tries to foist the baby on someone present, but fails.

Gaybird, discouraged of ever making a natural sort of man out of Josiah, orders him out and comforts the now nearly distraught widow. It ends with the pair in each other's arms.

AUNT HETTY'S GOLD FISH (August 15).—Aunt Hetty comes to visit her nephew and niece and brings her goldfish. Her niece is most hearty and affectionate in welcoming "Aunty." Some say that it was because Aunty had money and the niece wanted to be sure of appearing in the will. But it doesn't seem possible. Anyway Aunty arrived, she sent out for fresh brook water and the errand runner met the Constable, who was also Fish and Game Warden.

The nephew 'phones home that he is detained by an important meeting and will not be home to dinner, or supper. The truth is that he has a poker party bid. Beside playing poker he "has a few" with the rest of the fellows, and then he has a few more. Somehow, someway, he manages to get home after all are in bed. Quite natural to his condition he wants a drink, meaning a drink of water, of course. He discovers Aunt Hetty's goldfish bowl, is about to drink when he sees "monsters" swimming around. The bowl goes to the floor with a crash. Aunt Hetty and niece seem to shoot into the room and discover him in the throes of reptile fear. Aunt Hetty scoops up and saves her fish and a doctor and nurse are sent for. Nephew falls in love with the nurse. It all ends well, for nephew promises to abstain when the goldfish horror is explained. Aunt Hetty thereupon enters his name in her will and her visit promises a pleasant future for all.

A CHILD TO THE RESCUE (August 18).—Madeline, a wife and mother, finds time irksome while her husband is away on business. In her loneliness, she impulsively replies to a note written her by a sort of society Raffles, asking him to call. She means nothing wrong, she simply wishes company. He, Edward Harrison by name, calls on her, secures notes on how to enter and rob the house and ends their meeting by insulting Madeline. But that night he returns to carry out his plans of theft. He is surprised during his depredation by little Pauline, who has heard him at work. He gags and binds the child and continues, in the belief that he is now safe.

Pauline, however, manages to crawl to her mother's bedside and wakes her. The mother [illegible] Pauline from the bonds and, taking a revolver, steals upon Harrison and commands him to leave. Harrison now intimidates her by a threat to show her husband the note she had written him.

Startled by this turn of affairs, and frightened at what her husband might wrongly or jealously suspect, Madeline drops her revolver. Harrison, quick to take advantage, reaches for his own, only to be surprised by little Pauline with her mother's fallen gun, commanding him to hold up his hands. Madeline secures her note and Harrison is compelled to leave.

EGYPTIAN RUINS (August 18).—Impressive views of mankind's earliest building. Shows the Pyramids of Memphis, the Cheops, Tombs of the Pharaohs, ruins of Memphis-Karnac on the Thibes and so on, closing with those highwaymen who sell tourists antique souvenirs.

MILANO.

PLAYTHING OF FATE (August 10).—The banker, Enzel, had refused the young engineer, Victor, the hand of his daughter Beatrice, because he had not a situation important enough to allow of his marrying her. Victor decided to leave for South America, where he could rapidly become rich. Beatrice loved him and promised to be faithful until his return. The Count d'Artois fell in love with Beatrice, and did not hesitate to make known to her his love and his desire to marry her, but she coldly repulsed him. About two days after Beatrice prevented her father from killing himself. He found himself on the point of ruin because he could not meet his obligations and wanted to wash away his dishonor with his blood. Beatrice decided to save him by marrying the Count d'Artois. The banker would not accept the sacrifice of his daughter, but it was useless to dissuade her, for she wrote to the Count that she was ready to accept him.

During these happenings Victor, who was in South America, had begun to lay the foundation of his wealth in the lumber business and hoped soon to return to his native land with a fortune. But one day he read the news of Beatrice's marriage with the Count. He at once became uneasy. Clarisse, a young American girl, who was employed with Victor as cashier, immediately partook of a large part of his sorrow and Victor found in her a consolation full and soft. Slowly an affection sprung up between them. In a short time after Victor, happy to have found a sincere love in Clarisse, forgot his sorrow and lost no time in marrying her.

Two years after Victor is rich. His first love now is but a souvenir of regret. Desiring to see his native land again, he decided to return. After his return, at a ball which he attended with Clarisse, he saw Beatrice prettier than ever surrounded by admirers and in the midst of light. This troubled him profoundly and to cover his emotion he left the ballroom and went into the garden. Beatrice, from among her circle of admirers, saw him and with difficulty smothered her feelings. Profiting by a moment when alone, she went out to join him. She did not want Victor to think bad of her and she wanted to explain matters to him. But love without doubt made their hearts beat, and after a few words the fire within them kindled their love anew. Several days after she wrote Victor, telling him that her husband had left and made an appointment for the night at her home. Victor, pretending to be at work, left his wife to go asleep alone. When everybody was asleep, Victor went out to meet Beatrice. But a hoodlum roaming around the villa planning to commit a theft, saw him go out and, thinking he would soon come back, watched him pass out of sight and crept through the window into Victor's library. Clarisse could not sleep. She got up and looked at the clock. She went to call him, but she stopped suddenly by a thief who was ransacking the drawers of the bureau. She threw herself upon the intruder—a scuffle ensued Clarisse was getting the worst of it. The burglar seized the revolver that was in the drawer and pulled the trigger. Clarisse fell dead and the robber took to flight. At 4 o'clock in the morning, Victor, after his last passionate kisses, left Beatrice to return home. Meanwhile the police, summoned by the servants, appeared. The chief of police had the corpse carried to the sleeping-room and interrogated the servants.

While the police were questioning the servants, one of them saw Victor coming. The chief of police ordered all in the room to hide. Victor entered very cautiously and, when confronted by the police, was greatly surprised. The chief of police asked him to tell where he was during the night, but before he could answer the guilt was fastened upon him, as his revolver, which the burglar had used, showed that one barrel was empty and nobody saw the burglar enter or disappear. Victor was led off to jail.

The next day the news of the murder was brought to the ears of Beatrice. It greatly annoyed her, for she knew that she was to blame for asking him to visit her. She went to the Judge, handling Victor's case and testified that Victor had spent the night with her. When Victor came to his senses he corroborated Beatrice's statement, and so an alibi was established. Victor threw himself into Beatrice's arms and they fervently embraced each other.

Among the Exhibitors

Oakland, Cal.—A. M. Salinger will erect a one-story moving picture theater at 13th Avenue at a cost of $4,000.

Hempstead, Texas.—Shea & Sons have converted the Zadow building into a moving picture theater.

Columbia, S. C.—Plans are being prepared for the erection of a new airdome here.

Greenfield, Ia.—A new theater is being erected here.

Lake Geneva, Wis.—Work has commenced on the erection of a new opera house here.

Reading, Pa.—Charles H. Schiegel, Mt. Penn, was awarded the contract for the erection of a moving picture theater to be built on the north side of Cotton, near 17th Street, by Frank A Gould, 144 West Douglas Street.

Lewiston, Idaho.—A new open air theater will be erected here which will cost $20,000.

West Baltimore, Md.—Plans are being prepared for the erection of a new moving picture theater to be built on the northwest corner of Edmondson Avenue and Pulaski Street, which will cost $10,000.

Houston, Texas.—Work has commenced on the erection of a new moving picture theater being built for Mr. Selhaver.

Lestershire, N. Y.—Plans have been prepared for the erection of a new theater to be built on Main Street by Architect Mather of Binghamton.

New York.—The Kramer Contracting Co. sold the moving picture theater at 2226 7th Street, to Fleschman Amusement Co.

Nelson, Neb.—The Elite Motion Picture Show has been sold by Ed. Gee to Mr. Chris Strausser of Republican City.

Philadelphia, Pa.—The West End Realty Co. will erect a moving picture theater on 52nd Street, near Market.

Clinton, Ia.—Messrs Otto Burrows and Henry J. Boka have secured the New Bismark Theater on 6th Street, and have re-opened it as a moving picture theater.

Emmetsburg, Ia.—The Chapin Opera House Company has been incorporated with a capital stock of $1,200.

Towson, Md.—The Home Amusement Company has been incorporated with a capital stock of $15,000 by Charles A. Green, Ernest C. Sparrow, S. H. Snyder and others for the purpose of erecting a theater.

Leavenworth, Kan.—W. B. Simpson has purchased the Scenic Motion Picture Theater from J. W. Elliott, for $12,000.

Stillwater, Minn.—The Auditorium Moving Picture Theater will open here with H. C. Robertson as manager.

Nebraska City, Neb.—The Empire Motion Picture Theater is making extensive improvements, including the installation of an exhaust fan.

Norwood, O.—The Norwood Amusement Company, owners of the Plaza Motion Picture Theater, is to open an airdome at Main and Mills Avenues.

Carthage, Md.—Caulkins, Anderson & Caffee, owners of the Elite Motion Picture Theater, are to open a second Elite photoplay house in this city.

Baltimore, Mo.—The Northern Exhibition Company has been granted a permit to build a motion picture theater at 1627 Hartford Avenue, at a cost of $7,000.

Lansford, Pa.—The motion picture theater in the Analosky Building, is being enlarged.

Shreveport, La.—Snively & Halloway of Paris, Texas, have opened the new Elk Motion Picture Theater in this city at a cost of $6,000. The seating capacity is 456.

Briggsville, Ill.—Fulton Henderson of this city, has purchased a moving picture theater at Hamilton, Ill.

Princeton, Ill.—The Family Motion Picture Theater will be opened here in the near future.

Beverly, Mass.—Joseph F. Appleton of this city and Salem, will erect a theater on Wallis Street.

Muscatine, Ia.—Frank W. Grosaklaus, proprietor of the Grosaklaus Concrete Company, will have plans prepared for the erection of a motion picture theater in this city.

Akron, O.—The Alhambra Theater, on East Akron Street, has been opened, with George S. Stockton of Cleveland, manager.

Bowling Green, Ky.—Harry Hazlett has purchased the Royal Theater from George Carnes and will make a number of improvements.

Union Springs, Ala.—F. F. Ravenscroft and C. M. Thornton have bought the motion picture show adjoining the post office, and will make extensive alterations.

Centralia, Ill.—Harmon Ferguson and Parker Gillespie, proprietors of the Gem motion picture theater, will increase its seating capacity.

Atlantic City, N. J.—Brown & Wesley will open a motion picture theater on the Boardwalk near their vaudeville theater.

Merrill, Wis.—Charles Staelile has opened a motion picture theater in the Hall & Foster Building in Main Street.

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FOR SALE—People's Theatre at Leavenworth, Kansas, 48 ft. wide, 125 ft. deep. Seats and scenery go with building. Price, $13,000, if taken by fifth of August. Have a party who will lease same for five years. First year's rent in advance. Will pay $1,650 per year. Address P. W. O'BRIEN, Mo. & Kansas Tel. Co.

FOR SALE—Picture Theatre, first-class, good location, completely equipped, seats 325, city 22,000, near Wilkes Barre. Act quick. Address BOX 107, Wilkes Barre, Pa.

TO LEASE—In Allentown, Pa., picture and vaudeville house. Seating capacity, 1,300. Large and roomy stage. Full stage equipment. Thriving city. Excellent opportunity. Theatre in business section. Write, CHANOCK & SENDEROWITZ, 333 Hamilton St., Allentown, Pa. Bell 'phone 921.

FOR SALE—Only ground floor theatre in Indiana city of 15,000; 350 opera chairs, two picture machines, slant floor, covered completely with linoleum, well ventilated, doing good business. A bargain at $3,500. Long lease. Address H. L. M., care of Moving Picture World, New York City.

FOR SALE—Moving Picture Theatre in town of 25,000. Seating capacity 200, fully equipped. Two machines. Owner has contract for 42 reels of Independent pictures weekly, age from 8 to 30 days. Will guarantee 18 reels absolutely non-repeating with theatre. Reason for selling, owner has two other theatres, which takes all the time to spare and then some. Books open for inspection to prospective buyer. Address BOX 445, Marion, Indiana.

FOR SALE—Theatre, only vaudeville theatre in city of 14,000, in central Ohio. Theatre centrally located, two doors from postoffice, on square. Seating capacity, 575. First-class stage and full set of scenery. Operating room equipped with two machines for running pictures. Every modern improvement, large lobby, first-class house in every way. Must sacrifice on account of other business. Will dispose of lease or sell interest to responsible party who would look after the interests of the place. Rent, $100 per month, five-year lease, with five years' privileges. A snap for live, up-to-date hustler. Can be run as first-class picture house or in conjunction with vaudeville or stock companies. No opera house or other vaudeville in town. Address W. G. C., A. T., care of Moving Picture World, New York City.

SITUATIONS WANTED.

AT LIBERTY—Licensed operator wishes position in Jersey. Can furnish references. JAMES A. MERKLEIN, 234 Richmond Street, Brooklyn, N. Y.

PIANIST—Male, over five years' experience playing pictures. Must be steady work where the best music is appreciated. B. M. K., 63 Oak Street, Waterbury, Conn.

A-1 CAMERAMAN AND CAMERA—Open for engagement. Best of reference. U. K. WHIPPLE, 30 Huron Ave., Jersey City, N. J.

OPERATOR—Desires position anywhere. Six years' experience, all machines. References. Address, J. C. NOLAN, 331 Pleasant, Ionia, Michigan.

CAMERAMAN—Experienced cameraman with A-1 camera, desires work by the day or week. State salary when writing. Address BOX 262, Coytesville, N. J.

MANAGER AT LIBERTY—Capable hustler, in business past four years for myself. Desire permanent connection, best references. Only first-class house considered. Address CAPABLE, Moving Picture World, New York City.

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WANTED—Pianist who can also do comedy bits in sketches, etc., with soubrette. BARNARD'S MOVING PICTURE THEATER, Millbrook, N. Y.

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Among the Exhibitors

Cincinnati, Ohio.—Plans are being prepared for the erection of a new theater at East Liberty, a suburb. The house will cost $150,000.

Blufftown, Ind.—Plans are being prepared for the erection of a new opera house here.

Zion City, Ill.—Wilbur Glenn Voliva will erect a new moving picture theater here.

Mt. Pleasant, Ia.—Mr. Gilbert Johnson will open up a moving picture show between Snyder's business house and Mr. Morrow's grocery.

Bronx, N. Y.—Plans are being prepared for the erection of a new theater here, which will cost $150,000.

Monrovia, Cal.—Plans are being prepared for the erection of a new theater here.

New York, N. Y.—Plans are being prepared for the erection of the new Marquise Opera House at Broadway and 39th, which will cost $2,850.

Peoria, Ill.—The Crystal Amusement Co. headquarters at 2006 South Adams Street, will erect a new moving picture theater here.

Orchard, Neb.—J. E. Newhorter will erect a new moving picture show here.

Birmingham, N. Y.—Plans are being prepared for the erection of a new theater here in Washington Street, opposite the State Armory.

Dansbury, Ia.—Plans are being prepared for the erection of a new opera house here which will cost $6,000.

Altoona, Pa.—Robert and Andy Gamble will erect a new moving picture theater at the corner of 11th Avenue and 14th Street.

San Bernardino, Cal.—Plans are being prepared for the erection of the new San Bernardino Opera House here.

Danbury, Ia.—Plans are being prepared for the erection of a new opera house here.

Cincinnati, Ohio.—The moving picture theater on Monmouth Street, owned by I. Frankel, was sold to Mary J. and M. C. Servic.

Des Moines, Ia.—Plans are being prepared to establish a new moving picture theater on the roof of one of the local buildings here.

Marysville, Ohio.—Fred Reynolds has purchased the airdome here at the corner of Fourth and Plum Streets, from John Gunderman.

Hub City, S. D.—Plans are being prepared for the erection of a new opera house here.

Olathe, Kan.—Plans are being prepared for the erection of a new opera house here.

Monett, Mo.—Harry Smith has purchased the Royal Moving Picture Theater and contemplates making a number of improvements.

Lynchburg, Va.—The Academy of Music Company will erect a theater and motion pictures are to be included in the show.

Richmond, Va.—A. C. Heuston & Son, of this city, will erect a theater in the near future.

Logan, W. Va.—Ed Oakley will erect a motion picture house at Main and Jefferson Streets.

Washington, D. C.—William A. Gross is having plans prepared for a motion picture theater to be built at 713 Eighth Street.

Cincinnati, O.—F. Joseph Lamping is to build a motion picture theater at Reading Road and Hutchins Avenue.

Charleston, S. C.—A motion picture theater is to be built at 308 King Street, at a cost of $5,000.

Alliance, Neb.—The Majestic Motion Picture Theater in Third Street has been changed in name to the Empress.

Logan, O.—Fred Stiers, former proprietor of the Logan Motion Picture Theater, is to open a new house in South Spring Street.

South Bethlehem, Pa.—Charles Clark is to open a new motion picture theater at Freytag Street and Broadway.

St. Joseph, Mich.—C. C. Trumpe has purchased the Swasticka Motion Picture Theater from C. D. Caster.

Watertown, S. D.—A. B. Petit of Watertown, will erect a moving picture theater in the city.

Ainsworth, Neb.—J. N. Newell will erect a motion picture theater in North Main Street.

Sunbury, Pa.—J. M. Blanchard will have plans prepared for the erection of a new motion picture theater.

Scanley, Wis.—Thos. Foster will erect a motion picture theater in the near future.

Thompson, Mont.—Jack De Somers will erect a moving picture theater in this city.

Burlington, Ia.—F. H. Vogt has purchased the Comet Moving Picture Theater, 207 North Main Street.

Scranton, Pa.—A company headed by John H. Phillips, superintendent of the West Scranton post office, will erect a motion picture theater in this city.

Youngstown, O.—O. C. W. Delbel and Emil J. Renner will erect a theater at Hazel and Federal Streets.

Greenfield, Mass.—Frank J. Lawler is having plans prepared for a theater with a seating capacity of 1,000.

Graceville, Minn.—Anderson & Benson will erect a moving picture theater.

Blooming Prairie, Minn.—Fern Thurston will open a moving picture theater in this city.

Iowa Falls, Ia.—X. J. Kennedy will have plans prepared for the erection of a moving picture theater.

Rockford, Ill.—The Orpheum Amusement Company will have plans prepared for the erection of a theater.

Chicago, Ill.—S. P. Cripe, 4768 Milwaukee Avenue, will have plans prepared for the erection of a motion picture theater.

Hopkins, Minn.—The Hopkins Motion Picture Theater will be remodeled.

Leon, Ia.—The Idle Hour Theater has been sold to E. D. Bean of Ottumwa.

Morristown, Minn.—John G. Lick of Fairbault, will erect a moving picture theater in this city.

Reading, Pa.—C. H. Wisand has sold his property at Seventeenth and Cotton Streets, to a company which will build a motion picture theater.

Baltimore, Md.—A permit has been granted the Northern Exhibitors' Company to erect a motion picture theater at 1627 Hanford Avenue, at a cost of $7,000.

Frederick, Md.—Chas. Wertheimer will remodel his moving picture theater, to cost $5,000.

St. Louis, Mo.—Empress Amusement Company will erect a $65,000 theater.

Williamsburg, Va.—Frank Wolfe, manager of the Williamsburg Amusement Company, will erect a moving picture theater.

Fond Du Lac, Wis.—Roy Cummings, of the Cummings Amusement Company, will erect a moving picture theater.

Norwich, N. Y.—The Bijou Motion Picture Theater has been opened by Geo. Marquis.

Cincinnati, O.—John and Charles Popp, owners of the Main Street Motion Picture Theater, are planning extensive alterations.

Boston, Mass.—The Uptown Amusement Company of this city has been incorporated and will erect a motion picture theater.

Allentown, Pa.—Harry Galley has opened his airdome motion picture show on Front Street.

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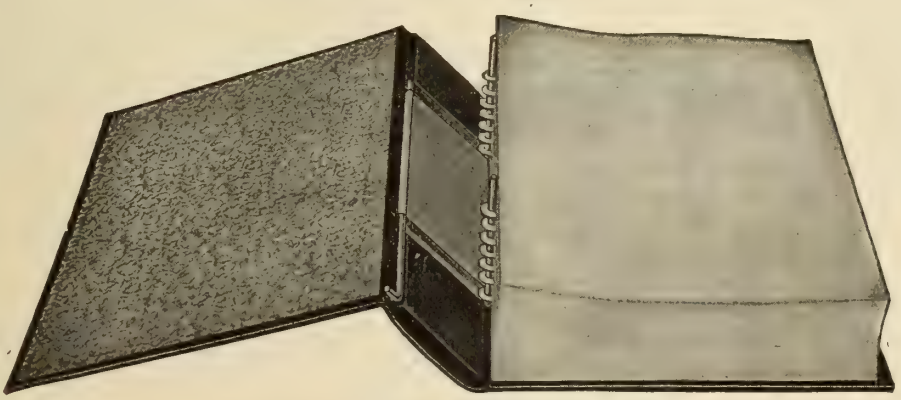

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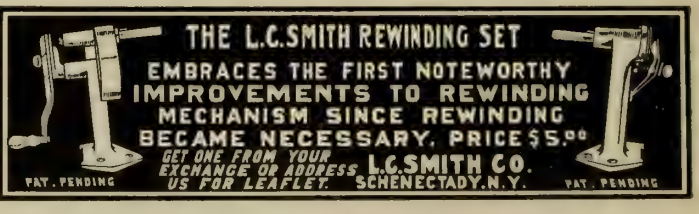
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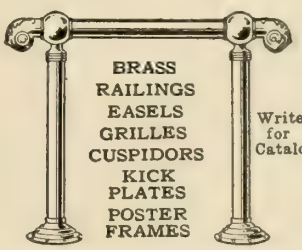

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INDEPENDENT Release Dates

AMERICAN.

July 25—The Canyon Dweller (Dr.).....
July 29—It Pays To Wait (Drama).....1000
July 31—The Fight at the Mill (Drama).....
July 31—Giants of Steel (Scenic).....
Aug. 1—A Life For a Kiss (Drama).....1000
Aug. 5—The Meddlers (Drama).....1000
Aug. 7—Saved by an Auto (Com.).....1000
Aug. 8—The Girl and the Gun (Dr.).....1000
August 12—The Battle-Ground (2 reels).....2000
August 14—The Bad Man and the Ranger (Com.-Dr.) 1000
August 15—The Outlaw Colony (Drama).....1000

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

July 20—Dare Devil Dick Wins a Wife (Com.-Dr.) .....
July 23—The Little Rancher (Com.-Dr.).....
July 27—The White Saviour (Dr.).....
July 30—An Even Break (Dr.).....
Aug. 3—His Partner's Share (Dr.).....
August 6—A Western Girl's Dream (Drama)..
August 10—Her First Choice (Drama).....

CHAMPION.

July 8—The Gypsy Bride (Dr.).....
July 15—Foraging on the Enemy (Dr.).....
July 22—The Call of the West (Dr.).....
July 29—The Poisoners (Dr.).....
August 5—What a Woman Will Do (Drama)..

COMET.

July 15—Reggie Breaks the College Rules (Com.).....1000
July 20—Her Indian Guardian (Dr.).....
July 22—Reformed by Strategy (Com.).....
July 27—The Tomboy Ranch Girl (Dr.).....
July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
August 5—A Bachelor's Romance (Dramatic)..1000
August 10—Hold Up in Buckeye Canyon (Dr.)..1000
August 12—Two Women and One Man (Dr.)..1000
August 17—Western Chivalry (Drama).....1000
August 19—House of "No Children" (Com.)..1000

ECLAIR.

July 28—The Lady Barrister (Com.).....
July 28—Life In a Bulgarian Village (Edu.)...
July 30—A Brother's Jealousy (Dr.).....
Aug. 1—Running for Congress (Com.).....
Aug. 4—The Price of Blood (Dr.).....
Aug. 4—The Beautiful Vintage Time (Ind.)..
Aug. 6—Because of Bobbie (Com.-Dr.).....
Aug. 8—Boys Again (Com.).....
Aug. 11—The Foster Sister (Com.-Dr.).....
Aug. 11—Carlsbad (Scenic).....
August 13—Daddy (Comedy).....
August 15—Aunt Hetty's Gold Fish (Com.-Dr.)
August 18—A Child to the Rescue (Drama)....
August 18—Egyptian Ruines (Scenic).....

GAUMONT.

July 25—Love's Floral Tribute (Dr.).....
July 30—The Prison On the Cliff (Drama)....
Aug. 1—A Romance of the Palm Garden (Dr.)
Aug. 6—Dream Driven (Comedy).....
Aug. 7—Gaumont Weekly (Topical).....
Aug. 8—The Phantom of the Night (Dr.).....
August 13—Graziella, the Gypsy (Drama).....
August 14—Gaumont Weekly (Topical).....
August 15—Their Lives for Gold (Drama)....

GEM.

June 25—The Reason (Dr.).....
July 2—The Medal of Honor (Drama).....
July 9—Under Two Flags (2 reels, Dr.).....
July 16—Two Men (Dr.).....
July 23—Bread Cast Upon the Waters (Dr.)..
July 30—Back to Her Own (Dr.).....
August 6—'Neath the Homespun (Drama)....

GREAT NORTHERN.

June 29—How to Make a Reputation (Dr.)....
June 29—A Bath With Consequences (Com.)...
July 6—The Two Sisters (Dr.).....
July 6—Copper Industry In Spain (Edu.).....
July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..
July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....

IMP.

July 15—Hearts In Conflict (Dr.).....1000
July 18—Winning the Latonia Derby (Dr.)....1000
July 20—Building a Church in a Day (Voc'ti.) 400
July 20—The Foreign Invasion (Com.)..... 600
July 22—The Traitor's Fate (Drama).....1000
July 25—The Heart of a Gypsy (Dr.).....1000
July 27—A Case of Dynamite (Comedy).....
July 27—Love's Diary (Com.-Dr.).....
July 29—Reunited By the Sea (Drama).....1000
Aug. 1—Adrift (Drama) 1000
Aug. 3—The Cure that Failed (Comedy)....
Aug. 3—In and Around Chicago (Topical)....
August 5—The Hindoo's Prize (Dr.).....1000
August 8—Blood Is Thicker Than Water (Dr.).1000
August 10—How Jones Saw the Ball game (Comedy) .....
August 10—Ferdie's Family Feud (Comedy)....

LUX.

June 28—Thou Art the Man (Dr.)..... 721
June 28—By the Cliffs of Etretat (Sc.)..... 259
July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393
July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967
Aug. 2—The Mysterious Flowers (Drama).... 983
Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
August 16—Tommy Saves His Little Sister (Dr.)

ITALA.
(By N. Y. M. P. Co.)

Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

July 16—In Her Brother's Defense (Dr.).....
July 21—The Alibi Club (Com.).....
July 23—The New Clerk (Dr.).....
July 28—The New Policeman (Comedy).....
July 30—The Mighty Hunter (Comedy).....
Aug. 4—Farmer Allen's Daughter (Dr.).....
Aug. 6—The Higher Thought (Com.).....
August 11—The Matrimonial Substitute (Com.)
August 11—The Striped Parasol (Comedy).....
August 13—A Summer Idyl (Comedy).....

MILANO.

July 13—The Wolf's Prey (2 reels) (Dr.)....
July 20—The Triumph of Love (2 reels) (Dr.)..
July 27—The Blind Man's Sacrifice (Dr. 2 reels)
Aug. 3—The Battle of Two Palms (2 reels) (Dr.)
August 10—Playthings of Fate (2 reels, Dr.)..

NESTOR.

July 15—The Trifler (Dr.).....
July 17—Fur and Feathers (Com.).....
July 19—Young Wild West Trapping a Tricky Rustler (Dr.).....
July 22—The Ranchman's Remedy (Comedy)..
July 24—The Little Moonshiner (Drama).....
July 26—Young Wild West's Prairie Pursuit (Drama) .....
July 29—The Undoing of Slim Bill (Com.).....
July 31—The Obligation (Dr.).....
Aug. 2—Young Wild West Washing Out Gold (Dr.).....
August 5—Fortunes of War (Drama).....
August 7—Fatty of E Z Ranch (Comedy)....
August 9—A Mexican Mix-up (Drama).....

POWERS.

July 19—Her Life's Story (Dr.).....
July 24—Baby Sherlock (Com.-Dr.).....
July 24—The American Olympic Victors (Spfg.)
July 26—His Madonna (Drama).....
July 31—In the Sowing (Dr.).....
July 31—The Rose Festival (Scenic).....
Aug. 2—Dora (Dr.).....
August 7—As the Wind Blows (Comedy)....
August 9—The Burglar and the Rose (Dr.)..

RELIANCE.

July 6—Rip Van Winkle (Dr.).....
July 10—Grandpa (Dr.).....
July 13—The Toy 'Phone (Dr.).....
July 17—At Cripple Creek (Dr.).....
July 20—Love Me, Love My Dog (Com.-Dr.)...
July 24—The True Love (Dr.).....
July 27—The Soldier Baby (Dr.).....
July 31—Where There is Soap, There is Hope (Comedy) .....
Aug. 3—The Wood Nymph (Drama).....
Aug. 7—Phillip Steele (2 reels) (Dr.).....
Aug. 10—The Two Fathers (Dr.).....
August 14—Order in the Court (Comedy).....
August 14—The Old Swimming Hole (Comedy)..
August 17—A Man Among Men (Drama).....

REPUBLIC.

June 22—Her Father, the Sheriff (Drama).....
June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.) .....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
August 12—The Borrowing Simp (Comedy) . .

REX.

July 18—The Hidden Light (Dr.).....
July 21—When Love Rules (Dr.).....
July 25—The Hand of Mystery (Drama).....
July 28—Through Memory Blank (Drama)....
Aug. 1—The Lash of Fate (Dr.).....
Aug. 4—The Hour of Peril (Dr.).....
August 8—The Troubadour's Triumph (Dr.)..
August 11—None Can Do More (Drama) .....

SOLAX.

July 31—Bottles (Comedy-Drama) .....
July 31—Imagination (Comedy).....
Aug. 2—Buddy and His Dog (Drama).....
Aug. 7—Two Little Rangers (Dr.).....
Aug. 9—The Pink Garters (Com.).....
Aug. 14—The Blood Stain (Dr.).....
Aug. 16—The Strike (Dr.).....
August 14—The Blood Stain (Drama).....
August 16—The Strike (Drama).....

THANHOUSER.

July 28—Cousins (Drama) .....
July 30—Treasure Trove (Drama).....
Aug. 2—A New Cure for Divorce (Drama)..
Aug. 4—One of the Honor Squad (Dr.).....
Aug. 6—Baby Hands (Dr.).....
Aug. 9—Old Dr. Judd (Dr.).....
August 11—Big Sister (Drama).....
August 13—Now Watch the Professor (Com.-Dr.)
August 16—The Wrecked Taxi (Drama).....

VICTOR.

July 12—In Swift Waters (Dr.).....
July 19—The Players (Com.-Dr.).....
July 26—Not Like Other Girls (Drama).....
Aug. 2—Taking a Chance (Dr.).....
August 9—The Mill Buyers (Drama).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....
July 29—The Circus Girl (Dr.).....

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March 18—The Call of a Woman.....3000
April 8—Cell Thirteen.....2000
April 22—The Dead Man's Child.....3000
April 15—The Dead Man's Child, 3 Reels (Dr.)

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

July 18—Heaven Avenges (Dr.).....
July 22—The Sands of Dee (Dr.).....
July 25—The Would-Be Shriner (Com.).....
July 25—Willie Becomes an Artist (Com.).....
July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.).....
Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (Special—2 reels—Drama) .....
August 12—The Inner Circle (Drama).....
August 15—An Interrupted Elopement (Com.)..
August 15—The Tragedy of a Dress Suit (Com.)

CINES.

(G. Kleine.)

July 23—A Daughter's Diplomacy (Com.-Dr.).. 896
July 27—Too Many Sweethearts (Com.)..... 965
July 30—The Inventors Secret (Dr.).....1080
Aug. 3—Law and the Man (Dr.)..... 640
Aug. 3—Carthage and Sidi-Bu-Said (Sc.)..... 360
Aug. 6—The Little Orphan (Dr.)..... 903
Aug. 10—The Danger Line (Dr.).....1067
August 12—Rameses, King of Egypt (Special; 2 reels; Drama) .....
August 13—Mona Lisa In Disguise (Com.).... 600
August 13—Vicovara, Italy (Scenic)..... 400
August 17—A Convict's Gratitude (Drama)....1025

EDISON.

July 9—After Many Days (Dr.).....1000
July 10—The Artist's Joke (Com.).....1000
July 12—For Valour (Dr.).....1000
July 13—Picturesque Darjeeling, India (Sc.)... 300
July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000
July 23—The Sketch With the Thumb Print (Dr.).....1000
July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960
August 13—A Dangerous Lesson (Drama).....1000
August 14—Holding the Fort (Comedy).....1000
August 16—The Harbinger of Peace (Drama)..1000
August 17—Spring Log Driving, Maine (Ind.)..1000

ESSANAY.

July 12—Down Jayville Way (Com.).....1006
July 13—A Story of Montana (Dr.).....1000
July 16—The Smuggler's Daughter (Dr.).....1000
July 18—Cupid's Quartette (Com.).....1000
July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000
July 23—The Understudy (Com.-Dr.).....1000
July 25—Mr. Tibbs' Cinderella (Com.).....1000
July 26—Twins (Com.).....1000
July 27—A Moonshiner's Heart (Dr.).....1000
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000

KALEM.

July 15—The Lair of the Wolf (Dr.).....1000
July 17—The Suffragette Sheriff (Com.).....1000
July 19—A Prisoner of the Harem (Dr.).....
July 19—Egyptian Sports (Sporting).....
July 22—The Thief (Dr.).....1000
July 22—The Siege of Petersburg (Hist. Dr.) (Special) (2 Reels) .....
July 24—Fantasca, the Gypsy (Dr.) 1000
July 26—A Political Kidnapping (Dr.).....1000
July 29—The Family Tyrant (Dr.).....1000
July 31—The Soldier Brothers of Susanna (Dr.)1000
Aug. 2—The Barefoot Boy (Dr.) 1000
Aug. 2—Easter Celebration at Jerusalem (Scenic) .....
Aug. 5—The Mine Swindler (Dr.).....1000
Aug. 7—Freed From Suspicion (Dr.).....1000
Aug. 9—The Wandering Musician (Dr.).....1000
August 12—The Little Keeper of the Light (Drama) 1000
August 14—Kentucky Girl (Drama).....1000
August 16—The Prison Ship (Drama).....1000

LUBIN.

July 27—The Divine Solution (Dr.).....1000
July 29—Pueblo Indians, Albuquerque, New Mexico (Edu.) .....
July 29—A Farmer's Son (Com.) .....
July 31—The Derelict's Return (Dr.) 1000
Aug. 1—The Two Gun Sermon (Dr.) 1000
Aug. 2—House Cleaning (Com.) .....
Aug. 2—Man Wanted (Com.) .....
Aug. 3—The Detective's Conscience (Dr.)....1000
Aug. 5—A Prize Package (Com.).....1000
Aug. 7—The Sand Storm (Dr.).....1000
Aug. 8—Buster In Nodland (Com.).....
Aug. 8—A Double Courtship (Com.).....
Aug. 9—A Fly Time (Com.).....1000
Aug. 10—The Missing Finger (Dr.).....1000
August 12—The Minister and the Outlaw (Dr.)..1000
August 14—The Stubbornness of Youth (Dr.)...1000
August 15—Baseball Industry (Ind.).....1000
August 16—The Hindoo's Charm (Comedy)....1000
August 17—The Deputy's Peril (Drama).....1000

MELIES.

July 11—The Man Inside (Dr.).....1000
July 18—The Lesson (Dr.).....
July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny (Dr.).....1000
Aug. 8—The Ranger's Girls (Dr.) 1000
Aug. 15—A Romance at Catalina (Dr.).....1000
August 22—The Moth and the Flame (Drama)..1000

ECLIPSE.

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July 10—A Mysterious Case (Dr.).....1000
July 17—The Grandmother (Dr.).....1000
July 24—The French Army in Action (Military) 505
July 24—Billy's Nightmare (Com.)..... 485
July 31—The Trials of a Playwright (Com.-Dr.) 1010
Aug. 7—The Joker's Mistake (Com.)..... 390
Aug. 7—From Sion to Champery, Switzerland (Scenic)..... 220
Aug. 7—A Quiet Boarding House (Com.)..... 390
August 14—The Rivals (Drama).....1000

PATHE.

July 10—On the Brink of the Chasm (Dr.)....
July 11—His Wife's Old Sweetheart (Dr.).....
July 13—The Unwilling Bride (Dr.).....
July 15—Pathe's Weekly, No. 24, 1912 (Top.)
July 17—A Question of Size (Com.).....
July 18—The Brave Little Indian (Dr.).....
July 20—The Halfbreed Foster Sister (Dr.)...
July 22—Pathe's Weekly No. 30—1912 (Topical) .....
July 24—His Second Love (Dr.) .....
July 25—The Redman's Friendship (Dr.) .....
July 27—For the Sake of the Papoose (Dr.)..
July 29—Don Juan and Charles V (2 reels; Dr.; Special).....
July 29—Pathe's Weekly No. 31—1912 (Top.)
July 31—Anona's Baptism (Drama).....
Aug. 1—In God's Care (Drama).....
Aug. 1—A Little Trip in the Colorado Mountains (Scenic) .....
Aug. 3—Memories (Drama) .....
Aug. 5—Pathe's Weekly, No. 32, 1912 (Top.)
Aug. 7—The Arrow Maker's Daughter (Dr.)..
Aug. 8—The Famous Scout to the Rescue (Dr.)
Aug. 10—Here and there in Oregon (Sc.).....
Aug. 10—Kittens (Juvenile).....
August 12—Pathe's Weekly No. 33—1912 (Top.)
August 14—Silver Wing's Two Suitors (Dr.)..
August 15—Cupid's Stolen Arrows (Com.).....
August 17—The Cactus County Lawyer (Dr.)..

C. G. P. C.

July 9—The Geisha's Love Story (Dr.).....
July 12—Max Takes Tonics (Com.).....
July 16—The Mosquito (Scientific).....
July 16—Whiffles Mourns His Twin (Com.)....
July 19—The End of Robespierre (Hist.-Dr.)..
July 23—Jane Seymour and Henri VIII of England (Hist.-Dr.) .....
July 26—A Bold Game (Dr.).....
July 26—Over Monaco in a Hydro-Aeroplane (Scenic) .....
July 30—The Martyrs (Drama).....
Aug. 2—The Lightning Paper Hanger (Com.)
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Scenic) .....
Aug. 6—Death of Chevalier Albertini (Dr.)..
Aug. 9—The Burglar's Weird Reception (Com.)
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa (Edu.)....
August 13—The Tyrolean Doll (Comedy).....
August 15—Some Inhabitants of Stagnant water (Educational) .....
August 16—A Love Story of Old Japan (Dr.)....

SELIG.

July 5—Baby Betty (Dr.).....1000
July 8—Under Suspicion (Dr.).....1000
July 9—The Vow of Ysobel (Dr.).....
July 11—His Masterpiece (Dr.).....1000
July 12—A Mail Order Hypnotist (Com.).....
July 12—The Los Angeles Police Department (Top.).....
July 15—The Pennant Puzzle (Com.).....1000
July 16—The Girl and the Cowboy (Dr.).....1000
July 18—The Polo Substitute (Sporting).....1000
July 19—A Day Off (Com.).....1000
July 22—On the Trail of the Germs (Edu.)....1000
July 23—The Double Cross (Dr.).....1000
July 25—The Miller of Burgundy (Dr.).....1000
July 26—A Wartime Romance (Dr.).....
July 26—In Maoriland (Edu.).....
July 29—The Three Valises (Drama).....1000
July 30—The Peculiar Nature of the White Man's Burden (Drama).....1000
Aug. 1—Officer Murray (Drama).....1000
Aug. 2—The Wreck of the Vega (Topical)..
Aug. 2—The Right Way and the Wrong Way (Educational) .....
Aug. 5—An Unexpected Fortune (Com.-Dr.)...1000
Aug. 6—The Man From Dragon Land (Dr.)...1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com.-Dr.).....1000
August 12—A Messenger to Kearney (Drama)..1000
August 13—The Wayfarer (Drama).....1000
August 15—In the Tents of the Asra (Dr.)....1000
August 16—Two Gay Dogs (Comedy).....1000

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July 15—Conscience (Dr.).....1000
July 16—A Persistent Lover (Com)..... 400
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July 17—The Redemption of Red Rube (Dr.)..1000
July 19—The Black Sheep (Dr.) 1000
July 20—Rock of Ages (Dr.).....1000
July 22—Wanted—A Sister (Com.-Dr.).....1000
July 23—The Adventure of the Thumb Print (Drama) .....
July 24—Martha's Rebellion (Com.).....1000
July 26—The Barrier that was Burned (Dr.)..1000
July 27—The Light of St. Bernard (Dr.).....1000
July 29—The Miracle (Drama).....1000
July 30—A Juvenile Love Affair (Com.).....1000
July 31—The Adventure of the Retired Army Colonel (Drama) 1000
Aug. 2—The Awakening of Jones (Com.)....1000
Aug. 3—The Fatherhood of Buck McGee (Dr.).1000
Aug. 5—Too Much Wooing of Handsome Dan (Com.).....1000
Aug. 6—At the Eleventh Hour (Dr.).....1000
Aug. 7—The Cross Roads (Dr.).....1000
Aug. 9—Wanted, a Grandmother (Dr.).....1000
Aug. 10—Suing Susan (Com.).....1000
August 12—Bunny and the Dogs (Comedy).... 300
August 12—Ingenuity (Drama)..... 700
August 13—The Heart of Esmeralda (Drama)..1000
August 14—Vultures and Doves (Drama)....1000
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August 17—Two Battles (Drama).....1000

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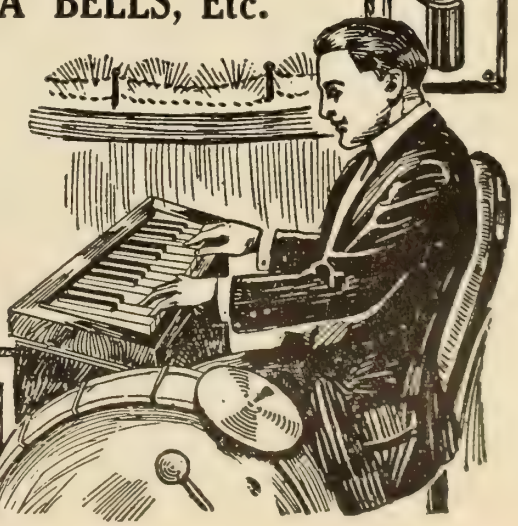
We will be pleased to see exhibitors at our new $250,000 plant during the Convention.



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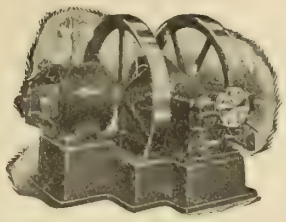

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Send for Bulletin F-98.

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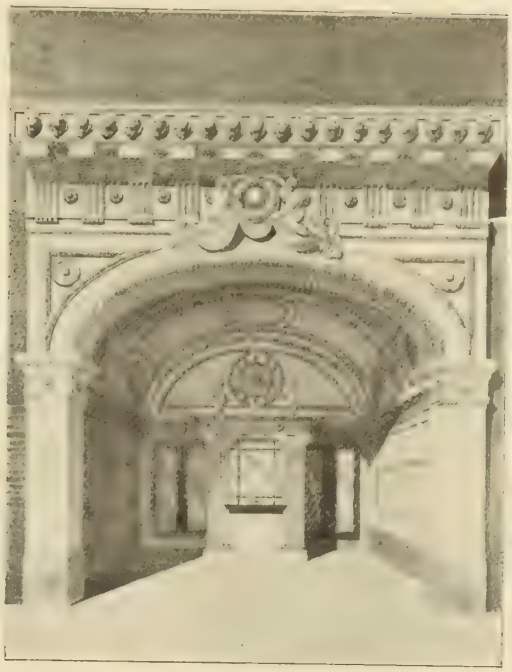

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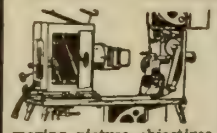

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75 Cents a Week

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We have 50 reels good serviceable films for sale. Send for lists.
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FULL REEL OF

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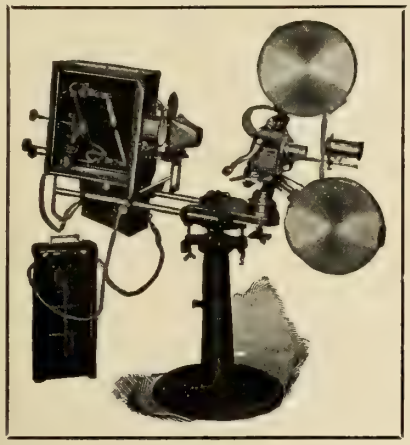

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Your machine runs easier and will last longer with this improvment.

SPECIAL OFFER— There are SIX PARTS necessary for the use of this HEAVIER BALANCE WHEEL having a value of Thirteen Dollars. Send us your order accompanied by Draft, or Money Order, for only TEN DOLLARS, and we will send these six parts.

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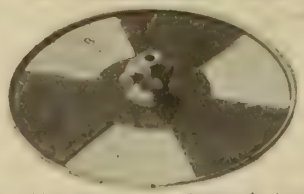

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32 -- PAGE -- 32

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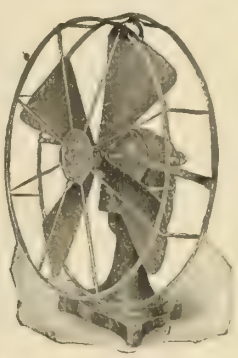

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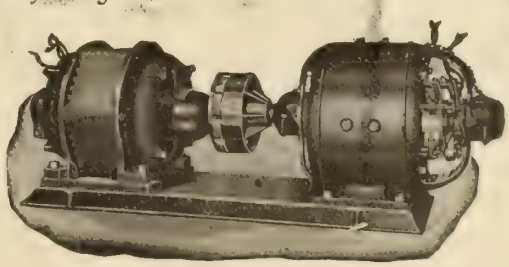

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A Romance at Catalina

Love laughs best when it laughs last, as Grace Sherwood's father had to confess. He had chosen a wealthy young land owner as a fit mate for his daughter's hand but unfortunately she had given her love to the poor but dashing Captain Heral, owner of a fishing launch, and in spite of all his objections, the Captain after rescuing her from the shark infested sea, took the matter into his own hands and married her right off then and there.

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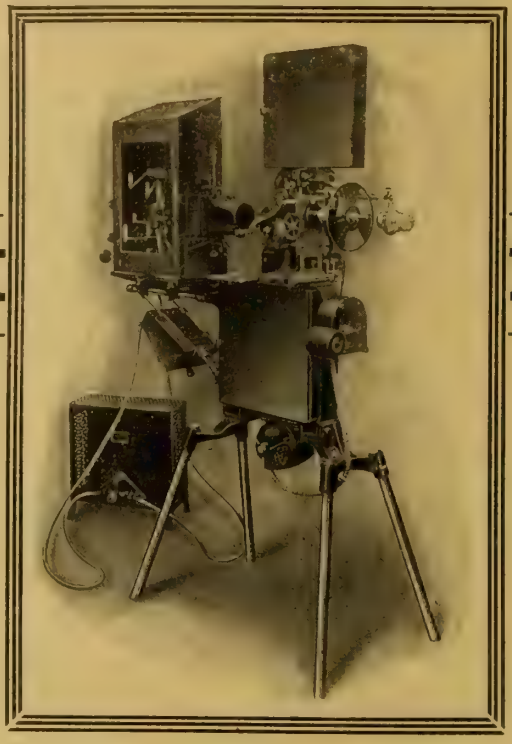

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MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "Vultures and Doves" (Vitagraph).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

CONVENTION NUMBER

THE THANHOUSER THREE-A-WEEK

TUESDAY, AUG. 27, "Lucile" in two reels

TUESDAY, AUG. 27, "Lucile" in two reels

"LUCILE"

IN TWO REELS
TUESDAY, AUG. 27
A De Luxe Adaptation of Owen Meredith's Poem

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Be Sure to Book this Fine SUNDAY Split-Reel
RELEASED SUNDAY, AUG. 18

As Others See Us
AND
Warner's Waxworks

The first picture is a fairy story that is told only as the films, with their opportunities for trick work, can tell it. The cute little "Thanhouser Twins" are in it. "Warner's Waxworks" has a very odd plot. It is a novel production right through. You will want to repeat this very choice "split."

RELEASED TUESDAY, AUG. 20

Her Darkest Hour

The "Thanhouser twist" is getting to be as famous in film stories as the late O. Henry's "twist" was in magazine stories. This reel features the "twist." You think the wronged girl is going to do exactly as she DOESN'T, and therein is the "twist." The girl emerges from "her darkest hour" in a way you'd never guess, but will much applaud.

RELEASED FRIDAY, AUG. 23

Conductor 786

Here is a picturesque character and a TRUE one—the conductor who gets gray in the road's service and gets so accustomed to his job he just can't quit it. "786's" son tries to force him to quit, since said son has won money and social standing. Father can't be forced or persuaded, and his stubbornness holds your close attention.

Thanhouser Co., New Rochelle, N. Y.

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FOUR-A-WEEK ESSANAY

EXHIBITORS!

MEET US AT THE CHICAGO CONVENTION!

AUGUST 13th---17th

Our Representatives Will Be There To Welcome You!

Released Tuesday, August 13th

"Broncho Billly's Last Hold-Up"

Grimly tragic and startling in tremendous plot-strength, this gripping production is unquestionably a feature of this popular Western series. Mr. G. M. Anderson featured in his world-famous role of "BRONCHO BILLY," ably supported by Vedah Bertram in a forceful characterization.

Released Thursday, August 15th

"An Adamless Eden"

A rollicking comedy subject of the funniest sort. A handsome chap strays into "Eden" and is being idolized by a half-dozen fair maidens when they discover that he is—but we mustn't give it away! A real, live pippin!

Released Friday, August 16th

"The Magic Wand"

A modern fairy story with an undercurrent of pathos that strikes deep and true. The magic wand of a poor little waif of the stage is made to work wonders when she pathetically tries to transform her sick mother's hovel into a beautiful palace. Baby Parsons and Francis X. Bushman featured!

Released Saturday, August 17th

"On the Moonlight Trail"

Vigorous and replete with thrilling situations, this tense Western melodrama is one of the month's most powerful releases. The quick wit of a little child saves a fortune in currency from two ruffians, whom she cleverly detains until the sheriff's posse arrives.

WATCH FOR THE RELEASE DATE!

"The FALL of MONTEZUMA"

A MAGNIFICENT TALE OF CORTEZ' CONQUEST OF MEXICO. THREE STUPENDOUS REELS!

3 SHEET POSTERS

of "On the Moonlight Trail," in 4 Full Colors, Beautifully Lithographed, 35c Each. Order from Your Exchange or Direct from Morgan Lithograph Co. Hasten in Your Orders for Those Great Anderson One-Sheet Lithographed Posters, and Those Fine Postal Photos of Mr. Anderson and Francis X. Bushman in Two Poses! Round Out Your Souvenir Nights Successfully! Your Name Is Wanted at Once for Our Mailing List!

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Make Possible the Happy Assemblage of Films Covering Drama, Comedy, Tragedy, Science, Education, Travel, History and Art with which Our Program Abounds

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TUESDAY — THANHOUSER, MAJESTIC, GAUMONT
WEDNESDAY — RELIANCE, SOLAX, AMERICAN, GAUMONT WEEKLY
THURSDAY — AMERICAN, ALL STAR, GAUMONT
FRIDAY — THANHOUSER, SOLAX, LUX
SATURDAY — GREAT NORTHERN, RELIANCE, COMET
SUNDAY — THANHOUSER, MAJESTIC

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Golden Gate Film Exchange, 234 Eddy Street, San Francisco.

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"The EQUINE SPY"

TWO REELS

RELEASED, FRIDAY, AUGUST 23rd, 1912

Featuring the most intelligent Horse in the World. The Horse with a Million Dollar reputation.

DON The Horse that can do everything but talk. The Horse with a $20,000 annual earning capacity.

Advertising matter includes—One sheets—three sheets—special photos—lobby displays and "Magnets"

Released Wednesday, August 28th, 1912

HIS DOUBLE

A Comedy dealing with the disturbance created by a young man who masquerades as a Count—his rival. His pranks put a household in a turmoil and incidentally win him a wife.

Solax Company

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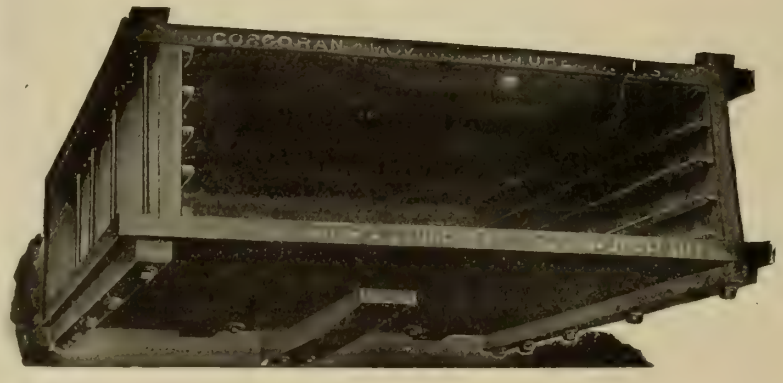
Wednesday—"On the Rack"
Thursday—"Reducing Expenses"
Friday—"F. O. B. Chicago"
Saturday—"Everybody's Using Them"



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WEDNESDAY	Powers.....	Nestor.....	Animated Weekly.
THURSDAY -	Rex.....	Imp.....	Eclair.
FRIDAY - - - -	Victor.....	Powers.....	Nestor.
SATURDAY -	Bison.....	Imp.....	Milano—Two reels.
SUNDAY - - —	Rex.....	Eclair	

Don't Overlook This, Mr. Exhibitor

You'll Throw Your Hat in the Air With Enthusiasm!

"The Widow's Claim"

Release of Tuesday August 13th

A REAL BISON. A REAL WESTERN THRILLER. GO AFTER IT NOW!

It Means $ $ $ $ To You To Book

Three Reels **ROBIN HOOD** Three Reels

Eclair Release August 22nd

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Universal Film Manufacturing Co.

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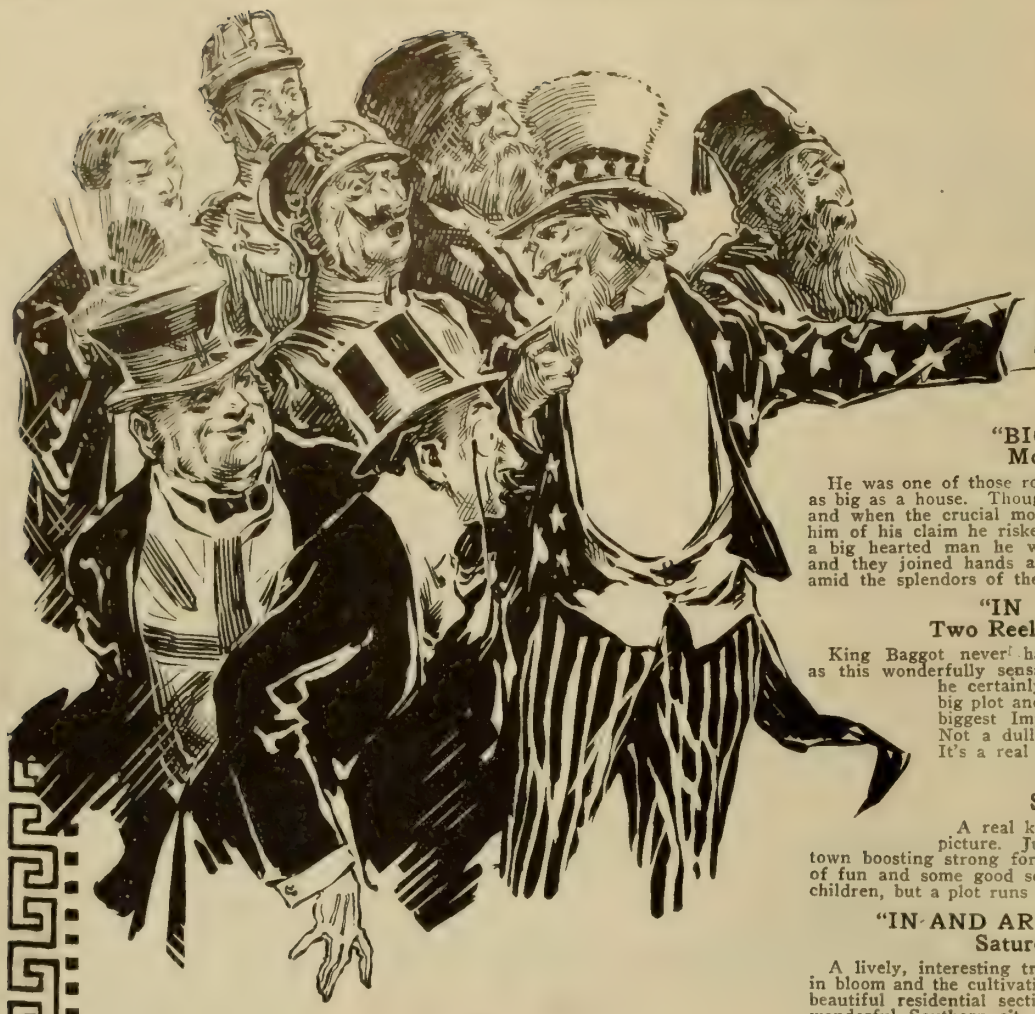
"Boys, One

IMP

"BIG-HEARTED SIM."
Monday, August 12th.

He was one of those rough and ready Westerners but he had a heart as big as a house. Though abused he held no grievance against his pal and when the crucial moment came and he saw a stranger try to rob him of his claim he risked all to save it. When his pal learned what a big hearted man he was he readily forgave the wrongs done him and they joined hands and forgot, as only big men can do. Staged amid the splendors of the West. Most effectively produced.

"IN OLD TENNESSEE."
Two Reels. Thursday, August 15th.

King Baggot never had as brilliant a story written around him as this wonderfully sensational, lovable romance of the South. And he certainly gets every bit of emotion out of it that the big plot and the thrilling situations afford. It's one of the biggest Imp two-reel hits ever, and that's saying some. Not a dull moment from start to finish. Book it now. It's a real money-maker.

"KIDNAPPING DOLLY."
Saturday, August 17 (Split).

A real kids' comedy. Only one grown-up in the whole picture. Just the kind that will get every kiddie in your town boosting strong for you. It's a Saturday matinee treat. Plenty of fun and some good sensible situations in it. Not too deep for the children, but a plot runs through that will interest the big folks.

"IN AND AROUND CHARLESTON, S. C."
Saturday, August 17 (Split).

A lively, interesting trip through the cotton belt, showing the fields in bloom and the cultivation and picking of cotton. A close view of the beautiful residential section and the various places of interest in this wonderful Southern city.

VICTOR

"THE CHANCE SHOT."
Friday, August 16th.

Had she known how quickly her loving husband would have forgiven her father for his misdeeds, and dismissed what she considered the secret of her past, she would never have suffered the tortures she did in trying to keep the story from him. 'Twas chance alone that laid the secret bare and had her husband missed that bull's eye the blackmailer would have lived to torture her further. With Florence Lawrence and Owen Moore in the stellar roles and excellent settings the picture is perfectly delightful.

NESTOR

"A TALE OF THE FOOTHILLS."
Monday, August 12th.

This is another one of those delightful Western pictures in which heart throbs abound. The genteel tenderfoot wins the affection of the hardy Western girl and though the drunkard cowboy suitor would have ended his career with a six-shooter luck was with the Easterner and the worst he got was a badly wounded arm. Of course they married; it must have been decreed that way.

"HOW STEVE MADE GOOD."
Wednesday, August 14th.

A picture of life in the West, with a "punch" in every scene. The plot is most strikingly developed and the story most grippingly portrayed. Though he was an outlaw, he had a great big heart and when he knew the emigrants needed the money to cure their invalid sister he divided his last dollar with his pals and chose the straight and narrow path. Staged where the glory of nature reigns supreme.

"THE MINER'S WIDOW."
Friday, August 16th.

A vivid, vital and blood-thrilling story of a widow's claim to a rich mine and the death-dealing plots of a band of outlaws who seek to rob her of it. Her daughter's sweetheart and his loyal friends rout the thieves at every turn, and though in serious predicaments at times the law and order element win out and the bandits are sent to jail. Picturesquely staged and masterfully acted.

Week of August 12th

GEM

"BABETTE."
Tuesday, August 13th.

It isn't very often that a foster-sister will sacrifice her life that her sister may live and love. But Babette was of that different sort of type just as the picture is of a very different sort of style than the ordinary release with a triangle story. They both loved the same man but Babette's love must have been greater for she willingly died that he might live. Most wonderful climax, but there's many a thrill throughout the whole picture. Brilliantly cast and produced.

REX

"THE GREATER CHRISTIAN."
Thursday, August 15th.

She revelled in the gayety of her forgetful sinful life and to her, though it might be short, 'twas merry; to her it seemed far better than the longer life which might be a trifle weary. But something in that Salvation Army appeal struck home and she reformed. He, as the minister of his flock, was considered a great Christian, but she proved herself to be a far greater Christian than he could ever hope to be. A strong, invigorating picture with a heart throb in every scene.

"THUS MANY SOULS."
Sunday, August 18th.

A charming story most effectively enacted; most dramatically told. Two men, one a fortune seeker and the other a philanthropist at first and a lover afterwards, sought the hand of the girl who thought she was a literary genius. As fast as she submitted her stories the publisher bought them, not because of their merit, but because he wanted to help alleviate her condition. The other fellow fled when she rebelled at the gratuities showered upon her and stripped her home to return what she considered she had not earned. But the publisher loved her and his ardor finally won her.

There's My Best Bet"

ECLAIR

"DADDY."
Tuesday, August 13th.

The son was a young unsophisticated sort of an individual. Women had no charms for him. But Dad was just the opposite. To him life was empty without the tender ministrations of a comely woman. With the assistance of the sprightly widow he planned to initiate his boy; to acquaint him with the ecstacies that only a woman can bestow. But the plans miscarried and there was a ludicrous mix-up. The finale is a scream of laughter.

"AUNT HETTY'S GOLD FISH."
Thursday, August 15th.

Here's a corking good comedy with situations so funny that the tears will stream down in spite of yourself. It's a riot of laughter from the time the Aunt arrives on the scene until the recovery of the nephew from his spree. A woman's fondness for gold fish, a man's fondness for imbibing and a night with the boys makes this a hilariously funny picture.

"A CHILD TO THE RESCUE."
Sunday, August 18th (Split).

It was unfortunate that she should have been left alone so much. She craved companionship or she wouldn't have taken the foolish step she did. He was a rogue, though his attire acclaimed him a gentleman. His social call was but a subterfuge to secure a plan of the house, for he was a modern Raffles. 'Twas purely a matter of chance that a little child should play so important a part in saving her mother's honor and life. A compelling, thrilling picture play.

"EGYPTIAN RUINS."
Sunday, August 18th (Split).

Impressive in its views of romantic old Egypt, with its Pyramids, the Cheops, Tombs of the Pharaohs, ruins of Memphis-Karnac on the Thibes. Even the native souvenir "hold-up" men are pictured.

CHAMPION

"FOR HIS CHILD."
Monday, August 12th.

One of those really lovable stories most admirably staged. It's the kind that will please the masses as well as the classes. The theme is pathetically beautiful and the strong company that enacts it present each situation most strikingly. It will make you immensely popular if you book this release. They'll all be glad to see it; to talk about it.

POWERS

"WANTED—A PRACTICE."
Wednesday, August 14th (Split).

A concoction of mirth. Better than all the medicine you could take for that tired feeling. It's just what the doctor ordered. A good hearty laugh to break up that summer complaint. An embryo physician, two darling little tots and the would-be doctor's sweetheart are the principal characters, not forgetting the stern father. The kids help the doctor in his love making and all ends happily. It's a real hot weather pleaser. Good acting excellent staging.

"HORSE SHOW AT LONG BRANCH."
Wednesday, August 14th (Split).

A short interesting release showing the ultra-swell at America's most fashionable summer resort. Many blue-blood prize winners were exhibited at this show. Some of the most famous horses in the country parade before the camera.

"THE GOLDEN RULE."
Friday, August 16th.

A compelling, thrilling picture play. A release that you can boost and boost hard because it's bound to be a big hit. When the little country girl, who had trusted the city serpent, addressed that congregation and said "Let he who is without sin among you cast the first stone" it formed the most intense, pathetic and powerful situation that has ever been attempted. The lure of the city, the devotion of a man of the house of God, and the trusting simplicity of a country maid make this an exceptionally striking picture. An all-star cast and elaborate settings.

MILANO

"THEIR GUARDIAN ANGEL."
Saturday, August 17.

A most original and strikingly pathetic method used by a woman to win back the love of her husband and to outwit the cowardly act of a friend she had harbored and sheltered. The situation wherein a sleeping child found at the point of the clandestine meeting is most emotional and will send a throb to the heart of every patron in your house. Produced by an exceptionally meritorious company and enacted on the beautifully scenic shores of Lake Como, Italy.

BISON

"THE WIDOW'S CLAIM."
Tuesday, August 13th.

He was a gambler, but that was the only thing that she had against him. Outside of his mania for cards he was a gentleman—a diamond in the rough. When the two roughs, with the aid of the dishonest city clerk, tried to jump her claim, Jack, the gambler, was there to protect her. He ousted the schemers and when he promised to give up gambling to win her love she accepted. It is without question a most exceptionally meritorious release and one that will please your patrons. Go after it now! The best Bison release in many a day.

"THE SHOT THAT FAILED."
Saturday, August 17th.

There's something novel about this Western release that makes it appeal to everybody. Its story is unique and strong, the action rapid and thrilling. Of course the love theme hasn't been lost sight of. You'll like it and so will your patrons. Pictured amid the beauties of California.

Week of August 12th

Clean-Cut Smashing Westerns!

of the "AMERICAN" kind are the best Hot-Weather Antidotes known. What is more pleasant on a Muggy, Moist and Sticky Evening than the pleasant suggestion of the out-of-doors in pictures—the long, cool sweep of the prairie—the cold majesty of the distant hills. **Humanity longs naturally for the out-of-doors in the summertime—why shouldn't they prefer the out-of-doors in pictures—particularly, pictures that tell charming stories, backed by peerless photography and superb pantomime?**

"THE LAND OF DEATH"

(Release Monday, Aug. 19, 1912)

A really fine picture—dramatic, powerful, charged with superb action—a film that you can surely delight in. A California-made picture.

"THE OUTLAW COLONY"

(Release Wednesday, Aug. 21)

A Western that Will Linger Long in Memory. How a sheriff in love with an outlaw's daughter, was helped out of a precarious place by circumstance. An excellent story, beautifully told, backed by superb photography and the best of pantomime.

COMING!

Two Giant 2-Reel Subjects. Both Historical

"Geronimo's Last Raid"

A magnificent two-reel historical subject of the out-of-the-ordinary kind. You remember Geronimo—the famous Indian chief, whose death a few years ago removed a constant source of trouble to southwestern settlers and army posts on the border.

A delightful love story winds its way through beautiful settings—a story of love and intrigue between two post officers and the Major's daughter. Beautiful battle scenes where close to 300 Indians and soldiers participate. Altogether the exception in motion pictures—a subject you, picture-tired, will find inspiration in.

"The Story of Starved Rock"

In Two Reels. A magnificent pageant—a spectacular giant, made **on the very ground.** A large company of "Flying A" players, by permission of the State of Illinois, encamped at **Starved Rock** while the pictures were being made.

This gorgeous costume subject covers the history of the famous Rock, showing the discovery by Father Marquette, the later journey of La Salle and Tonty and the mighty battle from which the Rock obtained its name. Watch for future announcements.

American Film Manufacturing Company

5th FLOOR, ASHLAND BLOCK, CHICAGO

REGULAR TWO AND MORE REEL FEATURES

Through the

Mutual Film Corporation

JULY TO AUGUST

NOTE—*SEPTEMBER FEATURES will include the "Bison 101," "Bison Broncho" and "Keystone" makes*

Gaumont's WRITTEN IN BLOOD.

Released Thursday, July 4,

The film that set Europe raving. Seething and surging with the tempestuous spirit of fiery revolution, imprisonment, revenge and terror.

Reliance's RIP VAN WINKLE.

Released Saturday, July 6,

Washington Irving's fiction classic. The tale of the Catskills that is dear to the hearts of the whole American people.

Thanhouser's UNDER TWO FLAGS.

Released Sunday, July 7,

The ORIGINAL film presentation of Ouida's great play. The only picture with the spectacular race track scenes and other details mentioned in the original story.

Solax's FRA DIAVOLO.

Released Friday, July 12,

The $25,000 production of Auber's classic opera. Issued with the musical accompaniment that makes an evening's entertainment.

American's THE FALL OF BLACKHAWK.

Released in July,

The patriotic picture that portrays Abraham Lincoln, Jefferson Davis, Zachary Taylor, Winfield Scott and the great Indian chief Blackhawk, all at once. Stirring Indian fighting and history that instructs all found in this one subject.

Thanhouser's MERCHANT OF VENICE.

Released Friday, July 26,

A presentation of one of the best known of Shakespeare's plays by the best Shakespearean film maker.

Gaumont's THE PRISON ON THE CLIFF.

Released Tuesday, July 30,

Another world-beater that was first tried out in Europe and set the entire foreign cinematographic press talking—has startled every American audience to whom it has been shown.

Great Northern's THE KING'S POWER.

Released Saturday, Aug. 15,

A spectacular story of royalty, enacted by the complete company of Copenhagen stars, who are at their very best in the atmosphere of the throne room.

American's THE BATTLE GROUND.

Released Monday, Aug. 12,

Declared to be a second "Camille." A problem play extraordinary, that for genuine heart-interest and pathos has few equals.

Gaumont's THEIR LIVES FOR GOLD.

Released Thursday, Aug. 15,

The biggest sensation of the season, barring none. Even more exciting than the same producer's sensational "Attacked by a Lion."

Solax's THE EQUINE SPY.

Released Friday, Aug. 23,

Featuring DON, THE $10,000 HORSE that does everything but talk. The most intelligent equine in the world, featured in a massive military subject.

Thanhouser's LUCILE.

Released Tuesday, Aug. 27,

The de luxe adaptation of the deathless poem by OWEN MEREDITH. Produced by an all-favorites cast.

Obtainable at all

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N. Y. City Peerless Film Exchange, 5 E. 14th St.
OMAHA, NEB.....Progressive Film Exchange, 1417 Farnham St.
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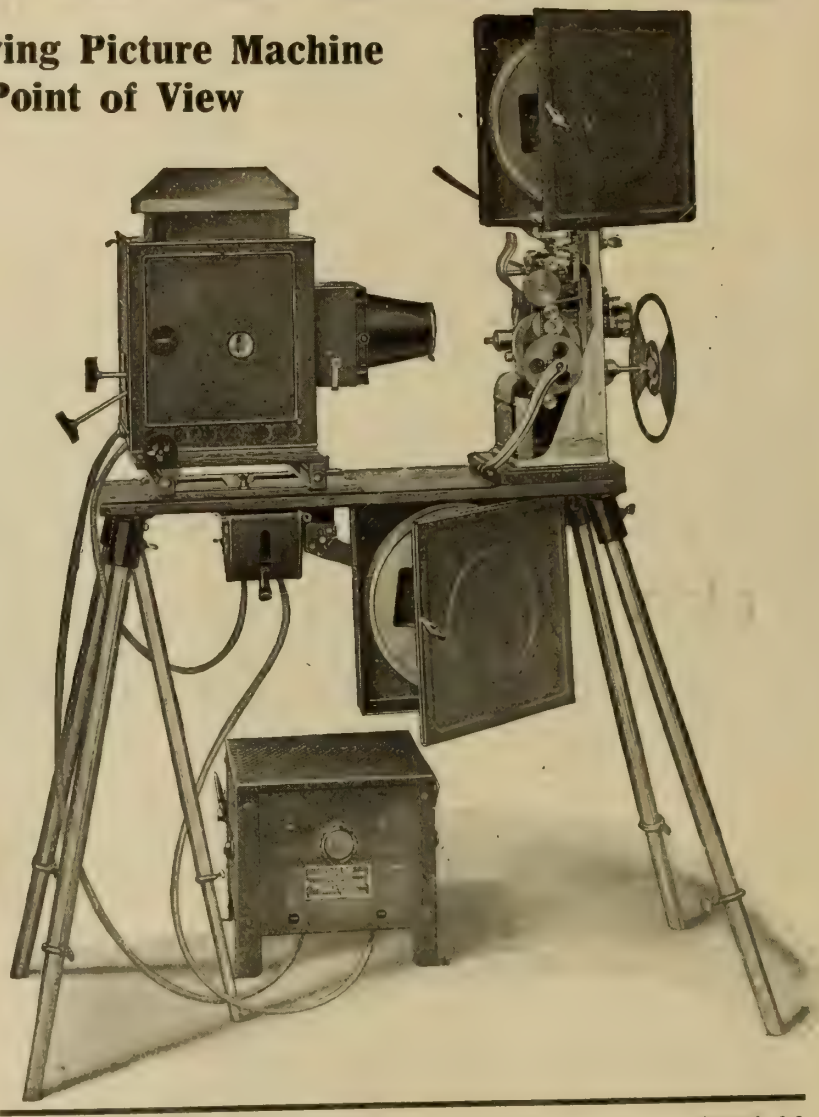

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The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House, with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1¼ inches in diameter. A very substantial stand.

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Current Edison Films

Aug. 17—"Spring Log Driving, Maine." 1,000 feet. Descriptive.

" 20—"The Street Beautiful," by Ashley Miller. Produced in co-operation with General Federation of Women's Clubs. 1,000 feet. Dramatic-Educational.

" 21—"Mr. Pickwick's Predicament," from "The Pickwick Papers," by Charles Dickens. 1,000 feet. Comedy.

" 23—"The Cub Reporter." 1,000 feet. Dramatic.

" 24—"The War on the Mosquito." (Taken in New Jersey.) 1,000 feet. Educational.

" 27—"Alone in New York," being the second story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

" 28—"Helping John," by Bannister Merwin. 1,000. Comedy-Drama.

" 30—"The Boy and the Girl." 1,000 feet. Dramatic.

" 31—"Simla," one of the hill towns of India, Summer Capital of the Empire. 1,000 feet. Scenic.

Sept. 3—"The Triangle." 1,000 feet. Comedy-Drama.

" 4—"Aladdin Up-to date," by William Henry Kitchell. 1,000 feet. Comedy.

" 6—"Believe Me If All Those Endearing Young Charms," suggested by Thomas Moore's famous poem. 1,000 feet. Dramatic.

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Thirty-two are American

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C. G. P. C.

FILLS THE GAP AND WILL MAKE YOUR PROGRAM A DELIGHTFULLY VARIED ENTERTAINMENT

INSIST ON C. G. P. C. **AT YOUR EXCHANGE**

LUBIN FILMS

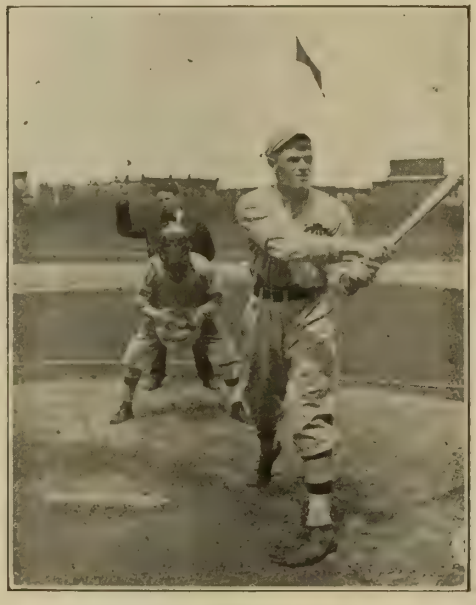
RELEASED WEDNESDAY, AUG. 14th, 1912
LENGTH 1064 FEET

THE STUBBORNNESS OF YOUTH

Phillip Leslie and Henry Atwood, two excellent old papas, agree to make a match between their children, but the boy and girl rebel. The old men then conspire to throw them together and let love take its course. The boy and girl meet, not knowing each other's parents, and elope, much to the satisfaction of the conspirators.

RELEASED THURSDAY, AUG. 15th, 1912
LENGTH, 1022 FEET

THE BASEBALL INDUSTRY



A very interesting picture showing how the baseball is made, and also a crack game between the "Athletics" and "Senators," of Washington, at Shibe Park, Philadelphia.

RELEASED FRIDAY, AUG. 16th, 1912
LENGTH 1058 FEET

The Hindoo's Charm

Mr. Washbuckel, though not a very bad husband, is a persistent flirt. He cannot let woman alone. His wife goes to a Hindoo, a dealer in charms, and he gives her a fetich. Every time a pin is stuck into the figure (which is a miniature man), the pain will be felt in the offender's body. The charm works admirably and finally Washbuckel is cured of his bad habit.

RELEASED SATURDAY, AUGUST 17th, 1912
LENGTH 1064 FEET

The Deputy's Peril

Roger West, U. S. Marshal, is sent to the Kentucky Hills to trap a band of Counterfeiters. In his rounds he meets a rustic beauty who happens to be the daughter of one of the band. He, however, does the job and secures the lawbreakers. He then proposes to make Bess his prisoner for life, and she throws her hands up.

Released Monday, August 19th, 1912

Won at High Tide

LENGTH 679 FEET

Papa Brown objects to George Jones sweethearting his daughter, Sally. The old man is afflicted with gout and has to be wheeled around in a rolling chair. One day George rolls the chair down to the edge of the water as the tide is coming in. The young lover refuses help until Brown consents to the match.

Released Monday, August 19th, 1912

The Hobo Club

LENGTH 366 FEET

A clan of hoboes meet in Philadelphia and the Treasurer promptly collects unpaid dues of one to three cents. Ten cents is voted for refreshments. The Commissary Department sends for Beer, but a hole in the growler causes the amber fluid to be spilled all over the sidewalk.

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VITAGRAPH
LIFE PORTRAYALS

"BUNNY AND THE DOGS"
"INGENUITY" } Two on the same Reel
Monday, August 12th

BUNNY GOES TO THE DOGS, to get his wife a companionable pet. He has a big time doing it. "INGENUITY" displayed by a couple of youngsters starts business coming. They're a bright Pair.

"THE HEART OF ESMERALDA" *Tuesday, August 13th*

"TIS OFTEN CONSTANCY TO CHANGE THE MIND." Esmeralda is wooed by two men. One loves her for her money, one for herself. The first is fickle, the second is constant. She learns this in a peculiar way.

"VULTURES AND DOVES" *Wednesday, August 14th*

WITH GLARING EYES and hungry maws, the schemers and harpies are ever ready to pounce upon their helpless and unsuspecting victims. A Timely Warning.

"THE BOGUS NAPOLEON" *Friday, August 16th*

WITH A KEEN SENSE OF THE HUMOROUS, Napoleon catches a couple of rascally courtiers and vagabonds in their own trap. Something new. A Historic Comedy.

"TWO BATTLES" *Saturday, August 17th*

AGAINST THE GREEN-EYED MONSTER and the Boers in South Africa. A young English army officer is suspicious of his sweetheart. He learns his mistake, confesses his fault and marries the girl after all.

NEXT WEEK	NEXT WEEK
"HER GRANDCHILD."—Comes Home.	MONDAY, AUGUST 19th.
"THE LOVESICK MAIDENS OF CUDDLETON."—Comedy.	TUESDAY, AUGUST 20th.
"THE ANCIENT BOW."—A Sure Shot.	WEDNESDAY, AUGUST 21st.
"SAVING AN AUDIENCE."—By Will Carleton.	FRIDAY, AUGUST 23rd.
"THE PARTY DRESS" / "ON BOARD KAISER WILHELM THE SECOND" } Two on One.	SATURDAY, AUGUST 24th.

SPECIAL VITAGRAPH FEATURE
"RIP VAN WINKLE"

(In Two Reels)
From Washington Irving's Famous Legend of Sleepy Hollow.
Released through the General Film Company, Monday, August 19th, 1912

4—A WEEK—4

The Little Wanderer

A powerful story centered around a little child. There is a strong heart interest and thrills aplenty in this picture.

Released Monday, August 26th

The Woman Hater

A Western skit chock full of genuine comedy

On the same reel—

Palestine

(Educational)

Released Wednesday, Aug. 28th

Jim Bludso

Adapted from the poem by Ex-Secretary of State, John Hay.

This is one of the most effective pictures we have ever issued, and is another triumph for Kalem.

1-3-6 Sheet 4-Color Posters

Released Friday, Aug. 30th

Saved From Court-martial

This story, dealing with an incident of the American Civil War, is an especially strong production.

Released Saturday, Aug. 31st

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MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

CONVENTION NUMBER

A Souvenir of the Second Annual Convention held in Chicago, August 13, 14, and 15, 1912.

A brief resume of the formation of the organization; its achievements and aspirations.

MR. M. A. NEFF

President of the Motion Picture Exhibitors' League of America

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

How It Came Into Being Told by President Neff

Many Attempts that Met With Small Encouragement From Exhibitors—Nothing but Discouragement at First, but Ultimate Success Crowns Persistence—Ohio Leads, Many Other States Follow—A Remarkable Record of Development of an Idea and Some of the Men Who Are Doing the Work.

EVERY human effort, be it religious, philanthropic, political or industrial, great or small, has had its beginning in a man—a man of one idea or, more properly, one purpose, and through his devotion to that purpose has he achieved success. Nature has no fixed physical standard for the selection of the leaders of men, but she does demand men of mental force; men of determination and sincerity; men who project an enthusiastic personality into the cause for which they strive. To such men difficulties are but things to be overcome, obstacles but things to be surmounted, and, like the savage who believes the strength and valor of each enemy vanquished to pass into himself, they become stronger and more enthusiastic with each victory gained.

The history of the political, industrial and social progress of our own United States supplies instances enough and, whether it be the prosecution of a revolution, the liberation of a race or the formation of a giant corporation, there is an inseparable and dominating personality in the background.

Though of small importance to the world at large when brought into comparison with any number of great human interests, there seems to be no variation in the rules of the game as they apply to the organization of the association of Motion Picture Exhibitors. Back of it—or, more properly, in front of it—stands the strong, enthusiastic personality of one man—M. A. Neff, president of the Motion Picture Exhibitors League of America.

OFFICERS OF THE NATIONAL LEAGUE

Believing that President Neff's story would be of interest to its readers, THE MOVING PICTURE WORLD endeavored to persuade him to write about his experiences; but our efforts were without avail. "I am a pretty good talker," he admitted, "but when it comes to writing about my work it seems to me that it would be too much like bragging; then, too, I am really too busy to give the time the task would require."

When Mr. Neff had enumerated on his fingers (and he had to count them over twice) all the engagements scheduled for the few months following our conversation, we ceased to urge him to spend his time upon a matter of so little comparative importance, but we did get him to run over some of the events with us, consequently THE MOVING PICTURE WORLD is enabled to put in type for the first time a brief story of the organization of the Exhibitors' League.

Mr. Neff dates the birth of the organization back as far as December, 1908. Only four years ago, to be sure, but the motion picture business in America in 1908 was in a most rudimentary state. At that time trade conditions were unsatisfactory, and it was by reason of the great indifference displayed by the rental exchanges toward the needs and rights of exhibitors that Mr. Neff began to study the position of the exhibitor and the possibility of getting him into some sort of trade organization. He had had some experience in that work, which gave him considerable advantage in the start, yet he found his progress slow and discouraging.

Various expedients were employed to stir up interest among exhibitors, but none of them seemed to produce the desired result. Promises of assistance were repudiated and almost no interest was shown by the men whose business the organization was calculated to benefit. Mr. Neff found his greatest difficulty was to secure the names and addresses of exhibitors and it was only by writing to the clerks of municipalities that he was able to learn who his fellow theater managers were.

After thoroughly planning the organization Mr. Neff assumed the responsibility of issuing a call for the first Motion Picture Exhibitors' convention to be held in Columbus, Ohio, on September 12, 1909. Up to that time every effort to secure the co-operation of the men he knew had been discouraged. Exhibitors, generally, were utterly indifferent toward the project; they were even careless of the fate of their own businesses, which were fast becoming demoralized. But there was faith in the mind of the promoter, and he just smiled at the indifference of others and plodded along.

When the time came for the first convention to organize Mr. Neff found that only eleven exhibitors had responded to his call. This little band met at the Southern Hotel, Columbus, Ohio, and solemnly went through the motions of a convention assembled and formed what they

chose to term a "temporary organization." Mr. Neff was elected president; W. A. Pittis, of Conneaut, Ohio, vice-president; F. A. Buesche, secretary; and W. O. Yard, of Wellston, Ohio, was made treasurer. Less than a month later, undismayed by the inauspicious beginning, the little band of enthusiasts met at the Chittenden Hotel, Columbus. October 3 was the date. As we

MR. S. E. MORRIS

President of the Cleveland Local and National Vice-President for Ohio

recall Mr. Neff's words, there were eight persons at this meeting and, unfortunately, the treasurer chosen at the first meeting, W. O. Yard, died the night before the second meeting was called to order.

Determined still to continue their efforts this convention of exhibitors proceeded to form a permanent organization, the following named officers being chosen: M. A. Neff, president; W. A. Pittis, first vice-president; T. P. Richert, second vice-president; G. O. Dupuis, treasurer, and C. C. Carter, secretary. But, for some reason, the association did not grow in numbers and a special meeting was held at Marion, Ohio. On this occasion, beside Mr. Neff, W. A. Pittis, G. O. Dupuis and Max Stearn were the only ones to respond. T. P. Richert was snow bound at Toledo and could not get through.

After such an experience as this most men would have quit in disgust. Many discouraging letters came to Mr. Neff's desk, but believing that the organization would eventually succeed, he kept at it without a thought of giving up. Despite the apparent failure of his efforts to organize the Ohio exhibitors, Mr. Neff began to plan for a National organization. This idea was broached at the fourth state convention held at Columbus and, this time, there were sufficient enthusiasm and numbers to promise success. The exhibitors present were willing to work for a National organization and, before the Columbus meeting adjourned, everything was planned for a big meeting in Cleveland, Ohio, to which exhibitors in every state would be invited. There was some doubt as to how many would attend, but there seemed a necessity for the organization. The committee appointed to make the arrangements was a good one and its members did their work well.

August 1st was the date set for the big meeting and Mr. Neff left his office in Cincinnati on the night before with a well defined plan in his pocket. He was met at the station in Cleveland by C. M. Christenson, F. M. Kenney and S. E. Morris and a greater part of that night was spent in going over the situation and arranging for the work of the following day.

Mr. Neff intimated that there were many persons at that convention who came to discourage exhibitors from joining the proposed organization. For these a good time was planned and, while they were enjoying themselves in various ways, the exhibitors who were in earnest got together and completed their organization. The strife between the Licensed and the Independent manufacturers of films, which was at its height at that time, materially assisted the exhibitors' cause.

Great impetus was given to the movement by the success of the Cleveland convention. The organization there completed was called the Motion Picture Exhibitors' League of America and plans were formed to establish branches in every state in the Union. That the foundation thus laid was a good one is proved by the fact that there are now at least fourteen fully organized state branches, nearly every one of which has been organized since the Cleveland convention of a year ago. The

MR. J. A. MADDOX

President of the Columbus Local and Delegate to the Chicago Convention

states then represented were Ohio, Pennsylvania, Michigan, Wisconsin, New York, Illinois, West Virginia, Alabama and Indiana, but none of them had a state organization worthy the name aside from the state of Ohio. To-day every one has an efficient branch of the League—a very good record for one year. In the meantime

the Ohio State organization did not suffer from lack of attention. Its officers and members took hold in earnest and sought to enlist their fellow theater managers. Business rivalry was, for the time, forgotten and all worked to better general conditions. Organizers were employed by the state league who scoured the state for new members, with the result that Ohio carries 500 names on its roster. Every large city in the state has its local branch. Cleveland is well represented with a particularly live president at its head in Mr. S. E. Morris. Columbus has a big healthy organization, of which J. A. Maddox is president. One of its live members is Max Stearn, until recently treasurer of the organization, who has worked hard in behalf of the exhibitor for several years. In Cincinnati nearly every exhibitor has joined the local. A group of its officers is one of the illustrations of this supplement.

OFFICERS OF THE OHIO STATE EXHIBITORS' LEAGUE

It is claimed by Mr. Neff, who is president of the Ohio State branch as well as of the National League, that Ohio exhibitors have yet to pay their first dollar to prevent the passage of detrimental legislation by either State or municipality and that many propositions inimical to the interests of exhibitors have been defeated by the force of their numbers and influence. The record is one to be proud of and President Neff never tires of pointing to it as an object lesson for exhibitors of other states to pattern after.

The Ohio State League is operated upon the most economical basis. All officers serve without compensation and have in most instances paid their own expenses. The initiation fee is $5.00 and the dues are 50 cents per month.

To give our readers some idea of the activity of President Neff in behalf of the organization it may be noted that during the months of June and July he visited the states of New York, New Jersey, Pennsylvania, Indiana, Illinois, Missouri, Oklahoma, Kansas, Kentucky, Wisconsin, Michigan, District of Columbia and Louisiana. In each state he attended the annual convention of an association previously organized or assisted in the formation of a new state branch of the National League. Altogether the record is quite remarkable.

He has been very materially assisted in his work by his wide acquaintance with men of affairs, and, while admitting some disappointing experiences, he feels well satisfied with the condition of the National League at this time.

When this story was written organizations were forming in Texas, Louisiana, Tennessee, Oklahoma, Kansas, Iowa, Massachusetts, and Georgia. At the opening of the Chicago Convention the officers of the National League were:

President, M. A. Neff, Cincinnati, Ohio.

Secretary, C. M. Christenson, Cleveland, Ohio.

Treasurer, J. J. Rieder, Jackson, Mich.

Vice-Presidents, S. E. Morris, Cleveland, O.; W. J. Sweeney, Chicago, Ill.; Fred J. Herrington, Pittsburg, Pa.; H. S. Dickson, Winchester, Ind.; William Ullman, Detroit, Mich.; E. W. Waugh, Huntington, W. Va.; Orene Parker, Louisville, Ky.; C. H. Phillips, Milwaukee, Wis.; George H. Wiley, Kansas City, Mo.; Sidney Ascher, New York; H. C. Farley, Montgomery, Ala.; Fulton Brylawski, Washington, D. C.; L. F. Blumenthal, Jersey City, N. J.

This board of officers is conceded to be strong and representative of the trade.

CHICAGO MOTION PICTURE EXHIBITORS

OFFICERS AND PROMINENT MEMBERS OF THE CHICAGO LOCAL

From Left to Right—The lower row, officers of the Chicago local: S. Katz, financial secretary; C. A. Anderson, vice-president; George Henry, president; Wm. J. Sweeney, treasurer, and Sidney Smith, recording secretary. The Upper Row, Left to Right—Men prominent in the councils of the association: C. C. Whalen, F. O. Nielsen, C. L. Hull, L. H. Frank and L. Gelder.

THERE is some conflict between the data furnished by men who ought to know accurately the history of the organization of the Chicago Motion Picture Exhibitors' League, in the earliest stages of its formation; and as this article in future days may be referred to as a trustworthy account, it is deemed necessary to give space to both versions.

One account holds that the organization owes its origin to a meeting held by the "Noon Day Club," in the Chemical Building, 117 North Dearborn street, on January 16, 1911. This "Club" had only a nominal entity, being composed of exhibitors and men connected with exchanges, who met there occasionally in a cafe for the noonday meal. The original members were C. A. Anderson, Julius A. Alcock, F. O. Nielsen, W. S. Altland, F. J. Flaherty and J. Rorer. Other meetings were held in the same place during January, February and March, 1911. Most of the members of the "Club" and several other exhibitors chanced to meet in the office of the Standard Film Exchange, on April 10, and were conversing on organization when the question of a suitable place for a meeting was brought up. Joseph Hopp, president of the Standard, offered his private office for an evening meeting and it was gladly accepted. Mr. Hopp was appointed temporary chairman and F. J. Flaherty temporary secretary. The other account, which is entitled to as much consideration, contradicts that just given by stating that the first meeting was held in the office of the Standard Film Exchange and not in the Chemical Building, and that the date of the meeting was much earlier than January 16, 1911; also that F. J. Flaherty and Joseph Hopp were the first to consider plans of organization. It may be stated regarding these plans that the main purpose was to form a political organization of exhibitors and exchange men to support Carter H. Harrison, the Democratic candidate for mayor of Chicago.

H. F. FOWSER
Treasurer Michigan League

To return to the first account: There were present at the meeting of April 10, C. A. Anderson, Julius A. Alcock, W. W. Anderson, S. C. Czeh, William Hassett, Jr., W. S. Altland, M. Morritz, F. J. Flaherty and Joseph Hopp. The subject of interesting motion picture theater owners in organization was thoroughly discussed, and it was decided to hold a preliminary meeting in some central location, where it was possible to secure a suitable hall. Mr. Hopp kindly furnished the working committee with a list of all theaters in Chicago. At the close of the meeting, one dollar was contributed by everyone present to meet the cost of printing and postage.

W. R. DEATON
Vice-President Indiana League

The Banquet Hall at the Great Northern Hotel was secured for the next meeting, and invitations were sent

OFFICERS AND MEMBERS OF THE COMMITTEE OF ARRANGEMENTS FOR THE SECOND NATIONAL CONVENTION OF THE M. P. EXHIBITORS' LEAGUE

Left to Right—Top Row: A. Balaban, secretary; H. A. Hill, C. A. Anderson, Fred Schaefer, R. R. Levy, chairman Finance Committee; C. Abrams. Middle Row: J. Miller, L. Schindler, secretary Finance Committee; J. A. Alcock, F. W. Hartmann. Lower Row: M. Hyman, W. J. Sweeney, chairman Executive Committee; A. Natkin, Geo. Henry, President Illinois League; L. H. Frank, Chairman Program and Publicity Committee.

out to all theater owners and managers to attend an open meeting at the Great Northern Hotel, on April 25, 1911. At this meeting it was decided that a permanent organization should be formed and the following temporary officers were appointed: C. A. Anderson, chairman; F. J. Flaherty, secretary, and William J. Sweeney, treasurer. Chairman Anderson then appointed a committee to draw up a constitution and by-laws, the members being Julius A. Alcock, George Henry, R. Berkley, G. Otman, W. S. Altland, Harold Hill and M. Suwalski.

The following meeting was also held in the Great Northern Hotel, on May 8, when considerable progress was made. At the meeting of May 15, in the same place, Acting Secretary F. J. Flaherty resigned, and A. Zeaman was appointed to fill the place. After a vote of thanks to Mr. Flaherty for his services, the chairman appointed Julius A. Alcock, George Henry, F. O. Nielsen, A. Zeaman, G. F. Hesch, Geo. Otman and A. Natkin as a committee to procure a charter and to perfect the by-laws. It was also decided to elect officers at the next meeting.

SIDNEY ASCHER
National Vice-President New York League

On May 22, in the Great Northern Hotel, the following officers were elected: George Henry, president; C. A. Anderson, vice-president; Wm. J. Sweeney, treasurer; S. Katz, financial secretary, and John Bell, recording secretary. The members appointed to serve on the executive committee were: Julius A. Alcock, chairman; F. O. Nielson, secretary, G. F. Hesch, A. Natkin, Geo. Altland, S. Wallick and A. Valentine. On the auditing committee were placed: C. C. Whalen, Harold Hill and C. Carey. The report on the constitution and by-laws was then read. After the reading, Joseph Hopp arose and announced his resignation from the organization, owing to the fact that the constitution prohibited anyone connected with an exchange from being a member. On Mr. Hopp's withdrawal, a vote of thanks was passed and tendered him for the encouragement and help rendered the association.

Owing to the rapid growth of the membership, it was found necessary to secure more commodious quarters, and Franklin Hall, at 19 West Adams Street, was rented. The first meeting in the new hall was held on July 17, 1911. At this meeting delegates were elected to attend the first national convention of the Motion Picture Exhibitors' League of America, held at Cleveland, in August. Sidney Smith, Wm. J. Sweeney and C. A. Anderson were chosen. At the convention they were successful in securing the second national convention for Chicago.

B. L. CONVERSE
1st Vice-President Michigan League

In January, 1912, the membership had grown to such proportions that Franklin Hall would no longer serve as a place of meeting. The Schiller Hall, on the twelve floor of the Schiller Building, was next secured and the first meeting was held there on February 19, 1912. The membership of the Chicago local, at the time of writing, is 360.

The Chicago local includes members from the following outside cities in Illinois; Aurora, Joliet, South Chicago, Freeport, Rockford, Decatur and Evanston.

Note: John Bell, first recording secretary, resigned and was succeeded by C. C. Whalen, who, in turn, resigned and was succeeded by Sidney Smith.

NEW YORK STATE EXHIBITORS' LEAGUE

Working Organization in the Empire State is Making Great Progress

A DISTINCTLY checkered career has marked the history of the Moving Picture Exhibitors' Organization in New York City. Beginning some time in the early part of 1907, an association was formed of which Mr. Nicola Seraphine was president; Mr. Herbert Miles, treasurer; Mr. Chester Martin, secretary, and Florence J. Sullivan, general counsel. This organization was formed to resist the action of Mayor McClellan and his chief of the Bureau of Licenses in summarily canceling the licenses of picture shows. As early as June, 1907, an injunction was issued, restraining the chief of the Bureau of Licenses from suspending wholesale picture theater licenses without a hearing. Since that time, associations have come and gone as occasion required, the picture theater managers being periodically galvanized into action by some new order of regulation or suspension emanating from the Mayor or some of the city departments.

In December, 1907, there was a general uprising caused by the order of Mayor McClellan, closing every picture theater in Greater New York. This meeting was held at the Murray Hill Lyceum and two separate organizations, that seemed to be in existence at that time, were united and William Fox, of the Greater New York Film Renting Company and manager of picture theaters, was elected president. Marcus Loew was elected secretary and treasurer. A considerable fund was raised for purposes of defense, and through the efforts thus made an injunction was secured upon petition to the Hon. William J. Gaynor, then a Supreme Court justice sitting at Brooklyn, restraining the sweeping order of the Mayor. This organization continued more or less active during the year 1908. Various efforts were made to improve conditions and combat the activities of city officials.

Nothing of great moment was accomplished until the year 1909, when the exhibitors' association undertook to finance an experimental board of censorship on all pictures. This proposition was presented to the association by Mr. John Collier, secretary of the Peoples Institute, of which Mr. Charles Sprague Smith, since deceased, was the moving spirit.

Much adverse criticism by various civic bodies and members of the exhibitors' association required that some means of suppressing obnoxious subjects must be found. Mr. Collier's plan seemed feasible, inasmuch as it was represented that the manufacturers of pictures would co-operate in submitting their product to the judgment of the Board of Censorship. Accordingly a resolution was adopted at a meeting held in March, appropriating $1,000 to pay the expense of three months' trial of the censorship plan. This plan proved so satisfactory and was so generally effective, not only in the correction of pictures, but in the stilling of the public clamor, that it was afterwards placed on a more permanent basis and practically continues, as originally organ-

OFFICERS OF THE NEW YORK LEAGUE

OFFICERS AND DIRECTORS OF THE MOTION PICTURE EXHIBITORS' ASSOCIATION OF GREATER NEW YORK

From left to right: Sitting—R. C. Whitten, Sergeant-at-Arms; A. Bauerenfreund, Financial Secretary; F. E. Samuels, Vice-President; Sam H. Trigger, President; Grant W. Anson, Treasurer; Sidney Ascher, Secretary; A. Coleman, Chairman of Committee. Standing—H. J. Coufal, J. J. King, M. L. Fleishman, M. Needles, S. P. Weisman, L. Rosenthal, L. H. Washauer, M. J. Goldfarb, R. L. McNabb.

ized, to this day. If New York exhibitors should never do anything else, the National Board of Censorship will remain a lasting monument to their good judgment. At this time the president of the association was Mr. Joseph Driscoll, then manager of several picture theaters in the Bronx; Mr. Daniel Donnegon was the secretary and treasurer.

But again interest fagged and the organization became but a name. The second attempt to organize New York exhibitors was made during the year 1910, at which time Mr. Will C. Smith was elected president. This organization was short-lived, and nothing further was done until September, 1911, when the exhibitors of New York were again spurred to action by the enactment of a law compelling them to install asbestos booths. This latter organization has thus proved more satisfactory to its members, mainly through the efforts of its president, Mr. Samuel H. Trigger, whose tireless activity in behalf of the members has proved to be of great benefit, not only to the organization in general but to the interests of many individual exhibitors in whose behalf he has come to the front in times of trouble.

The present organization received great impetus through an immensely successful social gathering at Palm Garden when some 1,500 exhibitors and their friends participated in an entertainment and ball. The success of this occasion put some money in their treasury and brought them closer together. This, with the energetic efforts of President Trigger and the officers and directors, has finally established a good working organization in Greater New York and, while the membership is but a fraction of the total number of exhibitors in its jurisdiction, the Motion Picture Exhibitors' Association of Greater New York is a potent factor in the business today, and stands as a strong bulwark of defense against the petty encroachments of political grafters. Through its efforts several well planned attempts to attack or to harass motion picture exhibitors have been successfully shelved. Its influence has been strongly on the side of betterment in picture theaters and clean programmes for picture lovers.

It was through the energy and effectiveness of this organization that President Neff, of the National Exhibitors' League, believed it possible to organize the State of New York, and the assistance given him on the occasion of his visit to New York City during the week of June 17th culminated in a successful organization of New York State branch of the National League on June 19th.

As at present constituted, the officers of the New York City association are: S. M. Trigger, president; F. E. Samuels, vice-president; G. W. Anson, treasurer; Sidney Ascher, secretary; A. Bauerenfreund, assistant secretary, and Robert C. Whitten, sergeant-at-arms. Credit must be given to the work of Arthur W. Jacobs, until recently treasurer of that organization. Mr. Jacobs was one of the energetic workers of the association and was identified with some of the earlier attempts to organize New York exhibitors. At the present writing the association numbers about 200 members, has an ample fund in its treasury and a large stock of enthusiasm among its members. This time it looks as though it possessed all the elements of permanency.

THE STATE ORGANIZATION

As before observed, it was largely through the effective local organization in New York City that President Neff was able to form the New York State League. On this occasion the members of the New York Association, not then affiliated with the National organization, put forth every possible effort to secure a good attendance at the meeting held at the Union Square Hotel, June 19th. The result was a big turnout and a successful convention. State officers were elected as follows:

President—Samuel H. Trigger, New York.
First Vice-President—Bert M. Cornell, Syracuse.
Second Vice-President—R. M. Davidson, Binghamton.
Secretary—Harold W. Rosenthal, New York.
Treasurer—John C. Davis, Saugerties.
National Vice-President—Sidney Ascher, New York.

Delegates to the Chicago Convention—Miss Ida Mayer, Jamaica; A. M. Day, Auburn; G. W. Anson, New York; alternates, Lewis Rosenthal, Robert Whitten and L. Schwarts, all of New York.

Since that time the officers of the New York State League have been busy organizing the exhibitors in the cities and towns of the State. President Trigger and National Vice-President Ascher visited Albany and formed a local of the exhibitors of Albany, Troy, Schenectady, Cohoes and Watervliet on July 19, with George F. Wright, president; E. O. Weinberg, first vice-president; L. C. Smith, second vice-president; J. C. Rosenthal, treasurer; J. E. Weidman, secretary.

Locals are now in course of organization in other cities, so that it will not be long before the Empire State will be completely organized.

West Virginia Motion Picture Exhibitors

PRINCIPAL OFFICERS OF THE WEST VIRGINIA LEAGUE

THE first effort to organize the motion picture exhibitors of West Virginia was made in February, 1912, when a call was issued for a meeting to be held at Parkersburg, W. Va., on February 28th. The committee of arrangements for that convention consisted of P. W. Barrett and F. L. Harris of Parkersburg. The convention was held on schedule time. President Neff met the exhibitors at Blennerhassett Hotel in Parkersburg and inoculated them with some of his enthusiasm.

Committees were appointed to push a vigorous campaign of organization through the state and arrangements were made to secure an organizer. The following named officers were elected:

President, M. M. Weir, Charleston.
First vice-president, F. L. Harris, Parkersburg.
Second vice-president, L. C. Washburn.
Secretary, L. R. Thomas, Moundsville.
Treasurer, P. S. Barrett, Parkersburg.
National vice-president, E. W. Waugh, Huntington.

The league affiliated with the National organization at this time and set another meeting to be held at Huntington on the first Monday in May.

Convening at the Carnegie Library, Huntington, on May 1st, the West Virginia exhibitors held another very successful meeting. President Weir called the convention to order and an address was made by President Neff of the National League. It was reported that great progress had been made in the matter of securing membership and that the organization had grown very rapidly. The convention ended with a banquet at the Fifth Avenue Hotel. It was also reported that G. N. Westley had been employed as organizer for the state.

OKLAHOMA EXHIBITORS ORGANIZE.

A meeting of motion picture exhibitors of Oklahoma met at Oklahoma City on June 13, 1912, and succeeded in forming a substantial organization. The convention was held at the Lee-Huckins Hotel. These officers were elected: Clark Nichols, Holdenville, president; Clyde W. Slater, Kingfisher, secretary. The state was divided into nine districts for the purpose of organization and vice-presidents for each district were named as follows: John Ransom, Hobart; Roy Webb, Enid; E. E. Bland, Alva; Carl Gregg, Tulsa; L. Bickel, Ardmore; O. A. Simmons, Hugo; E. J. Mills, Poteau; DeWitt Bell, Hartshorn; Charles H. Camp, Oklahoma City.

SAN FRANCISCO EXHIBITORS' ASSOCIATION

AFTER making several previous efforts to perfect a protective organization the San Francisco Motion Picture Exhibitors banded themselves together in August of 1908 under the title of the "San Francisco Motion Picture Exhibitors' Association," and appointed Martin Kurtzig, president, and Norman W. Hall as their secretary.

The present officers are: Chas. Rothschild, president; A. R. Oberle, vice-president; W. A. Cory, corresponding secretary; N. K. Herzog, financial secretary; Max L. Shirpser, treasurer; D. W. Riordon, sergeant-at-arms; L. L. Kahn, R. Marks and Wm. P. Wobber, directors.

OFFICERS OF SAN FRANCISCO LOCAL

The San Francisco local includes among its members all the San Francisco photoplay houses with the exception of two. A number of the vaudeville theaters are also members, although moving pictures form only a very small part of their program.

Up to January 1st of this year the functions of the organization was purely local. Upon that date it was decided to use the San Francisco Association as the nucleus of a State League which could be affiliated with the National League. An active campaign was begun by correspondence, with the result that numerous applications were received from country exhibitors. However, to get quicker action an organizer was started on the road on May 1st and during the next sixty days he secured 60 members. Encouraged by these results a second organizer was sent out during the latter part of June. This agent is now covering the Sacramento and San Joaquin Valleys. Desiring to cover the entire state before the September State Convention a third organizer is to begin work immediately. He will first visit the photo-play houses in Northern California and then zig-zag back to the extreme Southern part of the state touching various points that the other two organizers were unable to reach. The results attained thus far lead the local officials to estimate that at least 90 per cent. of the California exhibitors will be enrolled before the Convention date.

The parent Association has successfully combated adverse legislation insofar as both State and city laws are concerned. By making a stiff fight at Sacramento they were able to stop the passage of a curfew law preventing children going to photoplay theaters under certain conditions. This is one of many laws detrimental to the business which have been fought down and out, and laws looking to the benefit of the moving picture industry have been passed through the direct efforts of the San Francisco Moving Picture Exhibitors' League.

Through the co-operation of the League with the local exchanges numerous concessions have been granted the exhibitors by both the Independent and Licensed film supply agents.

At the September Convention the exhibitors will become better acquainted and the League will be stronger as a result. It is intended at that time to establish a permanent poster exchange and a general supply department at League headquarters where members can buy supplies and rent posters at a reduced cost.

The Convention date has been finally set for September 17-18-19, and reduced railroad and hotel rates will prevail for ten days before and after the above dates.

HUNTINGTON, W. VA., LOCAL ORGANIZED.

The motion picture exhibitors of Huntington, W. Va., met on Monday, May 6, and perfected a local organization by the election of the following named officers: R. H. Karnes, Lyric Theater, president; J. A. Burns, Grand Theater, first vice-president; Mr. Ball, second vice-president; C. A. Johnson, It Theater, secretary; Haskel Atkins, Royal Theater, treasurer. All exhibitors in Huntington became members.

COLUMBUS LOCAL.

At a meeting of exhibitors held in Columbus, Ohio, on Tuesday, Feb. 20, 1912, a local organization was perfected. Thirty-five members were enrolled, and the following officers were elected: J. A. Maddox, president; W. B. Belknapp, first vice-president; J. R. McCoy, secretary; Max Stearns, treasurer. The local is affiliated with the state and national organizations.

The Columbus Branch is one of the most active in the State of Ohio.

NEW ENGLAND HAS AN ORGANIZATION.

Probably one of the oldest associations of motion picture exhibitors is at Boston. It calls itself the Amusement Association of New England and has a very able president in Frank J. Howard, a veteran exchange man and theater manager. Headquarters is in Boston. This organization has not affiliated with the National League in the past, but it will probably be represented at Chicago this year.

CONNECTICUT EXHIBITORS.

Spurred by the agitation of the Sunday closing laws of the state of Connecticut, the exhibitors of that state made an effort to organize on November 29, 1911, when a meeting was held for that purpose at Bridgeport. A. A. Stevenson was elected president, Boyd Fisher secretary and treasurer. Some 29 members were enrolled. Nothing has been heard of the organization since.

NEW JERSEY EXHIBITORS' LEAGUE

Far Brighter Prospects Exist for Permanency of the Organization Than Ever Before

THE first organization of the exhibitors of the State of New Jersey was made during the Summer of 1908. That was a time when the picture business was at its zenith, although it was far from being stable. It was also a time when reformers and civic purifiers first began to see dire consequences for the youth of the land.

Through adverse state laws, passed by the enemies of the picture, the first New Jersey local was practically forced into existence. Dr. H. Charles Hespe, a reputable physician of Jersey City, was at the time operating a large and prosperous motion picture theater adjoining his home on Central avenue. He it was who sounded the first call to arms, and he was elected president of the association. Having had considerable political experience, Dr. Hespe was in position to know what to do in the way of fighting adverse legislation. He devoted much of his personal experience for the benefit of all, and through his efforts, some of the oppressive laws were adjudged unconstitutional.

The organization was known as the "Amusement Managers' Association of Hudson County," but was later changed to include the State under the name of the "Exhibitors League of New Jersey." Later, Newark, in the same State joined with the Hudson County organization and for some time the exhibitors of Newark and Hudson County co-operated bravely and sincerely.

OFFICERS OF THE NEW JERSEY LEAGUE

But there was something lacking notwithstanding its fine esprit du corps. The men realized that they were a very small part of a great business that was growing like wildfire. They realized that a national organization was necessary to accomplish the ends that every exhibitor was hoping for.

A still further drawback was the fact that the business at that time was in a formative stage. Motion picture theaters were springing up on every hand, and it seemed that almost as soon as a new theater opened an old one would close. Thus, while the New Jersey exhibitors were struggling manfully, they were constantly changing. In those days there was no Moses to lead them out of the wilderness. There was no champion of the motion picture in the higher legislative halls. In short there was no M. A. Neff.

The present New Jersey association was formed in May by Mr. Neff, and its outlook is far better than was that of the pioneer organization. The motion picture exhibitors of New Jersey who are now in business represent a survival of the fittest. The business has settled down to a more permanent basis. Promiscuous men with more or less money are not rushing into motion picture enterprises as they did in 1908, and it is reasonable to suppose that those who are now in the motion picture exhibiting business in New Jersey are there to stay. Some of the early exhibitors survived the vicissitudes of business fate and are still doing business

at the old stand, notably Mr. Frank P. Daley, the second vice-president of the present association, and proprietor of the Hippodrome in Hoboken. Mr. Daley has been more years in the exhibition business in Hudson county than any other exhibitor, but there are others who nearly equal him in length of service.

A much brighter prospect opens for a New Jersey association than ever before. Best of all they are now working in affiliation with a national body, which is directed by a man able and militant for the welfare of all American motion picture men. As a State organization there is better representation from various parts than there ever was before. In other days such cities as Trenton, Camden, Paterson and Orange did not respond to the supplications of the Hudson County men, but at the recent meetings those cities have been represented. One of the State league's best workers has been Mr. C. Fred Ruhlman of Trenton, the State treasurer, who has shown himself to be a man of great executive ability and mental capacity as well as a man of high principle. President Robinson of the New Jersey Association is a gentleman of high ideals. The spade work that he has done is without the tinge of selfishness and what he does for the association is done through a desire to see the exhibition business elevated to a plane of commercial recognition. He is the proprietor of the Colonial Theater in West Hoboken.

The same can be said for the brainy man who was elected as first vice-president of the association, Mr. W. A. Daley, proprietor of Daley's Theater and the Grand Theater at Paterson. He is a cool-headed, thoughtful man, well balanced and dignified. Mr. P. M. Kirchner is young for a theater proprietor, but is very active in the cause. Upon him devolves the real manual labor of the Association and which he does not shirk in any particular. The writer has been present at each of the New Jersey State League meetings and has been much impressed with the high character of the gentlemen who comprise it. They are clean minded gentlemen with high aspirations and have a desire to stand on the same moral plane as any of their reputable fellow citizens. The roster of the officers is as follows:

President, G. A. Robinson, Colonial Theater, 734 Demott Street, West Hoboken; first vice-president, W. A. Daly, Daly's and Grand Theaters, Paterson; second vice-president, Frank P. Daley, Hippodrome, Hoboken; secretary, P. M. Kirchner, Bijou Theater, Union Hill, N. J.; treasurer, C. Fred Ruhlman, 500 Liberty Street, Trenton, N. J.

National Vice President, L. F. Blumenthal, Jersey City.

Delegates to the Chicago National Convention will be: C. Fred Ruhlman, Trenton; Mr. Geo. M. Hemmel, Orange; Jas. Epstein, Union Hill. Alternates D. L. Fisher, Newton, N. J.; P. A. Adams, Paterson; W. Clarke, Jersey City.

Michigan Motion Picture Exhibitors' League

THE first annual convention of the moving picture exhibitors of the State of Michigan was held in Detroit, July 11 to 13, 1911. There were about one hundred exhibitors present. The convention was held in Turner Hall, and the following named persons were elected officers: President, Peter J. Jeup, Detroit; first vice-president, H. F. Fowser, Lansing; second vice-president, J. J. Rieder; secretary, W. L. Levy, Detroit; treasurer, Carl Ray, Muskegon.

This convention originated in a call sent out by Secretary F. H. Baumgartner of the Detroit Exhibitors Association. The committee of arrangements made a wide canvass and a large attendance was the result. There were also present representatives from several licensed and independent manufacturers and from manufacturers of moving picture supplies. A big start was given the Michigan association by this convention and a few months later an organizer, Mr. A. L. Rule, was appointed. The league was also incorporated under the laws of the State of Michigan and affiliated with the Motion Picture Exhibitors League of America.

MR. CARL RAY

President of the Motion Picture Exhibitors' League of Michigan

The second annual convention was scheduled for July 9th, 1912, to be held at Muskegon. Through the efforts of Treasurer Carl Ray and Secretary Levy, a successful meeting was held on that date, which was extended until July 11th. At this convention the following named officers were elected:

President, Mr. Carl Ray, Muskegon.

National vice-president, B. L. Converse, Owosso.

First vice-president, J. J. Rieder, Jackson.

Second vice-president, G. R. Durkins, Saginaw.

Secretary, W. Lester Levy, Detroit.

Treasurer, H. F. Fowser, Lansing.

Delegates to the National Convention at Chicago are Carl Ray, Muskegon; Peter J. Jeup, Detroit; W. J. Carroll, Jackson. Alternates, A. L. Brown, Lansing; G. C. Nichols, Grand Rapids; R. P. Leahy, Bay City.

The third annual convention was set for July 8th, 1913, at Saginaw. The Muskegon meeting was well attended and plenty of entertainment was provided by Mr. Ray.

PENNSYLVANIA EXHIBITORS' LEAGUE

Successfully Organized at Pittsburg, June 24, 1912.

VARIOUS attempts have been made in the past to organize the motion picture exhibitors of the State of Pennsylvania, none of which was entirely successful until the recent convention held in Pittsburg, Pa., June 24th and 25th. For about three years a good organization had existed in Pittsburg and that body, no other effort being made, attempted to organize the State.

At the same time there existed in Philadelphia another local organization formed some four years ago, which claimed a charter from the Philadelphia courts according it the name of Exhibitors League of Pennsylvania. When state conventions were called by these two local organizations it seemed that there would be a conflict of interests in Pennsylvania. But the pursuasive personality of President Neff of the National League succeeded in bringing these two factions together at Pittsburg on the date named and a harmonious organization was the result. At that meeting these officers were elected:

President, Walter Steumpfig, Philadelphia.

First Vice-President, C. E. Smith, Pittsburg.

Second Vice-President, G. C. Miller, Plymouth.

Treasurer, T. J. Barbin, Millville.

Secretary, George H. Roth, Philadelphia.

National Vice-President, F. J. Herrington, Pittsburg.

Delegates to Chicago Convention, H. E. Reiff, Harry McGowan, and G. C. Miller; alternates, John Hayes, Mr. Silverman and Mr. Mercer.

PENNSYLVANIA LEAGUE OFFICERS.

PITTSBURG LOCAL.

There has been a thriving organization in Pittsburg for at least two years. It has held meetings with regularity and was well represented at the first National Convention at Cleveland. Its members are representative of the trade—energetic and enterprising. Its membership comprehends exhibitors from Pittsburg and its suburban towns.

PHILADELPHIA LOCAL.

About four years ago thirty or forty exhibitors got together in Philadelphia and formed a permanent organization. Walter Steumfig was elected president, which office he has since held. He is assisted in the management of the local by Edward A. Jeffries, first vice-president; Charles Segall, second vice-president; John W. Donnelly, treasurer, and George H. Roth, secretary.

The organization thus far has been very successful in its work of bettering the conditions of the exhibitors, and one of the most recent concessions that it has been instrumental in securing for the exhibitors is licenses for picture houses where there is no vaudeville, which before, on account of an error, were forced to pay the fee of $500 for a theater seating over 400 people.

Still another feature that the organization brought about was a bill which was presented to the Legislature of Pennsylvania asking for the censorship of moving pictures, which after much delay was presented, passed by both houses and was

signed by the Governor. But as there was no appropriation attached to the bill for the maintenance of censors the Governor was unable to make any appointments thereon. At the next session of the Legislature, 1913, an appropriation will be asked and appointments of Censors made by the Governor.

In addition to this they have been instrumental in changing and amending some unwise legislation as effecting their business and are working with the municipal and State authorities for the betterment in the general exhibitors. The outlook for a strong organization in the Keystone state is encouraging.

EDWARD A. JEFFRIES
First Vice-President

JOHN W. DONNELLY
Treasurer

CHAS. SEGALL
Second Vice-President

OFFICERS OF THE PHILADELPHIA LOCAL

Indiana Motion Picture Exhibitors' League

THE wave of organization of motion picture exhibitors hit Indiana with irresistible force on December 12th, 1911, when a rousing meeting was held at Indianapolis, fifty-five exhibitors representing nearly every city of importance at this meeting at the Claypool Hotel, and a harmonious convention followed. President Neff and Secretary Christenson of the National League were present and, with their enthusiasm, aroused the members of the new organization to the importance of co-operation. The convention was continued throughout the day and terminated with a most enjoyable banquet in the evening. The following board of officers were elected: President H. S. Dickson, Winchester, Ind.; vice-presidents, H. F. Prentiss, Terre Haute; Earl Rife, Logansport; Joseph Bomerschein, F. W. Cannon and R. H. Cannon, Muncie; W. R. Deaton, Wausau; secretary, F. J. Rembusch, Shelbyville; treasurer, Joseph Gavin, Indianapolis. Charles Daugherty, of Winchester and D. L. Bryan, of Rockport were appointed state organizers. Since that date the Indiana Association has made steady progress, and at its last meeting held July 23d, an appreciable increase in its membership was recorded. Much of the success of this organization is due to the energy of President Dickson and Secretary Rembusch, whose likeness are reproduced on this page. The Indiana State Association was represented in the Chicago Convention by Messrs. F. J. Rembusch, of Shelbyville; W. R. Deaton, of Warsaw; S. B. Sampson, of Anderson, who are the regular delegates. Messrs. Bomerschein, of Fort Wayne; E. Rife, of Logansport and J. A. Breeman, of Evansville, are the alternates.

PRESIDENT AND SECRETARY OF THE INDIANA LEAGUE

Further progress was made in Indiana when a local organization of Indianapolis Exhibitors was formed just prior to the state convention on July 23, 1912. President Neff of the National League and several of the local members succeeded in arousing the Exhibitors of Indianapolis to the sticking point. Twenty-one exhibitors signed the roll of charter members and the following officers were elected: J. A. Victor, president; T. M. Sanders, first vice-president; M. M. Miller, second vice-president; Dr. J. M. Rhodes, treasurer; and Ed. Addy, secretary.

A START AT WASHINGTON, D. C.

Following a visit of President Neff at Washington, D. C., the exhibitors of the District of Columbia held a meeting and formed a temporary organization, electing A. Brylawski, president; E. S. Wertz, vice-president; and Fulton Brylawski secretary and treasurer.

Wisconsin Moving Picture Exhibitors

CHARLES H. PHILIPPS
President of the Wisconsin League

H. S. KLEINE
Treasurer of the Wisconsin League

AT a meeting at the Plankington Hotel, Milwaukee, Wisconsin, on September 19th, 1911, a state organization of moving picture exhibitors of Wisconsin was effected. At that time sixty exhibitors from various parts of the state were enrolled. These officers were elected: Charles H. Philipps, Milwaukee, president; Thomas F. Stanley, first vice-president; Charles W. Christianson, Racine, second vice-president; J. W. Clark, Sheboygan, secretary; Henry S. Kleine, Milwaukee, treasurer; Peter Germain, Milwaukee, sergeant at arms. Trustees: B. K. Fisher, O. Sprecher, Milwaukee; L. W. Anderson, Neenah, and C. W. Tiede, Burlington. The then Mayor Seidel addressed the convention at some length, praising the efforts of the exhibitors to improve their business.

At a later convention held on July 19 and 20, 1912, these delegates were appointed to attend the Chicago convention: Roy Cummings, Madison; Leo Duffy, Appleton; Max Weisfeldt, Plymouth. Alternates, Mrs. F. S. McNamara, Milwaukee; W. E. Smith, Fond du Lac; Jacob Moelke, Singter. President Phillips was authorized to appoint a state organizer, and renewed efforts were to be made to increase the list of membership.

Missouri Moving Picture Exhibitors

MARVIN FRITCH
2nd Vice-President, Missouri League

ALTHOUGH the motion picture exhibition business has reached the highest point of perfection in the state of Missouri, picture theater managers of that state have not been particularly active in the manner of organization. St. Louis has not up to date been conspicuous for its efforts in this respect and it has been left to the exhibitors of Kansas City to take the initiative.

It appears by the records on the subject that early in February, 1912, a meeting of Kansas City exhibitors was held at the Hotel Sexton in that city, at which 22 exhibitors were present, when the Exhibitors' Association of Kansas City was formed. George H. Wiley was elected president, William L. Sheldon, vice-president; John T. Hurtt, secretary; John Steimen, treasurer; Earl Alexander, sergeant-at-arms. Board of directors: J. Ray Samuels, N. J. Flynn, G. W. Flick, C. S. Sefferd and Malcom McKay.

By concerted effort the membership was quickly increased to 36, representing 42 houses.

Secretary Christenson, of the National League, paid the Kansas City Association a visit and secured its application for a charter from the National League. Later, at a meeting of the Executive Committee of the national body, this charter was granted and further permission was given the association to include exhibitors from Kansas City, Kan., among its members. The charter constituted the Kansas City local as the nucleus for a state organization and an active campaign to organize the state was opened. A. P. Drennan was appointed State Organizer and at last report a local had been formed at Springfield.

At this writing a convention is about to be held at Kansas City, when it is hoped there will be a considerable gathering of Missouri exhibitors.

Kentucky State Exhibitors' League

OFFICERS OF MOTION PICTURE EXHIBITORS' LEAGUE OF KENTUCKY

L. J. DITTMAR, 1st V. P
L. H. RAMSEY, Secretary

SHERMAN ARN, 2d V. P.
J. H. STAMPER, Jr., President

A. J. WELLMAN, Treasurer
ORENE PARKER, Natl. V. P

MOTION picture exhibitors of the State of Kentucky became inoculated with the league movement early in 1912. It began with a local meeting of exhibitors of Covington, Ky., held on April 4th, called by President Neff of the National League, at which time a state convention was decided upon. At this preliminary meeting in Covington, there were present S. C. Stevens, Orene Parker, B. D. and William Griffith and Harry Price.

Arrangements were made for another meeting to be held in Lexington about April 8th. The call was issued and under the direction of President Neff, a temporary organization was obtained on that date with the following officers: L. H. Ramsey, chairman; J. H. Stampfer, treasurer; V. J. Treacy, secretary; R. A. Parsons and C. S. Graves, constituting a committee for the purposes of working up interest in a State convention to be held at Lexington on April 25th.

Through the efforts of this committee a very creditable gathering of exhibitors was secured at Lexington on the date named. The convention was held in the Pheonix Hotel and was called to order by the Chairman L. H. Ramsey. Addresses were made by President Neff and others.

When all exhibitors present had signed a roll and paid their initiation fees, an election for officers was held with the following result:

President, J. H. Stampfer, Jr., Lexington.
First vice-president, L. J. Dittmar, Louisville.
Second vice-president, Sherman Arn, Maysville.
Secretary, L. H. Ramsey, Lexington.
Treasurer, A. J. Wellman, Catlettsburg.
National vice-president, Orene Parker, Covington.

The convention closed with a banquet at the Phoenix Hotel. An entertainment consisting of vaudeville, music and pictures followed the banquet. During the convention the members visited a number of points of interest in the city of Lexington and a motion picture of the gathering was made for the Gaumont weekly.

A subsequent meeting was held at Lexington on July 2d, at which President Neff and a number of Kentucky exhibitors were present. New members were received and delegates to the Chicago convention were elected. The next meeting was appointed for October 15th at the Seelbach Hotel, Louisville.

SOCIAL EVENTS

One of the interesting social events connected with the Motion Picture Exhibitors League of Chicago was a Dutch lunch, held at the Sherman Hotel, on Tuesday night, February 6th, 1912. It was one of those get-together affairs and was attended by a large number of exhibitors, manufacturers and exchangemen. Numerous speeches were made, a good dinner was eaten and everybody had a most enjoyable time. Nothing like sociability to build up a local organization.

An evidence of the popularity which can be gained by a local exhibitors league was given by the entertainment and ball of the New York City exhibitors at Palm Garden, last January. Nearly 2,000 people were present, including a large number of city officials. Exhibitors can establish a strong pull in their home towns if they go at it right.

MISSOURI EXHIBITORS' CONVENTION.

Two days session held at Kansas City, Mo. Officers and Delegates Elected.

THE first Convention of the Missouri State Branch of the Motion Picture Exhibitors League of America was held at the Sexton Hotel, Tuesday and Wednesday, July 30-31, 1912, Kansas City, Mo. There was a large attendance of Exhibitors from all over the State of Missouri and a number of guests were present from Kansas and Oklahoma. A large amount of important business was transacted and a general good time was enjoyed.

The Convention was called to order at 10 A. M., Tuesday morning, at the Sexton Hotel, by the State President, G. H. Wiley of Kansas City, Mo., who made a brief address to the members assembled. The President appointed the following Committees Committee on Membership—F. B. Wilson, Vandalia; R. F. Barrett, Springfield; Guy C. Cooley, Kansas City. Committee on Reception—F. C. Reynolds, Kansas City; Lee Balsey, Springfield; W. S. Townsend, Gallatin; J. D. Wineland, Webb City; Narvin Tritch, Kirksville. An adjournment was taken until Wednesday morning at 10 P. M., in the meantime the Exhibitors enjoyed themselves sightseeing and automobiling and, in the evening, a special night was given them at Electric Park.

Wednesday morning's meeting was called to order by President Wiley at 10 o'clock and reports of committees were heard. After general discussion of the welfare of the League the following officers were elected to fill vacancies; F. B. Wilson, Vandalia, was elected Secretary-Treasurer for the unexpired term and F. L. Newman and W. L. Gleason were elected members of the State Executive Committee.

The following members were elected delegates and alternates to attend the Chicago Convention; Delegates—G. H. Wiley, Kansas City; H. N. Morgan, Slater; F. B. Wilson Vandalia. Alternates—Winthrop Allen, Kansas City; W. L. Gleason, Brookfield; J. Gildea, Kansas City. The Thespian, an amusement publication, was selected for the official organ of the Missouri State Branch. After general discussion it was moved to adjourn to 3:45 P. M. allowing the Exhibitors to attend the banquet.

The banquet was attended by one hundred and thirty-five Exhibitors and guests. Addresses were heard from Congressman W. P. Borland, Kansas City; Acting Mayor Stanley Watson, and several Aldermen. These gentlemen assured the Exhibitors of their hearty co-operation in elevating Motion Pictures.

At 3:45 P. M. the President called the meeting to order and after having selected Springfield, for the next Convention to be held the second Tuesday in June, 1913, the first annual meeting ended amid great enthusiasm and every member of the League determined to secure every Exhibitor in the State as a member of the League.

A. C. DINGELSTEDT, Secretary
A. J. CARBIN, 1st Vice Pres't
JOHN J. HUSS President
M. FISHMAN 2nd Vice Pres
OTTO LEUDEKING, Treasurer

OFFICERS OF CINCINNATI, O., LOCAL.

Louisiana Exhibitors Organize.

A meeting of motion picture exhibitors of the state of Louisiana was held at Shreveport, La., on July 28, and Mr. E. V. Richards was elected president. He is manager of the Saenger and the Palace theaters in Shreveport. Delegates to the Chicago convention were also chosen.

Other association news will be found in the regular Motion Picture Exhibitors League department.

The National Convention.

By W. Stephen Bush.

THE MOVING PICTURE WORLD hails the convention of the Motion Picture Exhibitors' League as an event rich in promise for the progress and prosperity of every branch of this great artistic industry. At the meeting of the first national convention little more was intended or accomplished than the sowing of the seed. The event in Chicago will show on what kind of soil the seed has fallen and what has been its growth. Intelligence no less than persistence has so far characterized the efforts of the organizers. There is every reason to hope that the men who have taken the initiative and the men who have so loyally responded in the important matter of national organization will acquit themselves with credit and will improve to the uttermost the grand opportunities before them.

The problems which will occupy the attention of the delegates are numerous and weighty. First in importance is the question of the relations of the exhibitor to the manufacturer and distributor. We do not doubt that the convention will express itself in plain language on this subject. The exhibitor is under any system of making and renting films always entitled to courtesy and substantial consideration. These rights have frequently been denied to him in the past. Having no organization to support him in any struggle against arbitrary and overbearing treatment, the exhibitor has often been compelled to submit. After this convention, let us hope, he will no longer be utterly without redress. The cause of the smallest exhibitor is the cause of all the exhibitors, if the grievance be just. Many practical suggestions will no doubt occur to the delegates. We hope for the creation of a Board of Arbitration and Adjustment, which will co-operate and consult with a similar body appointed by the producers and distributors. The decisions of such a tribunal, having the organized exhibitors of the country behind it, are bound to carry weight and to be respected.

Not the least pressing question will be the conduct and regulation of the ideal motion picture theater. We look for much here from the combined judgment of hundreds of practical and broad-minded delegates. The vocation of an exhibitor is far above that of the ordinary showman of by-gone days.

Many of the latter's ideas and methods belong to a generation that has almost wholly passed away. The supposed "crushing" criticism of oldline theatrical men that "exhibitors" were "no showmen" has generally on analysis been found to be a compliment in disguise. Far more is expected of the exhibitor, than of the manager of a dime museum, a circus or a penny-arcade, shooting gallery or skating rink or the cheap stage. As the possibilities of the motion picture are being realized the public want to see the actual and tangible fruits of the progress made. They want to see the cinematographic theater conducted on a higher plane than an ordinary show, which is here to-day and away to-morrow. Motion picture theaters have failed or prospered, but the motion picture theater is deeply embedded in this present civilization of ours. The call of the motion picture is heard in every field of human endeavor: in art, in all the exact sciences, in literature, in education and of course in every conceivable variety of amusement and instruction. The exhibitor of the future must rise to the advancing importance of his position in the community. Under our present method of renting reels his responsibility for his show is indeed limited, but for the method of presenting his show, for his dealing with his patrons, for his standing in the community, in which he pursues his vocation, he and he alone is responsible.

It is a matter of common knowledge, which we wish again to emphasize here, that no small share of the popularity of the motion picture is due to the exhibitors of to-day. Their calling requires diplomacy, a fair amount of education, constant application and considerable executive ability. Hampered by foolish prejudice and active opposition of hostile authorities, denounced by fanatics and "reformers," ostracized by the so-called better element, belittled and ridiculed, and encouraged by none except the unswerving support of the MOVING PICTURE WORLD the exhibitor has fought his way into public esteem. These brave pioneers are entitled to every bit of their success and victory. They have not labored for themselves alone, but have cleared the way for the thousands that came after them. Of these pioneers the convention has its goodly share. They will command the respectful attention of every delegate. Richer men, men more prominent, men with more power behind them have come after them and have nobly advanced the cause of the exhibitor, until it may be said with perfect truth, that in no profession are there men with sincerer motives, with more enthusiasm, with greater aims and with juster hopes than in the ranks of motion picture exhibitors. That these men are now organized in one great brotherhood and that their influence will now have to be reckoned with is a "consummation devoutly to be wished."

Even when there was no national organization and local associations were few and far between and possessed of very little influence the exhibitors grappled victoriously with an evil, which at one time seemed as incurable as it was intolerable. Cheap vaudeville has been practically driven out of motion picture theaters. Where two or three years ago the signs in the lobbies told nothing but stories "high-class" vaudeville, the most prominent of all signs in the lobby of to-day, announces the cheering news to the patrons, "that there will positively be no vaudeville" or words to that effect.

We believe that one of the main results of the national convention will be to further exalt and dignify the vocation of the exhibitor. The exchange of opinions, the friendly discussions, the fraternal spirit, the consciousness of new power honestly and rightfully gained—all these factors will help the exhibitor and the industry generally.

In extending to the assembled delegates at Chicago its heartiest welcome the MOVING PICTURE WORLD wishes to couple its greeting with the assurance that it will continue to be the ardent champion of the rights of the exhibitors and that in its columns will always be found full and fair records of all the news, which especially interest the organized exhibitor.

Georgia Exhibitors Organize.

A meeting of moving picture exhibitors of the State, of Georgia was held at Cordele on February 21st, at which time Mr. F. Whire, of Albany, was elected president and Mr. A. J. Wood, of Brunswick, secretary and treasurer. The organization was named the Motion Picture Exhibitors Association of Georgia. Subsequent meetings to this organization have not been reported.

Facts and Comments

THE true solution of the vexatious question of censorship lies in the legal enfranchisement of the motion picture. The motion picture must be placed on terms of absolute equality with the press. No one in the countries where the English language is spoken dreams of censoring the press, but the censoring or, as it was called, the "licensing" of the press was not fully brought about in England until the middle of the eighteenth century. Provisions for the "control and licensing" of the press may be found in many a page of our own colonial history. The final abolition of this "licensing" or "censoring" of the press did not come about as the result of any great crusade or agitation on the part of any particular body of men, but it was simply the final crystallization of a public sentiment, which had been growing for several generations. The coming of it caused no great stir in public life because the public had been prepared for it. English history knows of no more peaceable and radical revolution than the final enfranchisement of the press. When our own independence as a nation was accomplished we inherited the freedom of the press as one of the most valued traditions of the race.

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In a similar manner we believe the enfranchisement of the motion picture will be achieved. In the natural course of its growth as an essential factor in our modern civilization the cinematograph will receive the same consideration as the press. This does not mean that the friends of the motion picture seek to place it above the law or that they object to such restraints and conditions as are now placed even upon newspapers. While the organic law of the state declares that the press is free, it emphasizes the fact that an abuse of this liberty may be visited with fine and imprisonment. The newspapers are not free to libel people, but are responsible for any wrongful use of their constitutional rights. The law in many states makes the printing of obscene or indecent or immoral matter in newspapers a criminal offense. There is a rigid law on the federal statute books holding newspaper proprietors and publishers responsible for immoral advertisements. This law is no dead letter and has but recently been enforced in the case of a very powerful, widely circulated and old established newspaper. What has been the result of this liberty of the press? It has more than any other single factor helped to sustain our civilization. No words need be wasted to prove such a fact. It is true that libels are being constantly committed, that objectionable matter is spread in many public prints and that harm comes of the excesses and vagaries of yellow journalism. No man in his senses, however, would think of going back to the days when the press was under the licensing supervision of the government.

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The case is perfectly parallel with the motion picture situation. There will always be some abuse of the great invention by greedy and ignorant men; there will be an occasional bad picture, but these things are like spots on the sun, trifling blemishes, lost in the great good that is being accomplished every day and in every country through the cinematograph. Give entire freedom to the motion picture and make the individual exhibitor or manufacturer responsible for the abuse of it, instead of seeking to establish a censorship over the entire industry. Then the whole question of censorship will be solved forever by being abolished and abandoned. The ordinary legal remedies now in force are amply sufficient to protect the public from all the incidental evils of the cinematograph and no special censorship is needed.

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We hope to see the day when the same express privilege of freedom now bestowed upon the newspaper will be extended to the motion picture. Is the motion picture a less useful agent in spreading knowledge and improving and broadening the mind than the newspaper? Why has the newspaper in the course of time been able to emancipate itself from the oppressive system of censoring and licensing? Solely because of its immense usefulness. In the same way the motion picture ought to be freed from these foolish medieval shackles of censorship. Do the manufacturers of motion pictures compare unfavorably with the owners of the great daily newspapers? If the owner of the newspaper has the right to print what he likes subject only to the consequences of the abuse of his liberty why is this right denied to the manufacturer of motion pictures? Why must he get somebody's approval before he can send out his pictures as the publisher sends out his newspapers? We want to say to our friends the "reformers" and would-be censors that the sort of supervision which is planned by them is wholly repugnant to the modern American idea and will not take root in American soil.

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The progress of the American-made picture is largely due to the greater liberty which American manufacturers enjoy. If we want to know how badly the censorship of medieval pattern works we have but to look at present conditions in Continental Europe. Here manufacturers and exhibitors are in a constant warfare with the police, which are clothed with arbitrary powers. Their intelligence is out of all proportion to their powers and the result is oppression of the exhibitor and producer and injury to the industry at large. We do not wish to say one word against the well-meant efforts of representative bodies to give their best judgment in approving or condemning pictures, but at best the thing is a makeshift and unsound in principle. What we need is not censorship of any kind, but legal enfranchisement.

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How is this enfranchisement to be brought about in practice? The procedure is simple enough—let the organic law be amended by changing the paragraph relating to the liberty of the press in this wise: "No law shall be passed to abridge the liberty of the press *or of the cinematograph.*" A provision guaranteeing the freedom of the press is embodied in the constitution of every state in the Union. If the picture grows in usefulness and importance, if public opinion recognizes the value of the invention as equal with that of the movable type, if the friends of the motion picture agitate the subject constantly and consistently, then the freedom of the cine-

matograph will be achieved in the near future. It is astonishing that no efforts looking to that end have been made heretofore. The MOVING PICTURE WORLD has pointed out the importance of the enfranchisement of the motion picture again and again. No other solution of the censorship evil is possible.

* * *

HOW familiar to our own ears sounds this passage from a letter of M. G. Reynaud, the manager of the American Kinetograph in Marseilles, France: "After a campaign of unheard-of slander and misrepresentation by the press in the hire of the theaters and concert halls we are exposed to a new danger. The clergy of our section (Southern France) have incessantly labored against our industry and have compelled the mayors of a number of cities to proceed against us. If these measures and arrests continue it will mean the absolute ruin of our properties." The letter is addressed to all the exhibitors of Southern France, the scene of a particularly vicious "crusade" against the motion picture just now. The exhibitors are invited to join the great French Federation of Exhibitors, which is a prosperous and powerful organization. The necessity of organization is recognized abroad no less than at home.

* * *

THE simple faith of many old-time theatrical managers and producers that it is only necessary to have a man stand in front of the stage and turn the camera while a great play is going forward is bound to be rudely shocked. The making of motion pictures is an art very different from the purely dramatic art, in which voice and words play the greater word. Words whether in monologue or dialogue cannot be photographed. To be a successful actor in the drama of the silent stage special gifts and special training are needed. The same holds true of the motion picture producer as compared with the director of the speaking stage. The companies now holding the posts of honor in the cinematographic field arrived at their present position by no royal road of fortune. They learned in the sweat of their brows and paid enormous sums just for their experience. Through failures, errors and disappointments they rose to their present well-merited eminence. Never was the old saying truer, "Through hardships unto light," than in the case of the great film-producers of to-day. Their's was a thorny path and the ascent was always steep. If they ever laid the flattering unction to their souls, that the motion picture drama was merely a photographed play of the speaking stage, they have long ago wiped that impression from the tablets of their memory. We doubt whether the rawest beginner within even recent times was under such delusions.

A CRITICISM OF PICTURE MUSIC.

THE musical critic of the Los Angeles Municipal News, the newspaper owned and operated by the city of Los Angeles, in the issue for July 24, devoted a column and a half to an intelligent and sympathetic criticism of the kind of music which is to be heard in the motion picture theaters of Los Angeles. It was constructive criticism, too, for there were helpful and practical suggestions in it for exhibitors. The criticism does not apply only to this city, but with equal force to motion picture theaters everywhere, and it will repay any exhibitor, who is intelligently studying his business, to send the Municipal Newspaper Commission a one cent stamp with a request for a copy of the paper.

The plea was for better and more appropriate music in connection with the pictures. "Theater proprietors commonly pay too little attention to the quality of music provided," the critic says. "That anything will do, just so it makes noise enough to overcome the click of the shutter, the whirr of the moving film, and the tread of patrons passing in and out, seems to be the rule. There is seldom any recognition of the fact, well known to psychologists, that appropriate music heightens the effect of the illusion and adds to the esthetic enjoyment of the pictures. It would be taxing credulity, however, to argue that there is any recognition of this principle in providing electrical pianos or automatic melodeons as many of the picture houses do."

"Again," he says, "Nothing stimulates the imagination more than music. It has a definite effect upon the nerves of sensation. It increases the state of sensitiveness—sets nerves a-tingling. When the nerve centers which are acted upon by agreeable sound are excited, all the others are sympathetically excited. In a sense, it may be said that the eyes see more vividly while the ear is being delighted. Hence the heightened pleasure received from the pictures when they are accompanied by music."

"Certain kinds of music induce definite mental states or moods. Without attempting to enumerate them all it may be recalled that minor modes suggest mournful ideas; major scales, as a rule, the reverse. Rhythm also has a marked effect on the emotions called into play. That is why the emotional atmosphere of any picture is emphasized by the playing of appropriate music in connection with it."

Several local theaters in which intelligent attention is being paid to music are cited and their methods discussed in detail.

The sermon is in the concluding paragraph, which says, "The appreciation of good music is mainly a matter of hearing it often enough. People who attend the motion picture theaters now, and submit to the kind of music they usually hear, will not be kept away if the quality of it is improved, consequently there is no danger incurred by the manager who foists good music on his patrons. It costs him but little if any more, and in the end it is helping him and the industry, for good music is one of the things people, who have been educated to understand and appreciate it, will pay to hear. In the course of a little while the motion picture theater manager, having educated the public without its being conscious of it, to prefer and to want good music, will have created a new profit-yielding demand, which he can supply, and which will add to his revenues. With 30,000 persons listening to music for half an hour each day in the motion picture theaters of Los Angeles, there is an opportunity for the theater manager which he will turn to his own account if he is wise." POWELL.

IN NORTHERN CALIFORNIA.

Licensed pictures are shown in the Quincy Opera House, Quincy, Cal., on Tuesday, Thursday and Saturday nights with a change of program each time. Occasionally a vaudeville act is added to the bill. When only pictures are shown, the price is 10 and 15 cents; when vaudeville is added, the price is 20 and 30 cents.

At Marysville, Cal., the Wigwam and Marysville theaters have added vaudeville to their programs for the summer months. Both houses used Licensed pictures. The Lyric which uses Independent pictures, is to close for a few weeks for repairs. A new curtain is to be installed as well as an up-to-date front.

At Sacramento, the Actograph, a new picture theater now under construction at Tenth and K streets, will be thrown open to the public soon. The new house is being built by J. W. Di Stasio, of the Lyric Theater. The old Empire Theater has been remodeled and now goes by the name of Ray's Photoplays. This house uses Independent pictures. The Orpheum is to open at the Diepenbrock. The New Empress now being erected at Tenth and K streets by Sullivan & Considine is to be finished by December 1st. The Empress Vaudeville is now being shown at the Clunie, which has been remodeled. The Gaumont Weekly is one of the features on the bills. The Liberty, a new picture house opened by Goddard, of the Acme and Majestic, is showing Licensed films.

Yreka.—Peter's new theater, which is one of the most popular playhouses in that section, is now under the management of E. H. Ralston.

Oakland.—A new theater is to be erected on the site of the old Central Theater on Eleventh Street. The new house is to be managed by Guy Smith. Fire caused by the explosion of a cigar lighter demonstrator in the window of the cigar store of B. Bercovich at Twelfth Street and Broadway, started a small panic among the audience at the Camera Theater, a motion picture house next door. A large crowd was in the house at the time of the fire, and several frightened men and women started for the door at the call of "fire" and the sound of the clamoring fire apparatus. Ushers in the place, however, managed to calm the frightened people, and quiet was restored before anyone was injured. The Regent, a new picture show, has recently opened on Broadway at Twelfth. IRWIN.

Why We Go To The Picture Show

By Louis Reeves Harrison.

IS it because of the price? Anybody can reflect upon the quality of a product by denouncing it in terms of dollars and cents, but that is not satisfying to those who study and marvel at the constantly increasing popularity of moving pictures. Such an illuminating argument is not at all complimentary to the millions upon millions of our men, women and children who enjoy this form of entertainment, the total sum of those attending each day in the week amounting to more than one-tenth of our entire population. The ten or twelve millions who go each day are largely composed of occasional patrons, and this brings the total of those who enjoy presentations on the screen up to a figure of national interest and importance.

Money does not offer much of a reason for going or staying away except among those who wouldn't spend ten cents or a quarter on mere amusement if they could, or couldn't if they would. An unfortunate proportion of our people can not afford to lay out a cent on recreation of that kind, and another, equally unfortunate, proportion can not enjoy anything that is inexpensive. Between these extremes may be found the sane and sound mass constituting the brain and brawn of the country, and many of them are hopeful if not enthusiastic about moving pictures.

As the politicians say, "we are facing a condition, not a theory," and whatever gives so many people bliss, contentment or relief inside of the motion-picture exhibitions pertains to a condition so extraordinary that it defies not only ratonal conclusion, but intelligent investigation as well. I have been going for many years, have seen all the inside workings of studios, have met the principal producers, directors, playwrights and actors, have been thoroughly disillusioned both as a critic and as a writer of scenarios, have sat through screen presentations that seemed to have been created for the express purpose of destroying all the charm and variety of the new art, and I am simply more deeply interested than ever.

Perhaps my interest is that of many others—I find in the crudities what one might expect in an imperfectly developed art, one in process of evolution, and in the more finished photodramas I gather promise of great things to come. Notwithstanding all the pains bestowed upon production and exhibition, I am fully aware of imperfections and deficiencies, yet regard them as bound to be overcome like our present political and social errors. The fact that there is a falling short of excellence means nothing for real Americans—it is always *to be* attained, and half the fun is *getting there.*

We love to watch or participate in *growth.* If we are not building a business, or a home, or a family, or a government, or a nation, we breed animals, or raise plants, or improve ourselves. Now here is an art which is like any other art in one respect, it can not reach perfection except through long and continued practice. Most of us have what might be called *dramatic imagination,* an ability to indentify ourselves with the personality, fortunes and mishaps of people in the pictured story. We have enjoyed the stage versions for many years, but the stage is mocking us to-day with shams that are not worth our time and money. Along comes a new medium of expression, one admirably suited to the swift delineation of character and narrative, and we take it up with sympathetic interests, though it may not lend itself to all recognizable shades and modifications of the drama.

Even while this New Art was groping its way men of intelligence and imagination foresaw its tremendous possibilities, and now that it is rising like a morning sun, touching here and there bits of exquisite landscape, illumining and adorning many phases of human existence, promising to give new life and spirit to what is gradually unfolding before our eyes, we feel that we are at the dawn of a new enlightenment.

There has come into existence an impressive interpreter of human emotion as well as an attractive agent for propagating knowledge. We are in at its birth and are watching its development as an instrument of thought. Occasionally there are brilliant presentations that flash scenes upon our minds that abide with us for our betterment. Because of these and because of those which diversify our sentiments or stimulate us with new vigor we go again and again, always hoping to get in touch with minds that help solve our problems.

I am not one of those who believe that the legitimate stage is in its dotage, but it is every bit as difficult to sit out a round of performances in all the New York theaters as to tolerate the better class of picture shows, those exhibiting new releases to appropriate music. In the former there is an affectation that is very repulsive to Americans all along the line from producers to ushers, whereas the little places of amusement are delightfully democratic. The actors in the pictured stories make no egotistical bid for plaudits, every one engaged in the entertainment seems anxious to please, and patrons are usually given to understand that they are welcome. In the better class of exhibitions we are made to feel thoroughly "at home."

One weakness in legitimate production is the painful lack of modern dramatists, and this is not altogether the fault of managers and theater owners, though they afford slender encouragement to the coming writers of plays. This is a progressive era, and an author must not only be alive to requirements of the time, but possess a rare literary knowledge in addition to a constructive grasp, a versatile imagination and the power of taking infinite pains. When such a playwright appears, he is apt to shatter traditions, and the producer draws into his shell of conservatism.

The motion-picture producer dares all things, and those who write his plays are not expected to flourish on disappointment. However small the returns of the photoplaywright, he is often given a chance to show what he can do and thus grow up in the work he has undertaken. On this account it is not unreasonable to look for our future dramatists among those now engaged in writing photoplay scenarios. They are fast getting at the importance of the visual appeal, and many of them are acquiring a constructive ability of high value in case they should ever turn to the more lucrative field of action.

The audiences are being educated. The universal appreciation of what is really meritorious is being raised by moving pictures to such an extent that the business men who own or run the big theaters need not long regard art as purely experimental. That keenness of perception which has always been a national characteristic is now being applied to the art of the stage so closely that moving pictures may some day be regarded as the school alike for playwrights and audiences.

Why should we *not* go?

"Monte Cristo."

DUMAS' FAMOUS ROMANCE MAGNIFICENTLY PICTURED BY SELIG PLAYERS.

Reviewed by James S. McQuade.

THE famous romantic novel of Alexander Dumas, pere, has been told in pictures by Selig's Western company, under the direction of Colin Campbell, with that able photo-play actor, Hobart Bosworth, in the titular role. Three reels have been required for the subject, and although no date has yet been fixed for release, it is believed that it will be sometime in the latter part of August.

Before viewing these films at a private presentation, I resolved to pay particular attention to the story as told by the pictures, remembering well the absorbing interest which it had for me years ago in book form. I discovered at intervals that the compelling force of the pictorial narration had a tendency to make my critical faculties drowsy by centering interest on the current of the story, awaiting with eager expectancy what would follow this situation or that. I believe I make no mistake in pronouncing the story of the Count of Monte Cristo, as revealed in these three reels, admirable both for its sequence and charity.

These films also show convincingly that motion pictures have a great advantage over the spoken drama in creating more realistically the atmosphere of adventure and romance. Take, for example, the scenes showing the escape of Dantes from the dungeon in the Chateau d' If, his struggle in the sea as he rips the sack that encloses him, his perilous position on a pinnacle of rock while the waves surge angrily and lash him with spray, his quest for the treasure on the island of Monte Cristo and his hour of vengeance in the home of the crafty Caderouse and Carconte. The last mentioned scene has a tragic atmosphere, all pervading and thrilling, and the spectator is fully informed on the well laid plans leading up to the fate of the guilty ones.

Director Campbell has given us a most artistic representation of the Chateau d' If. On a rock, in the midst of the sea, the walls of the grim prison frown on us. Mr. Campbell has evidently used an isolated rock among the islands near the California coast for the purpose, and built up the front outline of the fortress to complete his realistic picture. Praiseworthy care has been also bestowed on the interior views of the prison, showing the cells of Dantes and the Abbe Faria, the subterranean passage connecting them, and the dismal corridors and the heartless prison guards and attendants. The cave on the island of Monte Cristo, giving a view of the hiding place of the treasure, is another realistic scene, which has been happily selected from one of Nature's making.

The reception given by the Count of Monte Cristo is well in keeping with the fabulous wealth of that person-

The Ball Scene from Selig's Feature Production of Dumas' "Monte Cristo."

Arrest of Edmund Dantes—Scene from "Monte Cristo."

age. It is truly a scene of magnificence and splendor, and is the most imposing spectacle in this fine romantic photoplay. The front and interior views of this home of wealth and culture again remind us of the great superiority of the settings of the photoplay to those of the staged drama. The throng of fashionables and dignitaries furnish an array of dresses and uniforms that must have severely taxed the resourcefulness of the costuming department.

The enaction of the characters in this massive production merits high commendation. There is evidence throughout of close and strict supervision and painstaking rehearsal of even the smallest parts. Watch the prison guards and attendants of the Chateau d' If. Their soulless brutality when coming in contact with the prisoners gives us immediately the atmosphere of cruelty within the walls.

I cannot recall a more effectively acted scene than that shown in the inn of Caderouse, in which Nortier, Villefort, the innkeeper and his wife, and the Count of Monte Cristo participate. It is full of tremendous action. The rolling down the stairs of the wounded Carconte to escape the rain of bullets, while Caderouse, his back stunned or dead from the stroke dealt him by Villefort, and the suicide of the latter as he recognizes in the Count his victim, Edmond Dantes, form a climax that makes one spellbound.

It is due Hobart Bosworth to say that he has realized all the possibilities of Edmond Dantes and the Count. He has invested the latter with a halo of romance and an air of almost supernaturalism that makes him kin to the conception formed in one's mind during the first reading of the story, years ago. In the altercation between the Count and Capt. Albert in the reception room, the former seems a very reservoir of electric energy, so swiftly and effectively does he dominate the situation. Again, in the great duel scene at the close of the third reel, the Count is a very demon in attack and skill. It will be difficult for anyone to recall a more spirited stage contest than that between the Count and Danglars (Wm. T. Santschi), with rapiers. The coup de grace comes so suddenly, in the midst of lightning thrusts, that one's eyes fail to see how it is done. This great scene is realism itself.

The photography of Selig's Western films is of a high standard and in this case it is excellent. There was only one spot in the three reels of "Monte Cristo" where my eye was not satisfied. That was in the great reception scene, where the print viewed by me showed too much brilliancy and a consequent loss of definition. This particular print, however, was the first made and most likely the defect will not appear in any other.

The Story.

The opening scene reveals Edmond Dantes and Mercedes, his betrothed, beaming with happiness in love's young dream. He bids her farewell as he departs on the Pharaon, on which ship he holds the position of supercargo. One Danglars holds a similar position on the Pharaon, and is jealous of Dantes because of the favor in which he is held by the captain of the ship.

On the voyage the captain dies. Before his death, he calls for Dantes and commits to his care a secret message to the Emperor Napoleon, at the time exiled on the island of Elba. He also gives Dantes charge of the ship for the remainder of the voyage. Dantes delivers the message to Napoleon and the latter gives him another for one of his supporters in France.

On his return to France, the owner of the vessel is so well pleased with the services of Dantes that he appoints him captain of the Pharaon. Danglars is highly incensed

Death of Abbé Faria—Scene from "Monte Cristo."

and plots to ruin the young captain. He joins hands with one Fernand, who hates Dantes, because Mercedes has chosen him and rejected himself. Dantes is accused of carrying secret communications to and from Elba and is brought before Villefort, a government official, who commits him to the prison. Chateau d' If, in Marseilles harbor. All this is done so secretly that Mercedes and the friends and relatives of Dantes are in ignorance of his fate.

The second reel shows the prison life of Dantes. Alone in his cell for many years, his youth has been succeeded by the furrows of old age. Hope has fled and he despairs of release from his rock-bound tomb. But fate ordains otherwise.

One day, while lying on his pallet, he hears a noise. It ceases and again he hears it, glancing with feverish eyes in the direction of the sound. To his surprise he notices the movement of one of the great stones in the side of his cell. He rushes to the spot and assists his unknown visitor by pulling the stone inward. The feat is performed and Dantes aids an aged man into his cell through the opening. It is the Abbe Faria, who has been imprisoned for most of his life by the influence of religious and political enemies.

The Abbe had succeeded in burrowing a subterranean passage, during many years, between the cells. Now, feeling that death is approaching, he reveals the secret of the treasure on the Island of Monte Cristo to Dantes. He also shows him how to make his escape. Dantes is present at the death of his friend and retreats to his cell, while the attendants place the body of the Abbe in a sack, prior to casting it into the sea. Dantes returns and drags the dead body of the Abbe through the secret passage to his own cell. He hurriedly goes back to the Abbe's cell and enters the sack. The Abbe before dying had given him a knife, which he had secreted, so that he could rip the sack open as it was sinking. The close of the second reel shows Dantes on the top of a wave-washed rock, exulting over his escape.

Casting Dantes' Body into the Sea—Scene from "Monte Cristo."

The Count and Mercedes—Scene from Selig's "Monte Cristo."

The third reel opens with the rescue of Dantes from the rock by a smuggler's schooner. He requests the captain to put him ashore at the island of Monte Cristo. Here he discovers the treasure, and makes his way to Africa, where he lives for a time, adopting a beautiful young girl, Haidee, as his daughter.

Assuming the title of Count of Monte Cristo, he returns to Paris and dazzles the fashionables of that gay city by his wealth and ability. Revealing himself to a former and trusted friend, Nortier, he plans and works the ruin of all his enemies.

ECLAIR NOTES.

Eclair has completed a new wing to their studio which now makes it possible for three directors to work at the same time. Also their factory is completed to handle outside work such as developing and printing. In view of Eclairs consistently perfect photography, this new department should prove a boon to the small or free lance producer most especially if he is inclined to be finicky as to quality.

Saw their Mr. E. Arnaud, he who directed "Holy City" and "Robin Hood," directing a forth coming release. He was working without a scenario. He had found an engraving in a New York Art store and it furnished an inspiration. On the back of it were a score of words in French. This was a working scenario—hard on the poor scenario writer who has scripts to sell.

We marveled at this, whereupon Mr. Grisel, his right hand man, told us Mr. Arnaud had done all of "Daddy," an August 13th release, without a working script or a single word of notes. The idea or synopsis was read to him and that was sufficient.

WRONG CAPTION ON COVER CUT.

Through an oversight in proof-reading the illustration on the front cover page of the issue of July 27 was made to appear as being a scene from a Pathe picture, whereas it should have been credited to George Kleine, the correct title being "The Danger Line," from the Cines release of August 10.

"Fire at Sea."

Reviewed by Louis Reeves Harrison.

THIS play is said to be founded on an incident of the Belgian Revolution of 1830 and serves as a vehicle for some magnificent acting by Louis Bouwmester in the leading role. An instantaneous impression of mine on first seeing him—and this was before I knew that any claim of his importance had been made—was that an admirable type had been selected for the part.

I have had less to say of the actor than of the plays, for a reason highly complimentary to him—he is called upon very largely in photodramas to improve upon his opportunities—but he is probably deserving of more attention. It is useless for him to reason with the average director—his reasoning is not supposed to be that of the logician—and his means of expression may play him false at any moment under the strain of studio work. He is at the beck and call of another will and moves about in a frantic effort to respond to varied instructions until it is often a wonder to me that his arms, legs and head do not get beyond control.

When an actor can move the muscles of his face to suit an emotion supposed to be passing through his mind, that emotion must affect the mind and may win it over at any moment to the destruction of its efforts to infuse depth of meaning into a characterization or movement. His countenance and conduct must be illuminating confessions of motive, and the more delicate and varied the phases of what is passing within, the more effective whatever is being pictured on the screen. People with this gift in high degree become known as "artists" in contradistinction to "actors."

There are two veritable artists shown in the opening scenes of "Fire At Sea," and their roles are Verhoff, an old Dutch sailing master addicted to schnapps, and Herr Snüders, an unscrupulous Hollander in league with a body of Belgian revolutionists who have grown restive under Holland domination. Snuders receives a communication from the conspirators, which arouses his greed:

> "If you will send a boat to the little town of Brisken for a cargo of six hundred pounds of gunpowder and deliver them to four of our friends at Ostend on the Belgian coast, we will pay you six hundred florins.
>
> "The Revolutionary Committee."

Snuders posts a notice to the effect that he wants two men to man a sloop named "Joanna" and awaits results in his office. This notice comes to the attention of old Verhoff at a critical moment—he is out of Holland gin and cannot raise money to purchase a fresh supply of the spirituous liquor. We see him comfortably installed amid surroundings with a good wife and little child, but in a state of dependence upon the stimulant that has become a raging necessity to his corrupted taste. He flings out of a cheerful Dutch house that has become the seat of his domestic life and chances upon the notice that leads to his demoralization and complete destruction.

He goes to the office of Snuders, and the scene that ensues is replete with fine acting. The conspirator has reached a period of prosperity through depravity and falters between a natural distrust of human nature and the policy of making the sailing master an accomplice in the risky adventure directed against the existing government. His smiling overtures, mingled with cautious retreats, are depicted with consummate skill, while Verhoff wrestles with a toppling conscience in a manner that is clearly visible. There is a sense of uneasiness in his mind, that is plain to see, over the contemplation of an act that is worse than treason. His only motive in participating is that of quenching the raging thirst that is slowly consuming him by its gratification. He is faltering when he is offered a written agreement that contains promise of a glorious orgy.

> "I promise to pay Herr Verhoff two hundred florins upon presentation of a receipt from the Revolutionary Committee of Belgium for six hundred pounds of gunpowder and will deliver into the hands of his wife, Frau Verhoff, one hundred florins three days after his departure from Breskins.
>
> "J. SNUDERS."

In the balance is an act traitorous and unpardonable and the prospect of liquor enough to keep the old captain gloriously drunk for weeks—the immortal conflict of good and evil becomes plainly visible in his conduct. He weighs the

Scene from "Fire at Sea" (C. G. P. C.)

consequences, fences with the tempter as with his better nature and doggedly refuses to participate in the conspiracy. He is now tempted by the offer of a bag of gold by the wily and plausible Snuders, and the mental struggle is renewed, the support of his conscience growing constantly weaker. He half accepts, then draws back a second time.

Snuders is of the opinion that every man has his price. From his point of view the sailing master is holding out for more money, and this is verified by the other's attitude. His hesitancy is half that of self-reproach and half shrewd knowledge that everything comes to him who waits under such circumstances. The conspirator adds to the wight of his argument with another bag of coin and pours it out before the distorted vision of the gin fiend. There is a cry within the old man's nature that rarely goes unheeded, and he accepts both the money and the proposition.

Two other characters are introduced, meanwhile, a young sailor named Tijen and his sweetheart. Tijen sees the notice posted by Snuders while in the company of his girl and proposes to sign articles for the unknown venture. She demurs on general principles or from some private knowledge of Snuder's evil reputation. The young man insists—he needs the money—and they go together to the office of Snuders, Tigen entering as Verhoff is about to make his departure.

Scene from "Fire at Sea" (C. G. P. C.)

Snuders sees in Tijen nothing more than one of those young men who will swear by a salary as long as they are not called upon to actively participate in the crookedness of those who pay it and engages him to work under Verhoff on the Joanna as an innocent and irresponsible factor in the scheme. Tijen signs up, is paid and the boat is made ready for a cruise.

Some attractive marine views follow the departure of the Joanna on "her ill-fated voyage," as the subtitle accommodatingly tells us, especially that immediately following the sailing. It was taken from the land and gave a glimpse of the vessel in motion with a delightful marine background. From the general character of the vessels at anchor and on the deep, I should infer that these exteriors were entirely laid in Holland. The scenes between Verhoff and Tijen, taken on the deck of the boat, are not so good—she is apparently at anchor—and the action seems as strained as the situation.

In spite of the large sum paid for his services by a shrewd conspirator, Verhoff immediately displays a lack of ability to even protect himself from the consequences of firing the vessel, and we are treated to an early evidence of his carelessness. While Tijen is sleeping below, the skipper has so little to do in sailing a large sloop that he sits down on a bale of inflammable material to smoke his pipe. The inevitable consequences are fortold in the title, just as the subtitles very carefully leave nothing to the intelligence of those attending the moving picture shows, and this means about half of our population.

We know that the old boat is going to be burned up, and the sight of it produces very much the same high access of feeling as does the contemplation of a lurid poster which insists upon the obvious. Melodramatic calamities were exhausted long years ago when the villain was killed as lingeringly as possible and ended his career in a horrible death. Plays founded upon mechanical accessories provided and arranged before the script takes form destroy themselves and much more that deserves our approbation. Even the audiences of the Bowery and Eighth Avenue are sated with this sort of thing, but it is bound to survive with the flies and mosquitoes whether we like it or not.

Well, she burns, and I suppose she will be tinted deep red. Verhoff escapes in a small craft with his ill-gotten gains, leaving poor Tijen to be consumed by the flames and thus justify his sweetheart's uneasy forebodings. He comes out on deck with his clothes blazing like a moving-picture star in her firm's own especial publication and jumps into the sea. That is the last of him, but the real villain is reserved for something more horrible yet. He gets back home and turns out both wife and child. We know that something dreadful is coming.

The old fellow puts three goblets on a table and two bottles of schnapps—the director of this play had evidently never come across any of our four-bottle men from "Old Kaintuck"—and proceeds to fill up as fast as actors write letters in the picture plays. Delirium comes on, and with it some fine acting, also a series of visions that are hair-raising. The wicked old skipper, who has sacrificed his family and his crew as well as his soul, has a fit of violent excitement induced by his hallucinations, and dies in horrible agony. The play's principal value lies in its characterization and an illustration of the to-be-hoped-for consequences of human greed.

KLEINE'S DIVERSIFIED PROGRAM.

For Week Ending August 24th.

A Cines drama with an unusual plot; a three-subject Eclipse, embracing topical, industrial and scientific features, and a split reel of Cines comedies are included in the schedule.

The Cines for Tuesday, August 20th, "A Matter of Pride," will be especially interesting because of a very unusual story which is ably acted and beautifully photographed, and shows Mlle. Xavier de Leka, the very popular Cines leading woman, in a splendid role. Mary Furlai and a number of other well known members of the Cines Stock Company are also seen to good advantage. A very interesting feature of this photoplay is the manner in which the poor and hungry laborer, out of work, and forced to beg, retaliates on the thoughtless, rich young woman who seeks to amuse herself and her friends by compelling the poor fellow to pick up with his teeth the dollar bill, which she has tossed on the ground and placed her foot upon. The humiliated man vows vengeance, and the extraordinary manner in which he gains it will win the sympathy and hold the attention of the spectators to the last.

An extremely interesting release is the three-subject Eclipse reel scheduled for Wednesday, August 21st, the best feature of which is "A Day in the German Navy," showing a splendid series of intimate views of a fleet of the Kaiser's great fighting ships, allowing close inspection of the workings of the big guns, and the daily routine on board. On the same reel is shown a wonderfully interesting industrial subject taking us through the "Pulp Mills in the Province of Quebec," and depicting in vivid manner the process of turning logs into fine stationery. The third subject on this reel is "Microscopical Curiosities," a remarkable scientific and educational series of views depicting in intensely interesting and vivid manner, in greatly magnified form how insects, bugs and other forms of life appear, when greatly enlarged under a powerful lens. Altogether this reel is one of exceptional educational value, full of popular interest and entertainment.

The Cines for Saturday, August 24th, contains two short, snappy farce comedies and a beautiful scenic subject, showing panoramic views of "Modern Naples," and all interesting sights of the vicinity. In "A Picture C. O. D.," Mr. Stout and his friends, who play the practical joke on him, furnish us many laughs. In "Jenkins, the Watchman," the irrepressible Jenkins' chivalrous nature and his readiness to rush to the aid of beauty in distress complicates him in a most embarrassing but laughable situation.

RECEIVERS FOR PICTURE SHOW.

Judge Collier, of the Superior Court, Indianapolis, Ind., has appointed Edward W. Pierson and Joseph G. Hayes receivers for two moving picture theaters, one of which is located at 443 Indiana Avenue and the other at 1864 Shelby Street, Indianapolis. The suit for receivers was brought by James H. Beecham, part owner of the theaters. The other partner, Frank C. Schmelz, has left the city, and Beecham claims that he cannot properly manage both places.

PHOTOPLAYS AS HISTORICAL RECORDS.

By Hugh King Harris.

THERE is a most important phase of the motion picture industry which merits very serious consideration at this time. I refer to the wonderful value of the motion picture as a record of current events and historical happenings of to-day for the use of future generations. Hitherto we have had to rely on written words for records of the past, often garbled accounts of those who intentionally, or unintentionally, as the case might be, twisted the actual facts to suit themselves. In other words history has been **written**—to-day it is being **photographed**, not by the old, stilted photo of one certain scene, but by a living, actual panorama of events as they actually occur.

Perhaps it seems hard to imagine a moving picture taken in Biblical times, but there is that splendid film, "Egypt in the Time of Moses"—when we look upon this we can gain at least some idea of what it would mean to be able to witness a film actually portraying the scenes connected with the Sermon on the Mount, and the various events in the life of Christ as he lived on earth.

The film spoken of can carry us back to the days of the ancients, for the reason that Egypt of to-day is the Egypt of bygone years; the portrayal given is certainly very close to the actuality as it existed.

The cinematograph is opening up a new art; it is one of the most important of the modern inventions, for it is making possible a means of recording events for future generations hitherto undreamed of.

To have had motion pictures of the Life of Christ, and then to come on down through the years, from Cæsar, Napoleon, the American War of Independence, and down to the Civil War, on through the days which were pregnant with the birth of nations and historical events which the film producers now attempt to copy and play, taking their data and facts from the written pages.

There's not a student anywhere; in fact, scarcely a man, woman, or child who would not be glad of the opportunity to sit before a screen and see pictures of Washington, Jackson, Lincoln in the life. If such films were available for "state rights," the demand would be so enormous there would be no real supply to satisfy it.

I am not decrying the use of the photoplay as an amusement; it affords the masses one of the best forms of education and pastime on earth. The dramatic film, the comedy and the features all have their place and will have as long as there are audiences to cater to. But, seriously, the purely amusement side or commercial end of the business should not overshadow the rich importance of the films as records along the lines spoken of.

Every phase of human life and endeavor can be thus perpetuated. The thought arises, "If we could see 'on the boards' as in real life the old-time theatrical favorites," Booth, Emmet, Cushman, Barrett, Owens, Raymond and a score of others we could bring to mind. And had the cinematograph been a fact in their time we would to-day see and realize the full perfection of their histrionic art.

With scarce a thought of the historically important side of the question we see to-day, Goodwin, Walsh, Bernhardt, Rejane and others enacting splendid plays before the camera and these will be passed on so that in the future they will be seen as they are to-day.

It is well that this is so.

And then we can go on down through a long list of splendid "educationals," for producers have all realized the value of these and have made a fine list of films, all of which will have a future value; there are films showing the logging industries, the fishing industries, making of modern money in the mints, the art of printing to-day, with the actual pictures of the newspapers in the process of making; the art of cinematography is shown in films; then there are the sidelights on everyday life, the fire department and police, religious customs, matters of dress; all of these and more are faithfully recorded on the film and in detail, so that when in the future one views the pictures they will not have to go by "the book," but actually there will be a representation of things as they are.

We have many splendid pictures of the president in everyday life, and in his official power; what would we not give for such pictures of Lincoln to-day?

The Italian War pictures, the pictures of the raising of the Maine—all of these and more are films which we have looked upon, and the majority, I fear, without a realization of the historic, almost priceless, value as permanent records of the times.

An inspection of releases made during the past few years, and we cannot go very far back, for the New Art is young, will reveal the fact that films which would have been very valuable in and along the lines discussed, are unavailable, or else in such shape as to be practically useless.

To-day there is some effort being made to keep a complete set of the films as issued and to preserve them for the future, but this feature must not be lost sight of. There are films to-day which should be deposited in some specially designated place, perhaps in a National Depository at Washington, where they would be safeguarded and given the care which should be bestowed upon them.

The printed volumes of ancient history have been carefully preserved and why not the film, which is more accurate and which, supplementing the printed story, will visualize the actual occurrences so that all may readily understand?

Think of the educational power of the film in the schools. The student of the future can be absolutely certain of facts, and the pictured story and the actual reality as seen on the screen will serve to impress upon the minds of the child and adult alike the lessons of history more firmly and indelibly than aught else could do.

Let us not overlook, in our haste to produce amusement features, the historical significance, the recording value, the educational side, for it is this side which is the true keystone of the permanent value of the motion picture.

We note that in Austria, Russia and Germany powerful influences are at work in a campaign against the cinematograph. The development of the industry is threatened. Even the government in a short-sighted policy is being interested in the fight against the motion pictures.

From what I am able to ascertain, I fully believe the American standard of photoplays are, morally at least, on a higher plane than those of many European countries.

To keep up the standard and to keep well to the fore at all times the actual educational, historic and artistic value of cinematography is only the part of wisdom for our producers and makers in the United States—the motion picture has advanced far beyond a "play-thing"—it has slowly but surely reached a prominent position in the realms of theatricals, it is taking its place as a New Art, a triumph of genius and a masterpiece of human mechanical skill and ability—it is distinctly up to the makers of films to see that the purely mechanical gives way to the highest realism of true art, not piffle and slush and bloody "Wild Wests."

And this matter of a permanent depository for films of national importance merits careful consideration, whether it is carried out or not, as a National movement, with the co-operation of ALL in the field, is for those interested and active to say; it certainly merits the most serious consideration.

ANIMATED WEEKLY No. 22.

Ushering in a new era of the Animated Weekly, setting a high standard for topical and current event films generally, Issue No. 21 of the Animated Weekly was shipped from New York Wednesday, July 31.

While the Animated Weekly is one of the standard brands of topical films—deservedly popular and generally acknowledged as being worth while in every respect—the Universal Film Manufacturing Company maintains that its efforts toward a reorganization of the executive and operating staffs of the Animated Weekly has resulted in a superior film.

It is true that the Animated Weekly will not place any great stress upon European events as compared with important occurrences in America, but the fact remains that the Animated Weekly organization, as now constituted, receives from Europe each week, on the fastest steamships, over one thousand feet of negative film depicting events as they occur in all the principal cities of Europe. Americans are, of necessity, more interested in events occurring in their own country than in Europe, and this fact will be borne in mind. Nevertheless each issue of the Animated Weekly will contain any European subjects that the Universal Company considers will appeal to the American exhibitor and his clientele.

The program of the second issue of this weekly is printed in the synopsis department.

ECLAIR STOCK COMPANY ON TOUR.

A detachment of the Eclair Stock Company, augmented by extras under the generalship of Mr. E. Arnaud, left Wednesday, Aug. 7, to lay siege to Niagara Falls, Buffalo, Pittsburgh, Boston, Philadelphia and Washington, D. C. They wouldn't disclose their exact purpose, more than to say, "Wait till you see the resulting two reels." Miss Tennant, Mr. Johnstone and George Larkin are the stock members who accompany Mr. Arnaud.

MELIES OFF FOR THE SOUTH SEAS.

Picture Company to Cruise Among the Cannibal Islands—Other News from 'Frisco.

MR. GASTON MELIES and party stopped over in this city for one day while en route from New York to Tahiti and the South Sea Islands. While the trip of this party lacked the spectacular dash of the De Wolf Hopper special train along the same route, still the result of Mr. Melies' trip will bring pleasure to hundreds of thousands of theater-goers, where the De Wolf Hopper trip will please only thousands. For the purpose of this trip is to find fresh scenery for the backgrounds of the regular weekly releases and to make possible a new type of photoplay, the details of which are not now available.

The first stop will be made at Tahiti, where Mr. Melies will be granted special privileges by virtue of a letter addressed to the Governor of Tahiti by the French Consul-General at New York City. A few scenes of some photoplays have already been taken, the opening scenes filmed in the East, and succeeding views photographed at various points between New York and San Francisco, while the final chapters will be acted in the Islands at the end of the voyage. An important section of the pictures were taken aboard the "S. S. Manuka," the day of sailing. Their plans call for scenic and educational films as well as dramatic, the work being equally divided between Cameraman Geo. Scott, who will "take" the scenic films, and Cameraman Hugh McClung, who will photograph the dramatic pictures. Bertram Bracken is director and Edmund Mitchell will write the scenarios, while Samuel Wiel will act as stage manager. The acting company is Miss Mildred Bracken, Miss Fannie Midgley, Miss Betty Tracy, Henry Stanley, William Ehfe, Ray Gallagher, Leo Pierson and John Ortega.

After spending some little time in Tahiti the party will visit other South Sea Islands, and then continue westward until a complete circuit of the globe is accomplished. A year's time will be consumed and about $200,000 will be expended during this period. Mr. Paul Melies, general manager of the Melies' interests, made a flying trip to San Francisco in connection with business matters and to bid the party bon-voyage. Mrs. Gaston Melies accompanies her husband.

* * *

Mr. M. Rosenberg, of this city, has the state rights in California to the Dante's "Inferno" films, and his picture is making good in the several local houses, where it is being shown. Mr. Rosenberg's time is very fully occupied, as he also personally looks after his poster exchange, which is unique in being the only one of its kind on the coast. By using the posters printed by the A. B. C. Co., as a foundation, his artists make up sheets by drawing and the air-brush process, and these posters are rented to the exhibitor at a low rate. Thus the theaters are able to make an elegant lobby display at a very reasonable cost.

* * *

The beautiful water carnival, which is held annually at Santa Cruz, was filmed by Miles Bros., during the week's ceremony. All the interesting features of this, the fifth carnival, were photographed, including the finish at Santa Cruz of the San Francisco-Santa Cruz yacht race, and the United States naval parade, including the submarine fleet and surface boats in action. About four reels of film will be utilized. The developing and printing were completed in quick time in a successful effort to fulfill the contract, which called for a complete print to be delivered back at Santa Cruz on the Sunday following the finish of the week's merry making.

* * *

The "Abernathy Kids," aged 7 and 12, respectively, who are proteges of Col. Roosevelt, and who last week finished a trans-continental trip by horseback, use in their vaudeville act several hundred feet of film, showing the different points visited by them on that trip. In this city they had 800 feet of film taken, showing scenes in and around the Exposition City, their meeting Mayor Rolph and the directors of the Exposition Company, Golden Gate Park, the well-known Cliff House and Dutch wind-mills, and the plunge of the boys and their mounts into the waters of the Pacific, which officially ended their long ride. The street and other San Francisco scenes are remarkably clear and show the Exposition City at her best. The camera work was done by Miles Bros.

* * *

All the important events in connection with the Panama-Pacific Exposition are duly recorded by the moving picture camera. The more recent so pictured were of the arrival and welcoming of the Japanese delegation which will select the site upon which Japan will build the exhibit that will represent its nation during 1915. A number of the pictures taken by the Exposition Company will be released by the several weeklies, while others are being used by the various States and foreign countries interested to show their residents just what is being done by their State or government. During the month of August the Japanese commission will select their site, that being the first foreign nation to make a choice. Orders have been issued through the State Department for the co-operation of the military and navy departments at that time, and it is expected that at least 5,000 troops and sailors will march in review, and that the United States warships then in harbor will anchor off the exposition site during the exercises. The Licensed and Independent weeklies have been invited to have their cameramen on the ground so that this important occasion can be properly recorded.

* * *

Mr. Markowitz, of the California Film Exchange, has returned from a trip to New York and other eastern points, where he perfected arrangements that will permit his booking, in addition to the Universal program, the releases of the more prominent films among the Film Supply Co. of America. Thus his exchange can furnish an average of 30 subjects per week to the exhibitors. Mr. Markowitz will visit Los Angeles within the next few days in the interests of the Exchange.

* * *

Mr. Newman, of the Feature Film Exchange, has just received his prints of "Tom Butler," the "Mystery of the Bridge of Notre Dame," "St. George and the Dragon," "David's War with Absolom," and the Eclair "Holy City." The above pictures are being shown at the local houses to a good business, and the country exhibitors report them to be excellent drawing cards when shown at their various theaters.

* * *

Mr. Alex. Pantages will open his Oakland house on August 4th. The attraction will be a standard "Pantages" program of several vaudeville acts and three reels of pictures. The San Francisco Pantages switched last week from Licensed pictures to Independent releases, this change being made, it is said, because the Pantages included several Independent reels of the Wolgast-Rivers fight on their program of the week before. With reference to those pictures it is stated they were responsible, more than any other number on the bill, for the display of the "S. R. O." sign during the entire week. The reason for this was that a view of the pictures settled the dispute among the fight fans as to which of the contestants in the Fourth of July battle should have been given the decision.

"ANDY."

AMERICAN TWO-REEL SUBJECT OF ANDREW JACKSON.

Using its wonderful location at Starved Rock, Ill., and its big camp of sixty people, the American Film Mfg. Co. expects to produce a two-reel subject centering about Andrew Jackson and the famous Battle of New Orleans. Orders for elaborate costumes have been given and some three hundred men will portray that famous charge made by the English when the redcoated forces tried to tear down the mud walls which Jackson erected about the city of New Orleans. The pirate LaFitte and his beautiful creole daughter have been made a part of this subject as they properly should where any attempt at historical accuracy is intended.

NEW ECLAIR STUDIO MANAGER.

Mr. Richard Sterling has been appointed manager of the Eclair Studio proper. Hereafter he will be in full charge of engaging actors, costuming and the general details of negative productions. A good man, too. Little Clara Horton has engaged for the Eclair stock company. Little Miss Horton is one of the best of child-actresses, besides possessing a face of unusual childish beauty.

"STORY OF STARVED ROCK" FINISHED.

Producer Emerson, of the American Film Mfg. Co., announced last Saturday that the final finishing touch had been added to the big spectacular two-reel giving the history of Starved Rock, Illinois. The fact that this subject was made on the historic Rock itself, by special permission of the State Superintendent in charge, is expected to give it an extra value among two-reel subjects. It is an elaborate costume affair and actually portrays the story of the Rock in relation to Father Marquette, the explorers Joliet, La Salle and Tonty.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Condensing the Synopsis.

PERHAPS in no one particular does the average exhibitor fail more frequently than in the condensation of his synopsis for the house printing. We have pointed out this fault several times and in this issue we shall try to give some hints as to condensation. It is not a simple matter to write to space, nor is it much more easy to cut to certain limits, but where a program gives a set number of lines to each release it is essential that the person who prepares the copy should learn to cut or rewrite about to length. If necessary it is even best to underwrite and then when proof comes back add the few words that will make for uniformity of space. If you want four lines and run but two and a half add "This is one of the best of the recent products of the Edison studio," and you will turn the third line comfortably into the fourth.

Decide how much space—that is, how many lines, each release is to have, and then study to fill just about that space. Suppose that you have five lines for each release. Count the number of words in one hundred lines, strike off the last two figures to the right and you have the average number of words to the line. Suppose that you find that you have a total of 1289 words. That means that you have 12 and 9-10 words to the line. If you write about sixty words you'll turn into the fifth line very comfortably unless you use an excessive number of short words. As a rule, they will average up as to length.

Get Your Story First.

Having decided that you need sixty words, get the story of your release. To save useless reprint we will deal with stories taken from the stories of the films from the issue dated August 3. Take Too Much Wooing of Handsome Dan on page 474. Here the essential facts are that Dan gets himself engaged to a lot of girls. They find this out and make him marry an old maid. Now start on your sixty words.

> Dan gets himself engaged to all the pretty girls in town and he has a happy time while it lasts, but it doesn't last long, because they discover his deception and plan revenge. The revenge takes the form of an old maid and Dan is very sorry that he ever had an idea.

That's fifty-three words, but it contains the essence of the story. You want sixty words. "A Vitagraph, and one long, long laugh" will about fill out the paragraph.

Hold the Climax Back.

But it's not a very good plan to explain the climax. The audience comes into the theater knowing just what is going to happen. There is no surprise when the girls plan revenge and lasso Dan. Hold the finish back and the laugh that comes will be twice as happy. Try it this way:

> Dan gets himself engaged to every pretty girl in town and he is happier than he has any right to be in his Love Trust, but Dan couldn't keep his idea to himself. He had to tell the other fellows and one girl overheard. She told the others and their unique revenge was pretty hard on Dan, though it served him right.

That is 62 words. It should go inside the limit, but if it does not the words "in his Love Trust" can be cut to make a fit. Now the audience knows what the story is about, but it doesn't know how it ends.

Another Example.

There is a lot to the Victor story on page 480. The Captain's pretty wife is apparently compromised in her effort to bring the Lieutenant and his wife together after an estrangement. Her jealous husband seeks to shoot his wife and the destroyer of his home, but discovers his mistake just in time. There is the interfering sister and a lot of incident in that story, almost too much to be told in sixty words, so don't try to tell it. Tell about it, instead.

> Pretty Flo resents the instrusion of her husband's sister into their happy home and confides her trouble to Lieut. Fuller. The sister mistakes the confidences for infatuation and warns her brother that his wife is being compromised. The captain refuses to credit the story at first, but jealousy wins and only Flo's prompt action averts a terrible tragedy. Dramatic! Thrilling!

Perhaps something along this line would be better:

> A thrilling story of life at an army post in which a sister-in-law's interference almost results in a terrible tragedy. A brisk and gripping story of rapidly unfolding action leading to a wonderfully strong scene in which death ever hovers at the side of the little bride who bravely saves her husband from lifelong regret. Miss Lawrence at her best.

Get the Story.

If you have more space you can make better use of it, but whether you have six words or sixty, the principle is the same. Get the story, not merely the things that happen, but the real plot. There is a lot to that Victor story that does not appear in the condensation, but the essential fact is that the sister-in-law thinks that Flo is unfaithful and warns the husband. The interference with the management of the child, the little plot to reunite the husband and wife, the absence of the Captain and all the other happenings are but the issues which lead up to the central fact of the sister's interference. In all stories there is one essential fact. Pick out that one fact and you have the story. All the rest is merely the incident through which the essential is made clear and once you get hold of the main plot the rest does not matter. Get that down and as much of the rest as you can, but be sure that you have hold of the right fact.

It may, for a moment, seem that this is the story of the sister's interference and the manner in which she is disposed of. That, in itself might make a story, but this is a story of Flo, not of the sister, and therefore what happens to Flo is the essential. More than this, the suggestion of infidelity that almost precipitates the tragedy is a far more powerful point than the interfering woman. Look for the big point and get that down and you've done the best you can with the story.

Keep It Short.

If you have plenty of space try and tell the story in full up to the point where the climax begins and then stop your story. Keep it smart and short and do not get tangled up with long, involved sentences. Do not write, for instance, that "Jim Jones, a young college graduate, fails in health as a result of his studies,, and comes West to get a job as a cowboy in the hope that he will regain his health, so he obtains a job on the Bar X ranch where he is given the usual hazing that tenderfeet receive but wins the regard of Jeanette, the only daughter of John Brown, the owner of the ranch." Write, instead, that "Jim Jones graduates from college broken down through overwork. He obtains a job on the Bar X ranch in the hope of regaining his strength. Jeanette, the only daughter of John Brown, boss of the ranch, takes an interest in the young Easterner." Keep your sentences short and crisp. Do not use the same word twice if you can help it. Note that "health" is twice used in the first paragraph, "strength" being substituted for the repetition in the second form.

A great many exhibitors tell the story as far as they can and then cut it off. We saw one the other day that had about forty words of introduction and six of the actual story; only the opening paragraph of the real description. This is not at all what the readers want and no one can get interested in that sort of notice.

Aim at Interest.

The great purpose of issuing a program is to give a hint as to your coming program so attractively worded that the reader will want to come every night instead of once or twice a week. If you content yourself with a perfunctory sort of announcement you will rouse perfunctory interest at best. Do not seek to arouse interest with an excessive use of extravagant adjectives. If you declare every film to be the best you ever had in the house you will not be believed. Save the "best ever" for the specials and the one reel features. Get interest not through the adjectives but through the story and you'll not run out of descriptive phrases and superlatives. Within the limits of an article such as this we cannot do more than hint at condensation, but with these hints in mind it should be possible to do better work in preparing advertising copy.

The day has passed when any room that had seats, a screen and a projection machine was a prosperous picture house. The exhibitor has given place to the manager, and managerial methods are called for. In the smaller towns opposition must be met with intelligent advertising and the rank and file must give more attention to this important feature of management. Do not merely advertise. Advertise intelligently.

Not Was, But Is.

Comes our old friend, J. M. Blanchard, of Sunbury, to explain that he is of Sunbury and not merely was. We missed his name from the recent advertising, but we are glad to learn that he is still the man at the wheel. In the Summer he gives more attention to Rolling Green Park, a street railway enterprise where he conducts a stock company in the Park Theater, but he finds time to look after the People's, where they offer three reels of seven-day pictures without vaudeville. The only way Mr. Blanchard can keep us of the opinion that he is still alive is to send his advertising novelties in more regularly than in the past.

Takes Nerve, But Pays.

N. E. Chaney, of the Hillsboro Orpheum, sends in a late program with a couple of good items. Here is one:

> NOTICE TO PATRONS.—In accordance with our custom of previous years, and with our best wishes for the success of the Hillsboro Chautauqua, which, by the way, has one of the very best programs ever offered in this city, our theater will remain closed on MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, Aug. 12, 13, 14, 15, 16, but will be open as usual on Saturday, Aug. 17, with a big matinee and night program of superior quality.

It takes a little nerve to shut down the house to another attraction, but the Chautauqua is a local institution, upheld by the class of patrons Mr. Chaney caters to, and this withdrawal in their favor is a graceful act that will be its own reward later on when Mr. Chaney has some special feature he wants to boom. There will be no rankling memory that the Chautauqua lost a hundred dollars because the Orpheum fought it with a specially good bill. They'll remember that the Orpheum was closed for their benefit and they will come and bring their friends with them.

A Modest Brag.

The other item is a little chat about the Orpheum way of doing things. It is well written and may be adapted by others who may want to tell that they are good. It reads:

A LITTLE TALK ABOUT OUR THEATER.

We don't claim that we have the best, but we do claim that we have one among the best. We get the BEST PICTURES to be obtained, IRRESPECTIVE OF COST. We try to get pictures that will PLEASE EVERYBODY, men, women and children of all classes, and we usually succeed. Correct effects are never accidental. It's no accident that makes our pictures so steady, clear and free from eye strain. It's simply because we have the best operator to be obtained, and the latest and most modern machinery made, and have a curtain made by ourselves after weeks of experimenting, and which we think shows a better picture than the most expensive patent curtain made. Then again we have one among the best pianists in the city, who knows how to play the pictures; our drummer is as good as the best. We have a theater that could not be more sanitary and better ventilated, kept cool at all times with ten large electric fans. Our projection machine is absolutely fire proof, having an automatic fire shutter, thus making you perfectly safe from that standpoint. Now this may sound like an essay on the supremacy of our theater over all other theaters on earth, but it isn't that really. We talk a whole lot, but we try, always, to back our talk up with actual deeds. We set a splendid standard several years ago and have maintained it. Do you recall who it was gave you the first good pictures you ever had in this city? Who was it put on the first musical accompaniment to the picture that enhanced its value over fifty per cent.? That never spared pains and expense to give you the best? What's the answer? This is the "excuse" our patrons have for liking our show, and it isn't such a worse "excuse," IS IT?

Pretty straight talk and yet we know that it's backed up with deeds, and when this is true a little brag is all right. It is when you talk about your sanitary house where you are spending a dollar a week for disinfectant instead of investing the cost of a year's supply in new plumbing that your brag makes people laugh and the effect is hurtful.

The Whole Hog.

Melvin G. Winstock, of the People's Theater Company, Portland, Oregon, has "gone the whole hog," by starting his own independent exchange and making some of his own films. It is about the only theater owning its exchange, though many exchanges own theaters, and the man who used to live in New York has his hands full these days.

Wilson Uses Dynamite.

Here's a letter from Carey Wilson, of the Criterion Theater, Rutherford, N. J., who has an overwhelming fondness for funny hats and a changeable taste for various picture blondes, but who otherwise seems to be much on to his job. He writes:

I enclose a clipping from the current "Rutherford American." I got quite a little publicity as well as fun out of a kidding match with a writer on aforesaid paper who sponsors a column called "Dynamite" and which generally jollies local people and happenings. He once commented on a run of rather "heart-throbby" films we had and I answered him back in a joking manner. We ran the controversy along for about a month and then I announced that we would run an all comedy day in response to the urgings of "Dynamite." We had a corking fine bunch of pictures and broke an attendance record in the evening. For this time of year and this kind of weather, I think that this is going some. Anyway Dynamite was present and this is the way he reviewed the films. It is an entirely voluntary and unsolicited notice and I thought it would be interesting to show you on what a plane we have established the motion pictures in this town. He speaks at the end of the article about "Autos being ordered for ten-thirty." This remark was called forth by the unusual number of cars outside the theater. We have had as many as twenty-two machines in front of the theater at a time, but on Comedy Night they were strung up and down both sides of the street for a distance of two hundred feet. I guess we're kind o' cheap out here! Have cut out the vaudeville for a while as an experiment. Have not yet decided as to restoring it or not.

The more or less fake controversy is a time-worn but most effective device and the gradual leading up to the comedy night naturally attracts more attention than would any amount of paid advertising. The article is not offered here as it contains nothing of interest to this department, but it was a full half column of readable stuff that directs the attention to the house and its policies in inviting fashion. Most of the small town papers have their star reporter who runs a department. Perhaps you can get him started. It works best when he does not know that he is being used for advertising purposes. Try it. The best plan is to flatter even while you contradict and then grow more friendly as the acquaintance progresses.

He's a Brick.

Leon Brick, who manages the Garden Theater, Toronto, sends in a four page folder, well written and well printed; the sort of folder that suggests the sort of house he talks about. The border ornamentation of the front page is not too loud, the type faces are well chosen and well displayed and good ink and paper are used. The house would be just as good were a cheap stock and news ink employed, but the impression would not be the same. Almost any house manager can pick up some paragraphs from this for his own use, so we give it in full:

MOTION PICTURES AND MUSIC.

The Garden Theater, under the management of Mr. Leon Brick, adopted a policy of presenting high-class motion pictures with orchestral music as an accompaniment on Monday evening, June 12th, 1911, and since the opening night has enjoyed an uninterrupted success. The audiences which have filled the theater night after night have been composed of the most respectable element of Toronto and suburbs, besides many tourists dropping in.

The Garden Theater is especially adapted for a high-class motion picture exhibition, a perfect view of the screen being obtainable from any part of the house; the acoustics are perfect, which in no small measure accounts for the enviable reputation this theater enjoys for the music supplied as an accompaniment to the pictures.

It is universally conceded that the Garden Theater puts on a picture second to none; there is always a good light and the picture is steady and clear. This comes from giving special attention to this very important part of the exhibition. Once we had arranged for the comfort of our patrons, the post we looked upon as the important one to give consideration was that of operator, as it is he who can make a picture something worth while and a thing of joy or cause your eyes to wigwaggle and your head to ache. Lyman H. Howe, who has achieved fame and fortune as an exhibitor of animated photography, set a standard for high-class projection that cannot be surpassed, and argues that his great success is due largely to the talented operators he has employed.

The pictures which compose the programmes at the Garden are projected by a professional expert whose work compares favorably with that of the very best operators in the world.

FIRST-CLASS ORCHESTRA.

Music is second only in importance to that of projection, yet to hear some of those "tin pan" pianos with indifferent players at the keyboard at some of the picture shows, one wonders why the management does not do away with that expense altogether, and present the pictures without any of this alleged music. At the Garden Theater the patrons have had the pleasure of listening to real music, rendered by an orchestra composed of talented musicians, who are thoroughly alive to the exacting requirements of a picture programme. Our musical numbers are always selected with the object of having the selections serve as a concert number, and yet be in keeping with the picture on the screen. Not only is the Garden Theater music conceded to surpass that of any similar institution hereabout, but it equals that dispensed in any of the high-priced theaters.

CLEAN, AIRY AND COMFORTABLE.

Of equal importance, in our estimation, are the subjects of sanitation and ventilation. The Garden Theater is kept as clean as soap, water and elbow grease can make it. If there is any fresh air floating around, rest assured we get our share. A feature exists here, the like of which has not come to our notice in other public places, namely, in furnishing a water-cooler with iced spring water that the thirsty may help themselves; *a clean separate sterilized glass for each individual.*

WE TRY TO PLEASE.

The Garden Theater has always enjoyed the reputation of having courteous attendants, and will assuredly maintain it.

During the coming season we hope to surpass the favorable record of the past, and improve on that which some say is already perfect. If hard work and close application to every detail on the part of the manager and his loyal employees count for anything, and the same generous patronage continues, we will not fail. Are you with us? We hope so. We are always glad to greet old friends, always anxious to make new ones.

The house gets ten cents at matinees and ten and fifteen at night. We commend their emphasis on the orchestra and their operator. Both are factors in success. Have you tried an orchestra instead of vaudeville? It costs less and means more if you can get the right sort of orchestra.

A Bryan Bulletin.

D. Orville Reese, who manages the Princess Theater, Bryan, Texas, sends Volume One, Number One, of the Princess Bulletin. In his letter he laments the impossibility of obtaining cuts; a matter to which the Independent end has not given the attention it should.

The bulletin has a type page seven by ten inches and is a four page publication, three columns to the page. The middle columns and part of the side columns are given to the complete stories of the films for three days; the bulletin appearing twice a week, and being mailed to all who ask. We think that condensed synopses for a week would be better and at the same time less expensive. We also favor two columns to that size page instead of three. Uniformity of typographical appearance should be aimed at. Now some heads ar 24 point and some dates are 18, while other heads and dates alike are 10 point and not the same face. An 18 point upper and lower case title is plenty large enough with a 10 point date line. We would suggest that the name of the brand be given on the same line with the date.

There should be the semblance of an editorial heading either on the first or second page, and the talk about the house and its features follow this. We think we would condense the descriptions and make more talk of the house and its features. The best line at present is:

COOL AS A CAVE.
PLENTY OF ELECTRIC FANS
AIDED BY NATURE'S BREEZES.

SOLD HIS THEATER.

Mr. Philip Hayward, of Dalton, Georgia, manager and proprietor of the Dalton moving picture theater, has sold his house to Mr. H. T. Pope, of Chattanooga, Tenn.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

Another Table.

LAST week we gave a table of Licensed films showing scenes, leaders and inserts. To complete his work, Dr. Stockton supplies this week data as to the Independent companies with the exception of Victor, American, Comet, Lux, Majestic and Solax. The list lacks the completeness of the other, but is unusually full considering the difficulty in finding Independent releases here in town.

As before the first column gives the number of scenes, the second the number of leaders and the last the number of all other inserts:

Eclair—The Governor's Daughter	25	10	2
Rex—Lost Years	24	8	2
Reliance—Bedelia and the Suffragette (Half Reel)	20	1	0
Thanhouser—Star of the Sideshow	38	7	2
Bison-101 Ranch—His Nemesis	47	13	3
Ambrosio—The Ride to Death	22	6	2
Gaumont—Aunt Aurora	11	5	1
Gaumont—Calino As a Mason	11	7	0
Rex—Tale of a Cat	22	6	0
Imp—Reunited by the Sea	55	10	1
Powers—His Neighbor's Wife	49	7	0
Champion—The Poisoners	18	15	4
Nestor—The Undoing of Slim Bill	35	2	1
Gem—Back to Her Own	37	6	3
Eclair—A Brother's Jealousy	24	12	0
Bison-(Universal)—An Even Break	18	6	2
Great Northern—The Dream of Death	14	4	0
Shamrock—Mother Love	29	9	3
Republic—The Soldier's Last Call	38	13	3

It will be seen that not many of the Independents follow the fad for many scenes. Of course, a single release cannot give an idea of the average, but none the less the figures are interesting.

About Those Eats.

Numerous inquiries have been received about that dinner of the photoplaywrights, but we have been waiting for Spectator. He is with us on the job now and it is planned to have the dinner sometime in September, possibly the first Saturday. It is almost too late for an August function and some photoplaywriters have enough money to take a real vacation on. There's that A. Van Buren Powell, for instance; he's been gadding all over the state. We hope by next week to announce the full plans. Meantime please send in your acceptance, if you have not already done so, addressing either Spectator or this writer.

All of the Photoplay Editors will be invited as well as some others who are close to the writing of photoplays, and it is hoped that we'll even be able to get Frank Marion, of the Kalem Company, who was one of the first, if not the very first, professional photoplaywright. The dinner will differ from the general function in that each diner will pay only for his own ticket and will not be assessed double price to pay for the guests of honor.

Use No Hooks.

We thought that this matter was buried, but following the entry of Hal Reid into the Universal Photoplay department there have come complaints of damaged scripts and plays returned with lead pencil annotations. The matter has been brought to the attention of Mr. Reid, who has promised to look into it. Meanwhile use a backing sheet on the stuff you send the Universal.

Late But Out Now.

The Photoplay Author, nee Scenario Magazine, barely made the mails the last day of July, owing to a change of printers and a new editorial management. In future it will be published the 25th of the month preceeding the date of issue.

T. E. Letendre is now the editor of the publication. He was the first to write a book on the technique of photoplaywriting, but politics and the pressure of other work have led him to drop the publication of a new edition. Mr. Letendre writes that the typographical appearance of the July issue is not up to standard, but that succeeding issues will be bettered.

Not the Victor.

Now and then our feet hit a slippery spot and we tumble. We got a bump when we stated that the Victor was a part of the Universal Company. It makes its releases through the Universal, but its position is clearly stated in this letter. Correct your address slips accordingly.

> It was stated that all scenarios sent to the Universal Company and were rejected by it were also rejected by the Powers, Rex, Victor, etc., companies. This is not the case. The Victor is not in the Universal Company and all scripts for the Victor Company must be sent directly to their office at 575 Eleventh Avenue. There have been a great many misunderstandings as to the sending of scripts to this company and we would greatly appreciate it if you would kindly make notice of same.

Try It Again.

Here is a phase of the Universal matter that probably others than this correspondent will want to know. We use his letter because he states his case so clearly. He asks:

> The point I wanted to make was, would it be useless to send a script to the Universal Company which had already been rejected by one or more of the individual companies? For example, would it be wise to send a script to Powers after it had been rejected by Eclair? In other words, does a rejection by one member of this collection mean that it is hopeless to send it to others? In the Munsey bunch of magazines, a script submitted to one magazine is also considered for the others. Is this true of the Universal?

It would be well to treat the Universal as a brand new concern. Now a single rejection will cover the several companies, but the new management brings to the company new ideas and the story that may not have hit the fancy of the Powers Company may appeal to someone else in the combined concern. Do not send a script to Powers that has been rejected by Eclair, but if it has been rejected by Eclair before the formation of the Universal, send it now to the Universal and give the others a chance at it.

What We Think.

A Los Angeles author is writing all Photoplay departments urging that authors add the line "I earnestly request that you put my name on the film as the author of this picture" when release slips are returned to the manufacturer.

The use of credit on the film is working out its own salvation far better than if the authors made a nuisance of themselves to the makers of film. In this particular case the appeal would fall on the stony ears of the cashier's department, and would do no good whatever. Our own idea is that the less row the authors make the more quickly will come the general use of signatures.

Author and Editor.

Just because a man doesn't think the same way you do, do not write him down an ass. If he's the man who sends you a check now and then, think that possibly he pays for the right to think as he pleases.

Every couple of days we get a letter from someone who thinks that some company has utterly spoiled a script by editorial changes. We know how it feels. We've had a few of our own mussed up, for that matter, but the point is that if the story had not been spoiled there would have been no sale and even authors need a small piece of change now and then.

Just this morning comes a letter from a man who ought to know better, in which the calm statement is made that the story was made too simply, and a script comes to back up the statement. The script could have been worked into a capital short story, but in the original form it would have taken about seven hundred feet of leader to get over the cross purposes. It was a good story, but it was not a photoplay and a kind hearted editor had spent some time in cutting away all the extraneous matter, leaving a simple but effective plot. It didn't sound so good in the cold type of the synopsis, it might as well have been written in a dozen lines as in fifty; but the story was there, a simple, gripping little tale that could be gotten over with not more than half a dozen leaders. The Editor had spoiled the *story*, but he had made it into a *photoplay*, and the author was paid the average price for the photoplay the Editor had written.

If you write one of those stories where Jess loves Ben, but Ben loves Elsie, who in turn loves Joe who worships Jess, you have an interesting situation, but by the time you've told the audience how matters stand between the six, you've used up so much film that there is not much left in which to tell of the happenings that moved the boys down a peg and gave each girl the swain she sought. In a story you can clear the situation in a couple of hundred words and then go ahead with the real tale. In a photoplay you can't have three hundred words of leader and still get a check. If the editor sees how he can change the story to just one pair of loving hearts and does so, don't complain that he has spoiled the story, thank him for his interest, and pocket the insult and the check. There are some editors who know more about what a photoplay really is than you do. Give him the benefit of the doubt. He may be one of those chaps himself.

Begs to Disagree.

W. H. Clifford, president of the Pacific Motion Picture Company, takes issue on a recent paragraph in which we incorporated an advertisement from a Los Angeles paper calling for pupil players for the Pacific Company. He says, in part:

> The object of our school was to gather together talented people and break them in for our own as extras and also the other companies working on the Coast. It is not a grafting game for we have lost money on it. Our fees so far have not paid the salary of the director, but we have succeeded in weeding out some good people. We have plenty of letters from our pupils thanking us for our instruction and these pupils are at present working for other companies and earning a good living. We can prove that we have drawn from them and have given them important parts in our own productions, paying them the usual five dollars per day. Therefore, as the students have had the benefit of going with us out on the field and inasmuch as the course only runs ten days, coupled with the fact that we refuse to take more than twenty-five pupils at a time and that said pupils have found employment through our tuition, your correspondent has made a mistake which I sincerely hope you will have rectified.
>
> We have here in New York a precedent that knocks your correspondent's argument into a cocked hat. Mr. Charles Frohman has lent his name to a school as any other legitimate producer might if his intentions were honest.

Some People Sell.

Every now and then some disgruntled author wants to know if all the photoplays are written in the studios. Just for a change is it refreshing to get a letter from William H. Kitchell in which he says that four companies have asked for stuff within the past two weeks.

There is a good market for stuff if you can write the sort of stuff the market wants, but editors are not paying out good money for stories from the Saturday Evening Post or The Youth's Companion; not all of them, that is.

The Finicalities of Technique.

We think that some photoplaywrights are inclined to lose sight of the real technique of the photoplay in hair splittings over the questions of form. There is a certain technical form that should be followed that the idea may be made clear, but it is not important whether your script be single or double spaced, whether it is indented five or ten spaces to the left, whether your preference is for "leader," "sub-title" or that Gaskill monstrosity, "inscript."

The real technique goes deeper than matters of form or the appearance of a script. It means the intelligent, effective development of an idea. It means planning your action to gain the most effect of situation with the greatest possible clearness of story. It means taking the commonplace scene and giving it the artistic touch that makes it mean something, but it does not mean stipulating that John shall raise the book in his right hand instead of his left. There is a growing tendency to quibble over the form rather than the substance, whereas technique is merely the means of developing the idea to the utmost advantage, not the covering up of the lack of idea. Be a real technician.

Hope Yet.

Here's a letter that we like.

A couple of weeks ago a correspondent charged us with encouraging the amateur playwright for the sole purpose of getting his money in subscription or weekly sale. He intimated that we knew the photoplaywriting game to be a fraud and dared us to print his letter. It was run a couple of weeks ago, and this is the reply:

> I read your rebuke under "Taking a Dare," in last week's issue of your paper. You let me down lightly. I deserved more. I send you and your publication my sincere apology. I feel that I have done both an injustice. You are doing all you can for the scenario writer and urging a higher standard. My letter was rather egotistical, in fact, I have a good opinion of myself, still I am not willing to do you an injustice when I feel that I have been in the wrong. Go on with your good work and forget about a disgruntled failure. In the meantime I will note the foolish photoplays and may call your attention to what I mean by the office boy's efforts. Such productions as "Called Back," and adaptations from famous works seem to me to be worth while. "A Prophet Without Honor" is another good photoplay. Those Western dramas where Mr. Anderson kills so many men would make a hit in Mattewan, where there are sure to be no harm done.

There is always hope for the man who has the manhood to acknowledge an error, and we've hopes that in the course of time our correspondent will catch the trick of writing scripts that will sell. We think he will if he'll only write what the manufacturer wants instead of what he thinks the director should want. Meantime we're friends again.

We've Found Another.

We've found another of those benevolent institutions for helping the poor, ignorant photoplaywright. The way we found it was that we dropped into the Universal to see C. B. ("Pop") Hoadley, and found him tearing what little hair he has left. There were twelve scripts from the Associated Vaudeville and Playwright's Photoplay Department, Ashland, Ohio, and every blessed one was on onion skin paper and more than that was folded in fours, the top and bottom of the sheet being folded to the center and then folded together, making a script that was almost as easy to handle as a rolled play.

We can understand some backwoods genius using onion skin paper for the purpose of saving postage, but that any one else should use this tissue fabric is surprising. We would not think it even of a correspondence school. Onion skin paper is made for just one purpose; the obtaining a number of carbon copies from one typewriting. That it should be used for original work is one of those things the trained writer cannot understand. Not only is the sheet hard to handle because of its flimsiness, but the under-sheets show through and make it impossible to handle the copy in the usual fashion. Each sheet must be placed by itself on a stiffer blank sheet before it can be read with comfort. Now and then we are queried by some beginner as to the onion skin, but a sales bureau should know enough to get its stuff out in presentable fashion.

Don't Be a Tagger.

If you happen to see that Edison has a company in Bermuda making photoplays or that John Bunny has been sent to England by the Vitagraph, don't hustle a lot of sub-tropical stuff to Edison and do not write a lot of stories of Lords and Ladies for the Vitagraph. Read further and find that Mr. Bunny went over on a special set of stories and think a little and remember that the Bermuda players are back before their first reel comes out. Last winter a company released some snow scenes and was deluged with snow pictures, though long before the first of these was released the players had gone South to escape the static.

Unless you have the inside information that will let you get your stuff into the studio in time, do not write for emergencies. Leave that to those who have the run of the studio.

Pretty soon you'll see a lot of seashore pictures released because the companies have been working at the shore. That's a sign that they are through and they may now be in Arizona or Alaska for all you know. Write the sort of story that can be played anywhere and then if the company goes to the shore they will give it a shore tinge or use the mountains for a backgronud if they are working inland. The other day Lubin wanted a big ball story, the sort of story that no author in his sober senses would think of writing. A story with a baseball tinge came in and Lawrence McCloskey worked it up to emphasize the baseball end with scenes in the grandstand and bleachers and all that sort of thing. But if Mr. McCloskey had not liked the idea it could have been sold to some other company that would have faked the baseball side. That's the useful sort of story to write.

That Brief Synopsis.

A correspondent wants to know if the Edison Company is the only one that requires the 250-word synopsis.

We believe that it is, but we fail to see that this has anything to do with the matter. If you can get your story into 250 words for the Edison Company, you can get it into the same limits for Kalem or Imp or Victor. The shorter your synopsis the better your chance of having it read. Don't write a thousand words just because some editor has not said you must not. Keep inside 200 if you can and there isn't an editor in the country who won't thank you. Get all the details of your story in your plot of action and you will not need even the 250, but too many writers tell their story in the synopsis and forget it in the action. The poor audience does not see the synopsis. Tell them, too.

Why Not This?

Here is a little wrinkle that suggested itself when A. D. Hotaling asked us to send him a carbon along with original scripts, that he might have a clean copy when the work was done. Almost all studios have the original script copied that it may be retained. Why not write across the top of your first page this note:

"A carbon of this manuscript will be supplied upon request."

Make two carbon copies instead of one. Hold the second in reserve and if it is asked for, rush it in. Do not send it unasked as it may cause confusion, but have it ready in case it is wanted.

Double Exposures.

We've had a lot of questions lately about visions and double exposures of various sorts. Some writers seem to think that to ask for a vision will spoil the chance of a sale. Others seem to think that it will help.

As a general thing directors do not like to bother with double exposures, but they do not mind them where the work is simple. The trouble is that some simple things look difficult and the difficult looks easy.

Double exposure is the running of the film through the camera a second time. The mechanism passes through the gate a certain amount of film at each turn of the crank. Sometimes this second passage through the camera is to get in a person who, in the first run played his double, in which case the operation is simple save that nice calculation is needed to guide the steps of the player that he may be at certain spots at certain times to respond to his action in the first run.

In visioning a scene a part of the film exposed the first time, the rest, generally a corner, being masked in. The second time through the part first hidden is exposed and the first exposure is masked in its turn.

Where one person is substituted for another the iris diaphragm is used. The person who is to disappear plays the scene while the light is gradually cut off. Could the film be developed at once he would seem to pass from solidity to the merest trace of himself. This may have taken ten turns of the crank. These ten turns are made upward to take the film back to the upper holder and now the second player is substituted and the camera turned downward again. This time the closed diaphragm is slowly opened, reversing the first effect, the figure being faint at first and gradually growing stronger. The closing of the diaphragm is counteracted by the opening of the same. The man who vanishes is slowly replaced by the figure appearing, while the background, through the combined exposure receives in the aggregate precisely the same amount of light that it would have done had the single exposure been with the full opening. Take 123 and 321, add them and the result is fours. The same thing is accomplished by adding up a vanishing and an increasing exposure. If a figure is to be dissolved in an out again the same principle is employed, but the scene is played to the disappearance of the vision again and each time the diaphragm is closed and opened again.

If you catch this idea you will see that straight visions do not cause much trouble, though they should be sparingly employed. The same character doubled up means a lot of work and it is more or less open to question whether the director will want to go to all that trouble.

A CORRECTION.

In last week's issue we announced that the Great Northern release for August 10th contains a comedy entitled, "The Spring Lock," and a drama named "Thou Shalt Not Kill." The comedy part of this subject has been changed to "When the Cat's Away"; the drama part has not been changed.

WILL BUILD NEW THEATER.

A new moving picture house to be known as the Ridge Theater is to be built in Ridge Avenue, N. W., near West Seventy-Third Street, Cleveland, Ohio. The company was incorporated at Columbus, Ohio, recently under the name of the Ridge Theater Company with a capitalization of $15,000. The incorporators are: George D. Benes, Charles Michaelske, Emil Goebel, Joseph and Otto Peckorny.

CHICAGO LETTER.

By Jas. S. McQuade.

ALL honor is due the members of the national convention committee for their constant and enthusiastic efforts, for many weeks past, to make the second national convention of the M. P. E. L. of America a great success. They have worked early and late and that at the expense of their business. There have been no laggards, and none who have dampened the ardor of their fellows by proffering excuses instead of loyal support. Under the chairmanship of William J. Sweeney, the committee has accomplished great things. There has been perfect harmony, and every man, proud of Chicago and of her reputation for doing things, has done his full duty.

All indications point to a notable gathering. I was talking to-day to A. F. Dittman, owner of the Dittman Theater, Brownsville, Texas, who is a delegate to the National Progressive Convention here, and he stated that important delegations would attend from Houston, San Antonio, Dallas, Fort Worth and other important cities in Texas. The necessity for State organizations is being felt everywhere to overcome unjust legislation against the picture theater.

At the regular meeting of Illinois State Branch, No. 2, held on Monday, August 5, in the Schiller Building, the following delegates and alternates to the coming convention were elected: Delegates—Robert Levy, W. J. Sweeney, I. Natkin, J. Alcock, C. A. Anderson, C. L. Hull, L. H. Frank, Fred Schaefer, Sidney Smith and George Henry. Alternates—Mrs. E. Fitch, J. Miller, A. Balaban, I. Mertsky, J. D. Rose, M. S. Luddic, M. Choynski, F. Hartmann, I. G. Gelder and A. Talbot.

It was moved and carried unanimously, amid great enthusiasm, that these delegates and alternates should vote at the coming convention for William J. Sweeney as the next president of the M. P. E. L. of America.

Stanley Twist Fathers Visiting Trade Paper Scribes.

Stanley Twist, in charge of the publicity department of the Selig Polyscope Company, has kindly taken into consideration the convenience and comfort of visiting representatives of motion picture trade papers during the national convention, as is shown by the following letter, received at this office August 6: "Believing that the trade journal scribes and other writers, who will visit the convention from August 13th to 16th, will desire some place where they may meet, eat, drink and write their stuff, I have taken the liberty of arranging same for them.

"I have the honor to extend to them on behalf of the Press Club of Chicago, of which I am a director, a most cordial invitation to make our home theirs while in Chicago.

"I have arranged to have a special room set aside on the third floor front of the club house, at 26 North Dearborn Street, for those who wish to do their writing there. This room will be fitted up with good typewriters, special paper, writing tables, messenger calls, etc., and we will endeavor to make things most pleasant for you. The Press Club is situated two short blocks from the La Salle Hotel, where the convention proper will be held."

Mr. Twist requests visiting, or local, representatives of the trade press to write him if it is their intention to take advantage of the Press Club's offer, so that a visitor's card may be sent to each one, at once.

It is needless to state that all members of the trade press will appreciate Mr. Twist's thoughtful kindness in this matter, and will feel grateful for the proffered courtesy of the Chicago Press Club.

But Mr. Twist has not stopped at this expression of good will, as will be seen by all those who have been favored with the following invitation, printed uniquely on letter paper bearing the shadowy imprint of a scribe, working for dear life with his quill:

"Greeting—You are cordially invited to be one of a select few who will wine, dine and make merry with me on the evening of August fourteenth, in a private room of the Union Restaurant.

"The idea being a lovefeast of Trade Journal scribes attending the convention, where shop talk will be mostly barred, formality tabooed, and good fellowship will reign supreme. The festivities will be sandwiched in between the regular program of events and will not interfere with other schedules.

"Come with a happy smile, and we will all enjoy the good things and each other, and as we sip the small blacks and talk it over pro and con (mostly con), I shall murmur Selah!—for Kurnel Selig foots the bill.

"STANLEY H. TWIST,
"Selig Dopester.

"P. S.—Time flies, things transpire, answer quick by mail or wire."

As the names of all the trade paper writers who will attend may not have been included on the list used by Mr. Twist, he requests those who may have been overlooked to write him at once regarding a visitor's card to the Press Club, and whether or not plates shall be set for them at the Union, on the date mentioned.

A "Salted" M. P. Theater.

"Everybody has heard of a gold mine being 'salted' to swindle a purchaser, but I was swindled by a salted theater."

This was the cry the other day of Otto C. Duke, 879 Wrightwood Avenue, Chicago, who caused the arrest of Alton C. Mann, alleging that Mann had swindled him of $1,000 by selling him a five-cent theater on the West Side, packed, not with bona fide patrons, but with friends and acquaintances whom Mann had hired to crowd the place to give it a false air of prosperous popularity.

"I read a newspaper advertisement inserted by Mann," said Duke, "in which he offered the theater for sale. I went to the West Side, and received a glowing report of the large profits made in the place.

"I made arrangements to be at the theater the next night, and when I got there it was crowded. It looked so good to me that I closed the deal and paid Mann $1,000 in cash and gave notes for another $1,000, making $2,000 in all.

"The next night when I took charge of the place I found there were only a handful of patrons and that the place was a 'dead one.'"

The alleged swindle has been under investigation by Assistant State's Attorney Barrett, and it was on his advice that Duke swore out a warrant for Mann's arrest.

The Princess Opens in Colorado Springs.

G. H. Greaves, of the Moore & Greaves Amusement Company, of Denver, writes that his company has just completed and opened a handsome new theater, the Princess, in Colorado Springs. The front and interior, which have been designed and built by the Decorators' Supply Company of Chicago, are pronounced tasteful and ornate.

The entrance to the foyer is a vaulted arch corridor, studded with lights, set in flower-like cups of white, in a background of dark brown. Three doorways lead into the auditorium. The decorations of the main theater are beautiful. The ceiling is high and built on a graceful arc in panels of heavy decorative scroll work. The new, indirect lighting system is used throughout. The soft light is reflected from the light green side wall panels.

The seating capacity is 1,010, and all the seats are of upholstered leather. There are 22 loges along the sides of the parquet, each loge seating four people.

A ladies' orchestra of five pieces, under the direction of Miss Nellie Todd, is a feature at the Princess. J. Ernest Tompkins, formerly of Denver and a well-known tenor soloist, is the local manager.

Licensed pictures from the General Film Company's branch in Denver are used. Admission prices are 10 cents for chairs and 20 cents for loges.

The well-known Princess Theater in Denver is also owned by the Moore & Greaves Amusement Company.

Chicago Film Brevities.

A. F. Dittman, of the Dittman Theater, Brownsville, Tex., was a caller at the World office last week. Mr. Dittman is a delegate to the National Progressive Convention and will remain here to take part in the second national convention of the M. P. E. L. of America. Mr. Dittman at one time resided in Chicago. He is much satisfied with business in his home city. He states that a State organization of exhibitors is badly needed in Texas, owing to the antagonistic Sunday blue laws existing there.

* * *

Fred A. Clark, the New England representative of the Enterprise Optical Company made a call at the World office last week. He reported that Motiograph sales are very satisfactory in his territory.

* * *

The Essanay Film Manufacturing Company will film the great water carnival and naval review which will be held on the water front, off Grant Park, from August 10th to 17th. Scores of the fleetest motorboats on the Great Lakes will

compete against each other in sensational dashes. The Essanay camera men have already secured some excellent scenes of the speeders, as they dash past in a boil of swirling foam. When completed, the film promises to be one of the finest marine sporting events yet released.

* * *

A. Powell, owner of the May Theater, 69th and Center Streets, this city, paid the World a call last week. Mr. Powell formerly owned the Ideal in Kokomo, Ind. Seeking a better field, he came to Chicago and built the May, opening it on April 13th last. Mr. Powell is very much pleased with the change made and reports excellent business. He is an old customer of I. Van Ronkel, manager of the G. F. Co.'s branch at 429 So. Wabash and still gets his service from him.

* * *

J. E. Robin, traveling representative for the Simplex, made a call at the World office here, July 31st, arriving from Cleveland. While here he looked over the arrangements made for his company's exhibit, on the 18th floor of the La Salle Hotel, for the coming national convention. Mr. Robin informed me that he has done, of late, considerable business with the Simplex among professors of schools. Since the Dayton convention, Mr. Robin has covered the whole of Canada and all the principal cities in the East.

* * *

A. F. Powers, manager of the Chicago Pipe Organ Company, states that his company has just completed the installation of pipe organs in the following theaters this month: The Temple Theater, 3121 Lincoln Avenue, Chicago; the Franklin Theater, 328 E. 31st Street, Chicago, and the Vaudette Theater, Springfield, Ill. Mr. Powers states that he has contracts for several other theaters under construction at the present time.

OUR "POP" AND HIS PET.

The above is a British conception of Col. W. T. ("Pop") Rock. The bird is not a parrot, but an American eagle. Whether it is "coughing up the coin" or just eating out of "Pop's" hand is not clear, but either interpretation would be correct.

Doings at Los Angeles.

New Ordinance Under Way—Several Other Happenings of Importance on the Coast.

THE new Mozart motion picture theater, which opened August 5, is unique in that it is conducted almost entirely by women. The only male employe on the premises is the operator in the projection booth. The proprietor and manager is Mrs. Anna M. Mozart. All of her assistants—ushers, ticket sellers, doorkeepers, the musical director—even the press agent—are women. There is a "policewoman" on duty at each performance.

The new enterprise is housed in the Walker Theater, formerly a regular playhouse, on Grand Avenue between Seventh and Eighth streets. It has a seating capacity of about 900 and before it opened its doors Mrs. Mozart spent nearly $25,000 in getting ready.

The largest single item of expense was $10,000, which was invested in a Photoplayer, the first of its size to be installed on the coast. It is an instrument designed to take the place of a full orchestra, but it can be operated by one person.

The one in the Mozart Theater is 25 feet long, eight feet wide and ten feet high and occupies the entire orchestra pit. Inside it are thousands of pipes and reeds, a piano and the necessary apparatus for producing 33 different sound effects, such as bird calls, locomotive bell and whistle, thunder, rain and wind, cathedral chimes, telephone and door bell, horse trots, cannon, drums, cymbals, castanets and tambourine, bugle calls and many others. Another feature is a set of reeds which reproduces the tones of the human voice.

The Photoplayer is manufactured by the American Photoplayer Sales Co. of San Francisco, Oakland and Berkeley. H. J. Werner, president, and F. K. Ricksecker, vice-president, of the company, came down to supervise the building of the instrument.

Nothing but big special features will be shown in the house. Among the films advertised to be shown in the near future are Blanche Walsh in "Resurrection," "St. George and the Dragon," "The Raven," Nat Goodwin in "Nathan Hale," "Custer's Last Fight," and "The Odyssey." Summer prices will be 10, 15 and 25 cents.

* * *

Real progress on the framing of the proposed new ordinance regulating motion picture theaters in this city has at last begun. It took M. E. Cory, of San Francisco, one of the prominent exhibitors of the Northern metropolis, to start it.

The present picture theater ordinance is a relic of the early days of the industry. It was drawn about eight years ago when the city authorities, although they corresponded with the officials of many other cities, were unable to find hardly any legislation on the subject and had to make the best of a situation wherein they had almost no precedent to follow. Since then it has been amended in minor respects on several occasions, but still remains one of the most rigid, illogical, unreasonable and cumbersome ordinances in the country. It has not even been amended for four years, although the exhibitors have complained about it a great deal.

Cory, of San Francisco, came down a few days ago to establish an agency for the Pacific Home Picture Machine Co., of which he is manager. His machine, unlike the Edison Home machine, uses the standard films, many of which are inflammable, and the first thing he ran up against was the ordinance. It is so drawn that in its present form it absolutely prohibits the operation of a machine of Cory's type, except under a permit from the city authorities, and the permit may not be issued unless the building in which it is to be used conforms to the requirements for public theaters. These requirements are drastic.

Cory succeeded in enlisting influential aid and appeared before a committee of the council. He demonstrated his machine, showed how safe it is, and pointed out the unreasonableness of the ordinance. The result was that the committee took immediate action to create a special commission which will redraft the entire ordinance without delay. The members of the commission are the city attorney, the superintendent of buildings, the chief of the fire department, the city electrician and the fire marshal. They have been instructed to report a new ordinance at the earliest possible date.

* * *

Exhibitors of Southern California who have heretofore insisted that they can get along without an association, and who have consistently refused to take any interest in an organization for mutual benefit and protection, may soon have to confront the consequences of their folly.

The rumble of an approaching storm was heard July 28 when an outdoor mass meeting was held in Library Park, in the business center of Pasadena, under the auspices of the local W. C. T. U.. The principal speaker at this meeting was Dr. W. A. Cundy, whose speech proclaimed him a certain kind of enthusiast, and whose theme was an attack on motion pictures. It was another of the too frequent arguments of those whose ideas of motion pictures are founded not on experience but on hearsay aided by vivid imagination.

He appealed to his audience to arouse public sentiment against the motion picture theaters, not for the purpose of abolishing them but of turning the "regulation" of them over to the churches of the community. Amazing as this suggestion may seem to the reader, it was vigorously applauded.

How would the motion picture exhibitors of this community like to submit having every detail of their business passed on and approved by the vestrymen of some church? With such well-meaning but misguided persons as Dr. Cundy abroad in the community and the exhibitors themselves indifferent to their fate, it will need only sufficient time to bring them to this, or a worse, pass.

* * *

The Pacific Literary Bureau has just been organized in this city for the purpose of training up young (and old) photoplay writers in the way they should go. The object of the bureau is to furnish advice to photoplay writers, for a fee, on all matters connected with the profession—or art—and to market scripts for those who do not know the ropes.

Mr. Sargent has been preaching about the general worthlessness of bureaus that pretend to do these things but can only really be depended upon, after all, to take the money, and his argument has been based mainly upon the observation that most of the people who start such enterprises know less about the business than the clients they deal with. On the score of knowledge, experience and general equipment, this bureau will be an exception to his rule, for, of the four persons connected with it, three have held positions as photoplay editors and the fourth is a playwright who has produced at least one successful play. The photoplay editors are Karl Coolidge, formerly with the Lubin Western company; Edward Whitcomb, formerly of the Fox, and Miss Hazelle Baker, formerly with the Pathe Western company. The fourth member is Reed Heustis, newspaperman and author of "The Eternal Three."

* * *

H. C. Middleton, representing the Kinemacolor Company, is in Los Angeles for the purpose of obtaining a location for a studio and plant which he says the company has decided to establish here.

For the same reasons that have appealed so powerfully to other producers and made this the greatest producing center in the world—namely, sunlight, climate, and variety of scenery—Mr. Middleton's company has decided to join the crowd.

With sunshine available on all but about forty days of each year; with a climate that makes outdoor work possible the year around; and with mountain, desert, urban, agricultural, pastoral, tropical, and two kinds of seashore scenery to be found within an hour's journey from Los Angeles, it would seem that Nature had planned this locality with foreknowledge of the advent of the motion picture industry.

* * *

An epidemic of poliomyelitis, or infantile paralysis, which has made it seem wise to the health authorities to prohibit, for the time being, all functions tending to bring children together and hence spread the disease, is now having a noticeable effect on the business of the local motion picture houses.

The exhibitors were requested by the health commissioner to refuse admission to all children under the age of fifteen years, whether accompanied by adults or not. Although there is no penalty that could be imposed for violation of the order, and notwithstanding that it means a considerable money loss, it is to the credit of the exhibitors that the health commissioner has reported that everyone is co-operating with the health department loyally and effectively.

It is not expected that it will be necessary to maintain the restriction for more than thirty days.

* * *

The Sunset Weekly, a cinematographic record of news happenings in Southern California, which was to have been issued here every Monday, has "suspended publication" after an existence of about two months. The cause of the suspension was the withdrawal of the director and general manager of the Sunset Company, Hugh McClung, who resigned in order to join the Melies forces, and sailed with Mr. Melies and his company from San Francisco last week for a year's tour of the South Seas. Mr. McClung was the originator of the project and subsequent developments indicate that he was also the live wire. While it lasted, the weekly was a bright, interesting feature which attracted much favorable attention from the public and the local newspapers and seemed to be a business stimulant for the "Q" theaters, where it was shown. It is only a fair assumption therefore that it may be revived later.

* * *

The five-reel production of Oliver Twist, with Nat Goodwin playing "Fagin," was shown at the Colonial Theater the week of July 29. Getting these reels was a shrewd piece of business on the part of the Colonial management, for aside from this being Goodwin's home he has been advertised to appear in the same role with the stock company at the Burbank theater in this city in a couple of weeks. The films went on just in time to reap the benefit from the advance advertising of the Burbank, and the result was crowded houses every afternoon and night. On Thursday a special matinée was given for the benefit of the newspaper fraternity, and on the following day all the actresses and actors in town were the guests of the theater. Before the films opened a private performance was given for Goodwin and a few of his invited guests, at which he saw them for the first time.

* * *

One by one the managers of the "legitimate" theaters, who for a long time maintained an attitude of lofty disdain toward the motion pictures, are being forced to recognize them. The Mason Opera House in this city is one of the last to come over, but it has finally come to sheltering them. The Carnegie Museum Expedition pictures of Alaska, taken under the direction of Capt. F. E. Kleinschmidt, opened a two weeks' engagement at the Mason, July 29, and have been doing a business far beyond that of any of the usual summer shows.

* * *

The Optic Theater, an independent house which uses first-run programs exclusively, has been increasing its business this week and getting new patrons acquainted with the theater by showing the hand-colored production of Sir Henry Irving in Henry VIII, in addition to the regular three reels. According to the brand, the film was made by the Pathe Company, and local exhibitors are puzzled to know how it can be handled through independent exchanges, and shown in independent houses.

* * *

E. H. Emmick, formerly one of the officers of the National Film Corporation, has organized the E. H. Emmick Film Exchange and has just incorporated for $25,000. Offices have been opened in Los Angeles and San Francisco, the local exchange being in the San Fernando Building. For the present the concern will handle independent films outside the Universal and Film Supply companies, and in addition will offer exhibitors at least two special features every week. Mr. Emmick will divide his time between the two offices.

* * *

Another improvement for the comfort of their patrons has just been completed by the management of the Garrick Theater. A ventilating system which entirely renews the air in the auditorium every sixty seconds has been installed and is in operation. To make sure that the patrons of the house do not overlook the efforts made on their behalf, attention is called to the new system on the slides shown between reels.

POWELL.

EVANSVILLE EXHIBITORS RESENT GRAFT CENSORSHIP.

The exhibitors of Evansville, Ind., as a body have raised their voice against the pernicious oppression of local censorship of motion pictures, declaring that municipal censorship and graft are practically inseparable. The local body is of the opinion that the National Board of Censors more than meets all requirements and that as shown to-day the pictures are all morally clean to such an extent that no one can justly point out wherein they are lacking. They hold that local censor boards are superfluous and ignorantly officious, in which contention the Evansville exhibitors are very nearly correct.

The Moving Picture World is in receipt of a set of resolutions adopted by the Evansville theater managers in which they place themselves on record as to the truth of the facts above set forth in regard to censorship of pictures. The resolution is signed by the following managers: J. R. Brannen, of the Savoy and Main Street Colonial Theaters; W. B. Burns, of the Franklin Street Colonial Theater; Frank Burns, Virginia Theater; Philip Skira, Columbia Theater; H. Kornblum, of the Franklin and Favorite Theaters; M. G. Perrin, Lyric Theater; Philip Holzman, Theatorium, and William Huddy, of the Riverside Theater.

REPRESENTATIVES OF THE FILM SUPPLY COMPANY AT CHICAGO CONVENTION

Exhibitors League

BIG CONVENTION ASSURED.

AS this issue of the Moving Picture World goes to press all signs point to a most successful gathering of motion picture exhibitors at the second annual convention of the Motion Picture Exhibitors' League of America, at Chicago. State and city organizations generally have elected delegates to represent them in the meeting and thousands of individual exhibitors will be present to lend their presence and influence to the festivities.

In the way of entertainment there will be many interesting diversions, the several picture manufacturers of Chicago will make a special effort to give the visitors the time of their lives. Mr. W. N. Selig, of the Selig Polyscope Company, has invited the entire convention to his big studio, where the making of Selig pictures will be practically illustrated. For the occasion all the guests will be picture actors, playing in a "Selig Feature," written and produced for the occasion.

Plans similar to those contemplated at the Selig studio will have been laid out at the plants of the Essanay Company and the American Company. All the nice little details concerning the making of motion pictures will be demonstrated to the men who run the photoplay houses.

During the convention two big exhibitions of the latest pictures made by both licensed and independent manufacturers will be given. A number of remarkable features, never before shown to any audience, will be thrown on the screen. These will be some fine picture shows.

Manufacturers of machines and all sorts of supplies and furnishings for picture theaters have secured space for the exhibition of their goods and devices in the La Salle Hotel, convenient to the convention hall. Demonstrators will be in charge to tell the picture men all about it. Regular dispensers of information.

Chicago picture men have been hard at work for some months to make this convention a success. The committee in charge, whose pictures appear in a group on another page of this issue, has made good on all they have undertaken, so that the Chicago convention promises to be a record breaker.

MOTIOGRAPHERS WILL ENTERTAIN.

The Enterprise Optical Company wishes to call the attention of all persons visiting the convention of the Motion Picture Exhibitors' League to its exhibit at the LaSalle Hotel and at the factory. Special attention will be given to all callers by competent demonstrators who will be in charge of the equipment at each point. Souvenirs will be distributed. These mementoes are novel in character as well as useful to a visitor to Chicago. The plant is located at 564-572 Randolph Street, corner of Jefferson.

FILM COMPANIES REPRESENTED.

There will be a good representation of picture manufacturers at the Chicago convention. The licensed manufacturers will be ably and amply represented by Messrs. W. N. Selig, George K. Spoor and George Kleine, and the staffs of those several establishments, who will be on hand to minister to the pleasure and comfort of the visiting exhibitors.

The independent manufacturers will be present in numbers. For the Film Supply Company, C. J. Hite, George A. Magie and Harry R. Raver have been appointed special representatives. They will be assisted by Edwin Thanhouser, of the Thanhouser Company; A. V. Ritchey and C. L. Cobb, of the Reliance Company; A. K. Greenland, of the Gaumont Company; D. N. McKinney, of the Great Northern, not to mention the staff of the American in Chicago.

For the Universal Film Manufacturing Company, Mr. P. A. Powers, Joseph Engel, M. M. Dintenfass and David Horsley will be the principal delegates, with, possibly, others not certain at this writing.

There will, of course, be present a large number of exchange and feature film men on the ground. Among those reported are Mr. A. Warner, Mr. John Tippetts and Mr. H. Lande.

A special car will leave New York, Sunday, on which many of the above mentioned film men will embark. Others scheduled for the trip are: Edward Barry, of the Raw Film Supply Company; H. B. Coles, of the Nicholas Power Company; J. A. McArdle and Joseph Farnum, of the Morning Telegraph; Frank J. Woods, of the Dramatic Mirror; Eric Morrison, of the American Picture Machine Company, and James L. Hoff, of the Moving Picture World. W. Stephen Bush, of the World, will also be present.

NEW YORK AND NEW JERSEY EXHIBITORS WILL MAKE CONVENTION TRIP TOGETHER.

Arrangements with the D., L. & W. R. R. have been completed whereby the convention party from the States of New York and New Jersey, bound for Chicago, will leave Hoboken, N. J., by special train at 10 A. M., Saturday, August 10. Arriving at Chicago on Sunday at 9.45 A. M. Along the route the train will take aboard some of the Pennsylvania delegates at Scranton at 1.50 P. M. New York State delegates will join the party at Binghamton at 3.22 P. M. and at Buffalo at 7.58 P. M., the northern New York section will join on the same train with the southern wing and from that point all hands will complete the trip together. At a meeting of the New York City local held on August 5, three additional delegates were elected: Mr. F. E. Samuels, Mr. Jos. Coufal and Mr. Harold Rosenthal. From New Jersey there will be 22 delegates. At Chicago the combined delegation will be met by a brass band and piloted to the convention hall.

MANUFACTURERS AT THE CONVENTION.

Reports Indicate That Machine and Supply Men Will Be Well Represented at Chicago—Many Have Space in La Salle Hotel.

TAKING advantage of the unprecedented gathering of motion picture exhibitors which the Second National Convention of the Motion Picture Exhibitors' League promises to attract to Chicago, manufacturers and dealers in motion picture machines and accessories are making preparations to be properly represented in large numbers. Under the direction of the Convention Committee larg space in the LaSalle Hotel has been reserved for displays and these provisions have been taken by the enterprising firms in the trade.

Among those reported as having made reservations are: The Exhibitors' Advertising Company of Chicago, general advertising specialties for exhibitors.

Kansas City Slide Company, Kansas City, Mo., makers of song announcement and advertising slides.

Morgan Lithograph Company, Cleveland, O., poster makers.

National Waterproof Film Company, Chicago, Ill.

A. H. Andrews & Co., makers of theater chairs.

General Electric Company, Schenectady, N. Y., makers of the Mercury Arc Rectifier.

American Seating Company, Chicago, Ill., makers of opera chairs.

J. C. Deagan, Chicago, Ill., manufacturer of the famous "Deagan's Bells" and general effects.

Nicholas Power Company, New York, N. Y., manufacturer of the Powers Cameragraph, will be represented by Mr. H. B. Coles.

American Moving Picture Machine Co., New York, makers of the American Picture machine; represented by Eric Morrison.

Motion Picture Screen Company, Shelbyville, Ind., makers of the Mirror Screen; represented by F. J. Rembusch.

ROCHESTER EXHIBITORS IN LINE.

Motion picture exhibitors of Rochester, N. Y., and vicinity, held a meeting in Columbia Hall, that city, on Thursday, August 1, and completed the organization of Local No. 5 of the New York State League.

Officers elected are: President, A. N. Wolff, Colonial Theater; vice-president, W. C. Hubbard, Monroe Theater; financial secretary-treasurer, S. C. Gerling, Knickerbocker Theater, and corresponding secretary, William McGreal, Beechwood Theater. Trustees and an executive committee were appointed, also a committee to campaign for new members.

Theaters whose managers have joined the league are: The Victoria, The Colonial, The Genesee Amusement Company, Novelty Theater, Venice Theater, Lyric Theater, Unique Theater, Monroe Theater, Knickerbocker Theater, Grand Theater, Merryland Theater, Eagle Theater, Beechwood Theater, Imperial Theater and Hudson Amusement Company, Rochester; Bijou Theater, Albion; Mt. Morris Theater, Temple Theater, Geneva; Lyric Theater, Brockport, and one or two others, whose names could not be learned.

SELIG ACTOR HAS THRILLING EXPERIENCE.

During the production of a picture recently, the Selig Colorado Company found that it was necessary to secure a realistic prison scene. Accordingly arrangements were made with Warden Tynan, of the Colorado State Penitentiary to use the grounds and some of the costumes. The discipline at this institution is very strict and the guards do not hestiate to shoot at an unruly prisoner. William Duncan, the Selig leading man, was dressed in one of the convict's suits and was given some work to do on the rock pile with some of the real convicts. After the scene was finished Mr. Duncan was walking around the yard with his hands at his side and smoking his pipe. When he approached one of the turrets that surmount the wall at regular intervals, holding the armed guards that keep watch over the prisoners, the guard pointed his gun at the astonished leading man and yelled, "Take that pipe out of your mouth and fold your arms as you are supposed to or I will fire." Duncan, thinking that the guard was joking, smilingly blew a smoke wreath toward the man with the Winchester and started to walk on. Suddenly he heard a sharp crack from the turret and not two feet in front of him a bullet plowed into the ground. Duncan now realized that the guard was in earnest and threw up his hands just as the guard was taking aim for the second shot. Fortunately, Warden Wynan was close at hand and, after he had explained that Duncan was only in convict's garb for the time being, there was a good laugh all around.

Selig vs. Essanay, Saturday, Aug. 10.

Thomas Pearsons, of the Selig Polyscope Co., has made arrangements with Manager Day, of the Essanay Co., for the second game of a three-game series on the afternoon of August 10th. When these two companies last met the Selig team came out victorious.

Convention Scribes to Make Press Club Headquarters.

Through the courtesy of Mr. Twist, of the Selig Publicity Department trade journal writers who visit the exhibitors' convention in Chicago will be taken care of at the Press Club, of Chicago. A special room will be set aside for those who wish to do their writing there. This room will be fitted up with typewriters, writing desks, paper, etc., and will be known as the Motion Picture Correspondents' headquarters. Cards will be issued to the writers giving them the privileges of the entire club while in the city. Mr. Twist is desirous of hearing from all correspondents who intend to be at the convention so that he may forward them cards.

SARAH BERNHARDT'S "QUEEN ELIZABETH" IN CHICAGO.

The first American presentation of the motion picture subject, "Queen Elizabeth," with Mme. Sarah Bernhardt in the title part, is scheduled to open at the Powers Theater, Chicago, Monday, August 12. The production is 3,000 feet in length and is said to be of a very high artistic standard. The billing matter for the piece is extensive and expensive. The exhibition will be billed like a high-class legitimate road attraction and will be presented with special music and lecture. It is understood that this picture has been licensed by the Motion Picture Patents Company.

CORCORAN DEVELOPING TANKS.

While it has been noticed that business is quieter in Presidential years than others, there is no complaint from the house of A. J. Corcoran, Inc., 11 John Street, New York City, manufacturers and patentees of the celebrated "Corcoran Developing Tank." They have been so rushed with orders since the first of the year that it has been only by working their plant in Jersey City to its fullest capacity, both day and night, that they have been able to fill orders on time. They have just installed a new set of tanks in the new Solax plant, at Fort Lee, N. J., and are at present working on a large order from the Kalem Company. To show that local moving picture concerns are not their only customers, they have shipped a large order to the British-American Film Company, Canada, and the Jesse Robbins Company, of Los Angeles, Cal.

The Corcoran Company have issued a new circular, No. 6, which will be gladly forwarded to any one wishing same.

MISS FLORENCE BERTINI

Charming artiste who is appearing in Cines productions now being released by George Kleine.

Marquard and Joyce.

The Particular Stars of Baseball and Pictures Appear in an Interesting Kalem Subject.

ENTHUSIASTS of the diamond and the picture will be delighted with the coming Kalem picture, "Rube Marquard Wins," which is soon to be released. In this subject is given an intimate view of "Rube," the champion twirler of the New York baseball team, the "Giants," and the especial favorite of the Kalem players, Miss Alice Joyce. Not every baseball "fan" has had an opportunity to see "Rube" at close range and very few have been shown just how he "puts 'em over." This picture will gratify a long-cherished desire, for "Rube" demonstrates the "how" of it right up in front of the camera and, if you watch the picture closely, you can see some of his "hot ones" go sizzling over the plate.

To properly present so great a National Hero as Rube Marquard it was fitting that his running mate in the picture should be Miss Alice Joyce. To get them in the picture to the best advantage the Kalem editor has conjured up a clever bit of a story. He has Miss Joyce attend one of the games at the Polo Grounds where she meets the "Champ." A few days later she receives an invitation to attend the regular morning practice of the team. It is on this occasion that Marquard explains the tricks of the pitcher and, while it is not likely that he gives away all his "bag of tricks," there is a lot in the explanation that will make many a small boy happy.

"Rube" Marquard and Alice Joyce.

Having thus introduced Miss Joyce to the famous pitcher, the plot of the story begins to deepen. Some wicked sharpers form a plan to make some money on the game and their winnings depend upon New York losing. Marquard is to pitch, so they try to induce him to sell out. One of them goes to the ball park and meets Marquard just as he is leaving the grounds, but when the fellow reveals his plan to the pitcher, he is knocked down for his pains.

This plan of the crooks having been defeated, they look about for some other way of gaining their base ends. By telling Marquard that they are handling some of his investments, they manage to get him to their offices, supposedly in the Metropolitan Tower, where by a trick they lock him in. Finding himself a prisoner with no apparent way of escape, "Rube" raises one of the office windows and attempts to attract attention to his plight by waving his handkerchief.

Here is where Alice comes to the rescue: She is in her room at a hotel which looks out upon the Tower. Remembering that she is to attend the game that day, she suddenly stops reading and consults the Tower clock to discover that it is almost time for the game. As she is making this discovery she makes another—someone is waving a handkerchief from one of the windows of the Tower. Of course, they can't be trying to flirt with her, but Alice is curious just the same, so she takes up a handy pair of binoculars and discovers—Marquard.

"Now, what can Marquard be doing in the Tower at that time of day?" is the first thought that comes to the lovely Alice. She consults the paper: "Yes, he is to pitch the game, and should be at the grounds that very moment."

Surely this is a situation and Alice decides to investigate. Down and into her automobile, and in a jiffy she is whirled to the Metropolitan Building where she tells her suspicions to the attendant. Soon we see Alice and the attendant opening the office doors and liberating the imprisoned "Rube." Into the machine they jump and away they whirl to the Polo Grounds, where "Rube" arrives in time to save the game for the "Giants."

That evening, at the hotel, Alice is presented with some beautiful flowers and a card of thanks from the New York ball team for her good work which saved them from defeat.

Interesting views of the mammoth grandstand at the Polo Grounds, filled with baseball enthusiasts, appear frequently in this picture. Excellent pictures of base running, batting, fielding, pitching and catching fit nicely into a decidedly instructive subject.

This picture, by the way, will be released on August 24, and will be the first of the Kalem's fourth weekly releases.

THE VALUE OF THE OLIVER TWIST AND SIMILAR PICTURES.

WITH two separate and distinct productions of "Oliver Twist," one English and another American, a determined advance is being made in a very proper class of pictures. There can be little doubt but that the works of Charles Dickens will receive a newer and larger reception than could otherwise be possible. Every educated person is familiar with the Dickens library, there are nevertheless large numbers of people whose "three R's" represent the limit of their schooling. Whoever sees Oliver Twist in the picture will want to know him in the book, as although of the unusual length of fine reels, the appetite is sharpened rather than satisfied.

In the American production, which is made doubly attractive and valuable, from the fact that Mr. Nat C. Goodwin impersonates Fagin; there is a distinct feeling that there is much more than "appears on the surface," and a deep desire to know more about the whole story is created. This is educational, any picture which succeeds in creating a thirst for knowledge is an educator; few pictures surpass this production in this respect, and herein lies one of its strongest claims. This is written not as a review of the production, but as a proof of the fact that this class of picture stands apart from and above the average photoplay in its combined value as an entertainer and instructor. The production of "Martin Chuzzlewit" produces much the same effect and result, and, as recently suggested on these pages, the "Pickwick Papers," selections from which are in preparation, will only tend to increase the popularity of the notable characters, with their positive or negative qualities.

The English production of Oliver Twist is receiving most laudatory commendations, and any discrimination between the English and American films would be contrary to good taste, as both are alike aiming to claim for these pictures a value many-fold greater than that which has been accorded the book. Centuries ago two warriors were acclaimed as, one having "slain his thousands" and the other "his tens of thousands"; the Dickens books have been read by the tens of thousands, the Dickens pictures will be seen by the millions. May it not be safely suggested that the same proportion of educational value will result? Have the books done much good? The pictures will do more; have the books been enlightening only to the classes? The pictures will enlighten the masses.

Such pictures as these not only do not belong to a class subject even to the remotest criticism; they scarcely belong to a class only worthy of commendation; they do belong to a class of the highest possible all-round value. A reviewer of Oliver Twist closed his critical yet commendatory review with the expressed desire for "more such pictures"; the educator not only emphasizes this desire, but unhesitatingly declares that the high cause of educational cinematography is helped forward by such pictures, and can only hope that the time is not far distant when the gallery of pictures will be as full as the library.

SPLENDID BUSINESS OUTLOOK FOR FALL AND WINTER.

Mr. J. H. Hallberg, "The Economizer Man," reports that judging from the number of inquiries received for new equipments for motion picture houses, as well as orders on hand for future delivery, the outlook is very bright for a largely increased volume of business. Prospective buyers are calling for the best made apparatus, and the Hallberg Economizers for their respective currents are invariably specified.

"CONDITIONS OF THE PHOTOSHOW AT CONEY."

By Will K. Bradley.

THE recent "beer and free-movies" ordinance of a New York magistrate distracted my thoughts from Fourteenth Street, and brought them incessantly to the "Isle of Joy;" and I decided to "inspect" the place. Upon arrival at the Island, I found it "wide open"—as usual! So I began.

A short walk through a dance-halled lane landed me on the "Bowery;" a place very familiar to "our own," indeed. Right on the corner was situated one of the places to be "examined"—a so-called "family resort." I entered. The El-Kalem, "Captured by Bedouins," was in progress. No sooner than when I had procured an available seat, I was surrounded by a horde of inquiring waiters—who queried, simultaneously, my wants. I told one—a cup of coffee. Next came a very recent Vitagraph, with Marshall P. Wilder in the title role. "Her Diary," another Vitagraph, with Flo Turner, Tefft Johnson, and Earle Williams, followed.

Somewhat reluctantly, I disposed of the coffee—and ordered another one. Not that I was thirsty—you know—but that was my admission. Edison's "A Little Bride of Heaven," with Mary Fuller in the lead, and an Essanay, "Billy Changes His Mind," completed the "show."

The pictures in this house were faultless,—but the "beer and—" murdered them! I exited, almost pleased.

A few doors away, I discovered another one. But the attractions—there were posters outside—could they possibly be exhibited in a "family resort?" "Attell-Kilbane 20 Round Boxing Exhibition," and the "Burns-Johnson" affair at Melbourne, in 1909, were the reels in question. And was this the kind of a "free show" a tired family would desire watching, while partaking of their hot dogs and beverage? I continued on. Another few paces, and I found another one—the Island must be full of them, I thought! From the posters' exterior of the house, I ascertained it was Independent; so I entered, and ordered the usual coffee! The Reliance "The Forbidden Way," with Jane Fearnley and Henry Walthall, was showing.

It was suddenly stopped short—right in the midst of the interest, too! An announcement was thrown on the screen; it read:

"This Picture Shall Be Concluded After the Dance."

There, a manager was insolently breaking the picture, and probably some interested patrons' attention, in order to allow the floor to be cleared, a ragtime tune struck up, and a few regular habitues of the place to "spiel" "The Bunny Hug." It was certainly outrageous! The dancing was suddenly stopped, and the picture continued before they had returned to tables. The remainder of the reel, consisting of one of the Reliance Natural History Series, "The Pelican," continued uninterrupted. The Nestor, "The Scalawag," followed; as did also another dance. I exited, thoroughly disgusted.

Another one was discovered a little below, and was much on the style of the first mentioned. The Bison "101" "Blazing the Trail," was playing. I did not enter, but continued on to the main 'street," Surf Avenue, where, strange to say, I found another one. A daylight screen being in use, I could see, as I was crossing the street, that a Lubin, "Over the Divide," was on. I entered and ordered the usual. An Essanay comic, I could not procure the title (You know down at Coney, the operators run the reels in eight minutes, and as we all know, that's good time—at least the managers think so!) came next. It now being time for another "round," I exited—in fact, I was forced to—I was so sick of drinking coffee all evening, I positively could not stand another. It was 2 A. M. (Coney was yet ablaze), and I decided to start—for home.

On my way to the depot I discovered a place that was running the "Inferno," but it certainly did not look very prosperous—there wasn't any audience to view Lucifer and his fiery taunts. Probably, this sort of thing is too slow for Coney—who knows?

One thing that I desire saying is: I do not believe that Coney and its "free shows" (?) will survive another summer.

WILL K. BRADLEY.

NEW FILM EXCHANGE IN PORTO RICO.

H. F. Smith, manager of the Princess Theater and Film Exchange at Bayamon, P. R., reports that his exchange is now supplying the island theaters with late releases. Western pictures are in greatest demand.

FLICKERS.

Mr. J. E. Robin, traveling representative for the Precision Machine Co., stopped in at the offices of the Moving Picture World on his return from Chicago, this week. Mr. Robin will represent his company at the convention in Chicago, August 13-17.

* * *

Ingvald C. Oes, American representative for the Great Northern Film Co., of Denmark, will be unable to attend the National Convention at Chicago owing to other arrangements which necessitate his starting for Europe Aug. 10th. Mr. D. W. McKinney, well known in filmdom, will represent the Great Northern Co. at Chicago, and also assume charge of the New York office until the return of Mr. Oes.

* * *

Mr. J. C. Posner, of the Posner Special Film Co., Rochester, N. Y., while in town this week purchased the New York State rights for "Tom Butler," of the Universal Features.

* * *

W. W. Kulp, of the United States Feature Film Co., Cleveland, Ohio, purchased the Ohio rights for "The Yellow Peril" of the New York Film Co.

* * *

Mr. H. M. Warner, of Warners' Features, arrived in New York this week after completing a six weeks' trip, in which time he covered almost all the states and opened ten new renting offices. That sure is hustling some. Brother Jack Warner left New York Tuesday to open an office in Atlanta, Ga., from where the "Glass Coffin" and "Redemption" will be booked for Georgia, Florida, North and South Carolina.

* * *

Mr. A. Warner will attend the National Convention at Chicago, for Warners' Features, and will show his first two features, a military and a Western drama of three reels each.

* * *

The latest question on the lips of the film trade is, "Why did Ad. Kes sell (Kessel) the Empire Film Exchange?

* * *

Mr. Julius Levy, proprietor of the Pastime Theater, Toledo, Ohio, called at the offices of the Moving Picture World this week. Mr. Levy is quietly hunting for feature films. Here is your chance, Feature Film Men.

MAC.

"THE WOOING OF WATHENA" (American).

"The Wooing of Wathena," the American's release for Wednesday, August 21, will delight lovers of good Western pictures. The acting is more than good, the photography quite beautiful and the backgrounds simply immense.

Mrs. Mabel Emerson plays the role of Wathena. She is the very small daughter of settlers and is kidnapped in early girlhood by an Indian squaw who loved her. She is later found when, as a young woman, living with the Indians, her picture is causally taken by a wandering photographer and later shown her white father. The story is cleverly told and Mrs. Emerson's work in the role of Wathena an especially good bit of acting.

Scene from "The Wooing of Wathena" (American).

VITAGRAPH FEATURES "MILLS OF THE GODS."

The Vitagraph Company announces that it has completed a three-reel picture entitled "The Mills of the Gods," written by George Dillenbeck. This subject is said to be one of unusual merit. Release date will be announced later.

Manufacturers Advance Notes

"THE MILL BUYERS" (Victor).

A COUNTRY comedy with a refreshingly original theme is this latest Victor production, by Harry Solter, with Florence Lawrence and Owen Moore in the lead parts. It has frequent bits of charming rural scenery and is decidedly competent and entertaining throughout.

An old miller advertises a half-interest in his mill for $500. The notice is read by a couple of young fellows who laugh at the idea of themselves buying any part of a mill, both being impecunious to the last degree. While they are companions they are both courting the same girl, but Owen has apparently gained her favor. The girl's mother does not consider either of the youths a good risk for her daughter and demonstrates her opinion of each by ordering him off her premises whenever he calls. The daughter has contrary opinions. The mother tells each young man to go and buy a share in the mill if he would prove his worthiness. They both are willing—but how?

Scene from "The Mill Buyers" (Victor).

Owen and the girl have a "lovers' post office" on an old bridge. They hide love notes there under a plank. One day the mill-owner, crossing the bridge, drops his wallet through a collision with a drunkard. Owen's rival, crossing next, finds the wallet but quickly hides it under the plank when he hears approaching footsteps. They are the footsteps of Florence who has come to deposit a note. There is some funny by-play as the girl and the youth hover about the place, each hoping the other will go. At last Florence takes him by the arm and they both walk away. Owen, crossing next, looks for his expected letter and finds a wallet full of money. Great joy is that of Flo and Owen when they get together. They go to buy the mill, but at the mill-entrance they read a placard offering a reward for the return of the lost wallet. Florence's honesty prevails and they go inside to return the wallet and claim the reward. With the reward they buy the half-interest and the miracle is complete. Not the least humorous bit of comedy is the manner in which the girl's mother shines up to Owen after he becomes a mill-owner. It is a good, clean story, well done and original, with excellent photography.

"BIG-HEARTED SIM" (Imp).

Few men in real life have a heart as big as "Sim's," but there are some who would do exactly as he did under the circumstances. He came along on horseback one day to a ford where a gold miner was panning for nuggets. The miner was peevish and irritable after months of luckless gold-washing, and when Sim came across his land the gold-hunter upbraided him for trespassing. One word led on to another until Sim lost his temper and struck the man down. In the fall the man's arm was broken and Sim was sorry for what he had done.

Not long after the gold miner decided it was no use to search further there for gold. He sent his half-breed servant to a prosperous miner asking the loan of $500 on his claim, not knowing that the man he addressed was Sim himself. Sim came to the poor man's house and when he saw that the note was from the very man he had injured a few days before, he wanted him to take the money without security, but the gold-seeker refused.

At about that same time an uncouth stranger wandered by the ford just as the half-breed boy was dancing with glee at having found a nugget. The stranger, surmising that the claim on the land had not been registered, took the nugget away from the boy and determined to hasten at once and record the claim in his own name. In this he was intimidated by the half-breed servant, but after a short struggle the half-breed was overpowered and left in the bushes, bound hand and foot. Sim coming that way, just after the stranger had fled, heard the half-breed in the bushes. He liberated the youth and from him heard the story of how the gold had been found. With not a minute to lose Sim galloped off after the stranger in a race to the recorder's office. After a running gun-fight, in which he was wounded, Sim was the winner and filed the claim for the gold-digger. With the return of Sim to the prospector's cabin, bearing the golden claim, the man had no further cause to feel peevish and irritable and he poured out his gratitude and thanks in profusion to "Big-Hearted Sim."

Scene from "Big-Hearted Sim" (Imp).

DOES NOT REPRESENT THE HARBECK ESTATE.

Mrs. William H. Harbeck, administratrix of the estate of the late William H. Harbeck, calls attention to the fact that she is the sole representative of the estate of her husband. This statement is made at the request of Mrs. Harbeck and on account of the publication of an item in the Moving Picture World of August 3, to the effect that Mr. C. Wynard was the legal representative in so far as the pictures left by Mr. Harbeck were concerned. It appears that Mr. Wynard has an equity in the "Round Up" for certain territory, only. For all states not previously sold the rights rest with Mrs. Harbeck and her sons. Mrs. Harbeck may be addressed at 733 Michigan Avenue, Toledo, O., in regard to all matters relating to her husband's estate.

"HIS WINDMILL" (C. G. P. C.).

The quaint beauty of a Holland landscape has ever been an inspiration to painters and a source of delight to lovers of serenity. With the aid of artistic coloring a C. G. P. C. reel, entitled "His Windmill," to be released on August 20th, shows the startling effect of a midnight fire in this lovely country.

The story of the film, commendable because it has the simplicity which is so much to be desired, is this: Franz Wagner, a wealthy mill-owner, has a five-year-old son who is the apple of his eye. An idler, who happens to pass

Scene from "His Windmill" (C. G. P. C.)

through the neighborhood, requests the miller to render some assistance. Wagner refuses and the tramp continues his journey. In the shadow of the Wagner mill, the little boy is at play with a miniature windmill. The vagrant seizes the opportunity to be avenged on Wagner and he destroys the child's toy. The little tot is heartbroken. He runs and tells his father, who soundly thrashes the mendicant, and orders him to leave the village. The beggar does so, but returns when the town is asleep and sets Wagner's windmill afire. The spread of the flames is denoted by the gradually increasing color on the screen and the fascinating effect will long be remembered.

"THE QUEEN'S PITY" (C. G. P. C.).

When Edward III, King of England, was at war with France, in 1347, he laid siege to Calais, a city on the French coast, and by maintaining a strong guard at every entrance to the town he soon reduced the inhabitants to subjection through starvation. Realizing the hopeless odds against them the authorities of Calais asked the King to name his terms of surrender. The King made the eccentric reply that if six of the noblest citizens of Calais, each with a noose

Scene from "The Queen's Pity" (C. G. P. C.)

about his neck, were delivered to him with the keys of the city he would abandon the siege. This historical situation is the basis of a C. G. P. C. film in color which is to be released on August 23d.

The Governor of Calais makes known to his people the demand of Edward and a great sorrow falls upon them, which soon gives way to a mighty roar of anger. Suddenly an officer of the city government steps forward and bares his neck. He is quickly followed by five other volunteers. Unmindful of the tears of their wives and the weeping of their children, the six brave men march forth to save their fellows. Several of King Edward's lieutenants, touched by the courage of the men, request him to reward such bravery with leniency, but the King is obdurate and orders that his instructions be carried out. The Queen, however, is overcome by the mightiness of the sacrifice and she intercedes in their behalf, imploring the King to relent. Her pleading finally stirs the King's heart and the six heroes are bidden to return to their homes, where they receive the plaudits of the multitude which their bravery has saved.

It is a really big drama, which is a rare treat, and no detail, either of acting or of staging, to make it perfect is lacking.

"WANTED: A WIFE IN A HURRY" (Eclair).

Eclair's "Wanted: A Wife in a Hurry" comes as a sort of relief after so many, many of the plays of female impersonators wherein our credulity is taxed to its uttermost to believe that a man "could get away with it." In this clever little comedy there is the female impersonation but it doesn't even hint at belief. Fred Norton, a young clubman by the grace of his aunt's splendid money allowance, is told to get married or suffer the cutting off of his allowance. He neg-

Scene from "Wanted: A Wife in a Hurry" (Eclair).

lects her warning and then receives a letter telling of her coming on a visit. Norton tries to steal a girl to marry, but fails. Then occurs the idea of his friend Baxter, a young married man, impersonating a woman for his wife. Baxter under much persuasion finally agrees and gowns himself in his wife's best, and manages to get to Norton's house. Then his wife returns and believing she has been robbed phones for the police. Then there is excitement until her husband is captured. Then, to top it all, Norton receives a wire from his aunt, saying she is not coming on her visit after all.

ECLAIR WANTS M. P. STORIES.

The Eclair Company announces that it will pay ten dollars for the best letter or article on any phase of the motion picture business. The article must not exceed 750 words. It will be published in the Eclair bulletin.

NEW MODEL MOTIOGRAPH READY.

Our readers will notice from our advertising columns that the 1913 model Motiograph is ready for delivery. The new machine has many improvements in mechanism, larger lamp house and magazines, a 125-ampere capacity lamp, new style rewind and can be had with motor drive attachment and motor for any voltage if desired. No one seems to be keeping pace with the demand for finer pictures any better than the manufacturers of projection machines, of which this latest effort of the Enterprise Optical Mfg. Co. is a concrete example. The manufacturers believe that the slightly higher cost of this new model is much more than offset by its many improvements and stronger construction.

"THE WIDOW'S CLAIM" (Universal-Bison).

Anything that gets out of the rut, in a Western picture, even just a little bit, is not only to be noticed, but is quite likely to be interesting. In Western pictures we seldom see any more of "the girl" after she weds the cowboy, but in "The Widow's Claim" we have the second chapter in the life of some Western hero's wife, after she has become a widow.

Scene from "The Widow's Claim" (Universal-Bison).

At the outset of the story the widow and her five children are working about a sluice-box trying to pan a little gold out of dirt that seems to be hopeless. While about her duties the widow is courted by a handsome manly chap who gambles for a living. The widow has no time for such nonsense and, besides, she tells him that she does not like his occupation. Outside of that he seems to be all right in her estimation. One day a good-looking loafer finds a bit of gold by the sluice-box, and is the first to realize that there is gold on the land. His first thought is to marry the widow and get the claim, but she ridicules the idea

Scene from "The Widow's Claim" (Universal-Bison).

when he comes around. Not succeeding by fair means the fellow hatches up a little claim-jumping project with the aid of three ruffians. The gambler, however, gets wind of their plans and he is present when the other fellows arrive to drive the widow off her claim. The gambler then lodges a complaint with the sheriff and after an exciting and up-hill pursuit the claim-jumpers are overtaken. In a gun-fight, that takes place at the capture, the gambler receives a wound and the sheriff leaves him on the return at the widow's cabin for surgical attention. The gambler is obliged to pass several days under the widow's roof, during which time her admiration for him increases to such an extent that she decides to do a little gambling herself, in a game called matrimony.

"BRONCHO BILLY'S LAST HOLD-UP" (Essanay).

With Mr. G. M. Anderson featured in his world-famous role of "Broncho Billy," ably supported by Vedah Bertram in a forceful characterization, this grimly tragic and powerful drama of the far West is another masterpiece of conception and production.

Drifting into Coyote County, Broncho Billy, an outlaw, sizes up the town saloon and gambling tables, finds nothing of interest and is only put on the alert when the incoming stage pulls up before the little general store and a strong-box of express money is carried in. Broncho watches keenly and returns to the saloon with a grim smile playing over his ruddy face. Next morning the storekeeper makes the startling discovery that the express guard is bound hand and foot and the money is gone. Meanwhile, at the edge of town, Broncho sorts over the stolen loot, pockets what he wishes to carry, and rides on. A few hours later he comes upon a covered "prairie schooner" driven by pretty Vedah Barclay, and finds she is taking her sick mother back home across the desert. Broncho is able to aid

Scene from "Broncho Billy's Last Hold-Up" (Essanay).

Vedah in preparing a fire and is making some coffee when he suddenly discovers the approach of the sheriff's posse. Vedah proves a spirited girl, hides Broncho in the wagon and sends the posse off on a wrong trail. Filled with gratitude, Broncho sees Vedah and her mother safely on their way. Next night he dismounts before a small shack, enters and finds Vedah and her mother unconscious on the floor from exhaustion and thirst. With but one thought of getting them to town for medical treatment, Broncho dashes down to the trail, holds up the stage-coach, forces the passengers to climb out, mounts the seat, drives back to the shack, places the unconscious women inside the coach and starts furiously for town. Meanwhile the posse come upon the stage driver, learn of the affair and start in pursuit. They overtake Broncho as he pulls up before the doctor's cottage and the sheriff mortally wounds him before he can explain. Finding the unconscious women inside the coach the heroism of the outlaw is realized, but Broncho dies in spite of the efforts made to save his life, while Vedah sobs out her grief over his body.

Mr. Anderson's portrayal of the heroic outlaw is replete with the rugged vigor and spirit of the hills. Miss Bertram is forceful, crafty and altogether charming in the role of the girl and lends Mr. Anderson splendid support in the many tense scenes the two have together. From a scenic standpoint the production is unusually attractive, and the photography is of a quality that calls for highest praise. Altogether, the film is a distinct and notable feature, and will be released Tuesday, Aug. 13th.

See Page 685 for Windsor Cut-Out Slide Advertisement

For the past three weeks we have advertised the Windsor Cut-Out Slide Company to appear on this page, 661. Through an unavoidable change in the makeup this week, that advertisement—a half page—has been shifted to page 685. Read the announcement thereon.

"THE PASSING PARADE" (Eclair).

"The Passing Parade" by Eclair is something of a novelty. It could best be called a photoplay poem. The day is Decoration Day. The old soldiers are parading and the band is playing "The Star-Spangled Banner." It is this strain that interrupts the various doings of various persons; they hear

Scene from "The Passing Parade" (Eclair).

the music and one by one are seen going to their front windows or verandas to view the passing parade. The scenes of an interrupted lover's kiss, the George Washington cherry tree incident as told by the school teacher, and the battle scene as related by the two old soldiers, are most effective, both in acting and typical Eclair photography.

THE BRADLEY FILM MANUFACTURING COMPANY.

The American Scenic Films Manufacturing Company, formerly operating at 125 E. Thirteenth Street, New York City, has disbanded and has joined the newly-organized Bradley concern. The head of the American Scenic people, Mr. John Stumar, has gone with his brother to Paris, where it is said they will begin making a number of scenics on the continent to be used shortly in co-operation with the "Jimmy Series," now in preparation. Mr. Stumar will be remembered as being chief cameraman with one of the leading independents. The chief business of the American Scenic Company was done in Europe, where it contributed weekly to some thirty or more manufacturers. Will K. Bradley will continue this scheme personally, supplying the Europeans with the best American scenics his cameraman can procure, while on the other hand the American exhibitors have a surprise in store for them in the form of the best European industrials money can obtain.

ROSENTHAL MURDER SLIDES.

The Rosenthal murder case, which has attracted world-wide attention by reason of the great scandal involving the New York police, has been produced in a very interesting set of slides by A. J. Clapham, the pioneer maker of feature lecture slides. The set has been produced from original photographs supplied exclusively by the National Press Syndicate of New York. The lecture is proving a big seller. Mr. Clapham's ad. will be found elsewhere in this issue relative to the set.

WHERE DRAMA AND COMEDY MEET.

The dramatic and comic criss-cross each other a-plenty in the plots of the latest three-a-week of Thanhouser Company. In "Her Darkest Hour" (released Tuesday, Aug. 20) the dramatic has full sway. An heiress marries against her father's wishes. The father disinherits her and replaces her in his home and affections with a small niece. The marriage proves a fiasco. The man flees when he finds the girl is cut out of her father's gold. All the romance is gone out

Scene from "Her Darkest Hour" (Thanhouser).

of the girl's life and she returns to her parent to beg his forgiveness. But he will have none of her. He holds the niece tightly to him, and telling the daughter that she has been eliminated from his life for all time, and orders her forever out of his sight, as shown in the scene reproduced. It is indeed a dark hour for the daughter, who, however, comes to her lucky cousin's aid later, and reawakens in the aged parent his filial love. Thereafter she shares the affections of her father with her little cousin.

In "Conductor 786," released Friday, Aug. 23, a strong comedy vein develops. The old conductor has a son who is a big league ball player and wins a woman with some

Scene from "Conductor No. 786" (Thanhouser).

money and no sense. The groom fears to have the bride learn his father's occupation. Unable to persuade his father to give up the job he loves, the son persuaed the father-intendent of the road to do him the favor of discharging his own parent. "If you love me," said the son to the superintendent, "fire father!" But the superintendent has a hard job doing it. He really tells the old man that his services are no longer needed, but all father's old friends on the line get together and see the superintendent about it. The scene shows the indignation meeting in the railroad man's office. While it was going on, the old conductor stood meekly by, with tears in his eyes. This latter circumstance settled the superintendent. He ordered the veteran to take out his car as usual. You couldn't blame the official° He was between so many fires that he just didn't know how to move!

"THE MAGIC WAND" (Essanay).

This is a fine dramatic production from the Essanay Chicago studio, and portrays a modern fairy story in which the magic wand of a poor little waif of the stage is made to work miracles by three kind souls who discover her trying to transform her sick mother's hovel into a beautiful palace.

The Widow Norton, wretchedly poor, is forced to secure an engagement for her little girl, Harriet, in the town stock company in order to pay the rent and satisfy the brutal landlord. Harriet is cast for the role of the fairy queen in "Cinderella," but her meager earnings are taken by the landlord and her mother lacks medicine for her illness. Little Harriett is soon the pet of the company, and all notice her abject poverty and poor rags as she runs from the theater each night after the show. One evening Harriet kisses the wan face of her mother and thinks how wonderful it would be to bring the magic wand that works such miracles on the stage and transform the dismal hovel into a lovely

Scene from "The Magic Wand" (Essanay).

palace. After the show Jack Bronson, the leading man, is talking with two friends at the stage door when Harriet runs by them with something held under her shawl. Instantly the old character man suspects her of having stolen something. Bronson ridicules the idea, but agrees to follow the baby and investigate. Through the moonlight they watch the little figure until she enters a wretched doorway. Climbing up the creaking stairs, Bronson cautions his companions to be silen, then opens the widow's door and peers in. There stands little Harriet over her sick mother, pathetically waving the magic wand that fails to transform the dingy room into the palace she thought. Softly closing the door Bronson, with tears in his eyes, explains to his companions and one instantly hastens out, purchases a huge basket of good things, and it is given to little Harriet for herself and mother together with a goodly sum of money. Tearfully the widow thanks them and little Harriet, patting her wand, believes it really possesses the magic charm after all.

The Essanay Company has made a striking production of this charming story. Baby Parsons, a splendid little child-actress, is wonderfully sweet and pathetic as the fairy queen, Francis X. Bushman plays Bronson splendidly and Helen Dunbar renders an effective portrayal of the poor widow. The production contains a number of finely mounted sets picturing the stage on which "Cinderella" is being enacted, and the "off stage" scenes photographed supposedly from the "wings." The film is booked for release Friday, Aug. 16th.

"THE NEW RANCH FOREMAN" (Lubin).

"The New Ranch Foreman" is one of the best Western photo-dramas that the Lubins' have ever made. It is typical of the cowpuncher atmosphere and the gambling room of the Southwest in the eighties. Jack Walton, a renegade, while gambling, is detected cheating by a Mexican and in the altercation Walton kills his opponent and escapes. He later appears at a ranch owned by Mrs. Sawyer, a widow who has a daughter, Grace. At the time of Walton's arrival Tom Lewis is foreman. A mutual dislike exists from the beginning between Jack and Tom. Grace also instinctively distrusts him, but his smooth personality fascinates Mrs. Sawyer and he gains an influence over her to the extent that Tom is deposed and Jack succeeds him. Mrs. Sawyer also opposes Tom's attentions to Grace.

One day Walton learns that a reward is offered for his capture and a "getaway" is imperative, but he must secure some of Mrs. Sawyer's money, which is deposited in a town a few miles away. He pretends he has an opportunity to buy a valuable ranch for five thousand dollars. He proposes marriage to Mrs. Sawyer and prevails upon her to go to the bank and draw the money. Before leaving she writes a draft and making an error in the check, tears it in half ,throwing it away, and writes another. She then drives to town to get the money.

After her departure Grace finds the torn check; she goes to Tom and asks his advice. His suspicions are aroused and he

Scene from "The New Ranch Foreman" (Lubin).

realizes something must be done at once. After a hasty consultation he mounts his horse and rides away. That afternoon, when Mrs. Sawyer drives back from town with the money, she is held up by a masked man on the road and robbed. In the meantime, Grace has learned the meaning of Walton's plan to steal the money, through a letter sent by Walton to his partner, and she at once sends for the sheriff.

On the arrival of Mrs. Sawyer, Jack meets her and on discovering that she has lost the money is furious and abusive. Grace enters and orders Jack from the house. At this moment the sheriff and men approach, and Jack is about to run when Tom confronts him. The two men clinch and a fight follows. Tom is the stronger and has Jack thoroughly subdued when the sheriff, followed by a posse enters. He places Jack under arrest and tells Mrs. Sawyer his past record; Mrs. Sawyer is overcome. Tom takes from his pocket the package of money, also the handkerchief he had used for the mask in the hold-up. Mrs. Sawyer, realizing his worth, reinstates him and Grace asks her mother to give her consent to their marriage.

Mr. F. J. Grandon, the author and director, has given the story an excellent cast and realistic scenic atmosphere of the Mexican border.

A KINEMACOLOR CONFERENCE.

Mr. Henry J. Brock, president and general manager of the Kinemacolor Company of America, sailed for Europe Saturday, August 10.

While abroad Mr. Brock will attend a meeting in London of all the Kinemacolor companies of the world. There will be present, besides Mr. Brock, representatives of the companies of continental Europe, India, Australia and South America. This will be the most important conference of Kinemacolor interests ever held, and will mark a new era in the development of moving pictures in the colors of nature.

"FATTY OF E. Z. RANCH" (Nestor).

One of the best Nestor comedies in some time is "Fatty of E. Z. Ranch." It is built on the principle that nobody loves a fat man, using as a sub-motive the idea that nobody loves a fat woman. Add to these two ingredients the fact that misery loves company and you have the reason why Fatty got a fat wife. The photography in this picture is remarkably clear throughout. The comedy travels its thousand feet without interruption and is exceedingly well acted.

The story opens with a Western ranch scene. Before the picture gets very far it is plain that Fatty is the "goat" of the ranch. The cowboys have a lot of fun with him by submitting him to indignities of various kinds. The men are expecting the new owner of the ranch—a woman. She is an Eastern lady, who has inherited the property, but has never been West. On the day of her expected arrival the cowboys repair to the ranch-house to put on their "other clothes," with the very evident intention of making a "hit" with the new boss. All but Fatty. When the others are through making their toilets there is nothing left for him. There are some funny make-ups when the cowboys finish their "dolling-up."

Scene from "Fatty of E. Z. Ranch" (Nestor).

There is a flash-back, meanwhile, to the home of the lady of the East. She receives her legacy and decides to take personal charge of the ranch. Before leaving, however, her woman's instinct gives her a premonition that flattery may lurk in the land of the cactus, as well as elsewhere. She decides to change places with her maid, who is young and pretty; pretending that the maid is mistress, and vice versa. The ladies arrive at the Western town and the deception works to perfection. The cowboys pay no attention to the plump "maid," but concentrate their gallantry upon the younger lady, leaving Fatty to haul the supposed servant's baggage over a few miles of road. Fatty is gallant in his humble way and surrenders his horse to the lady, who has been rudely left to his care. He trudges on foot beside her with canine fidelity.

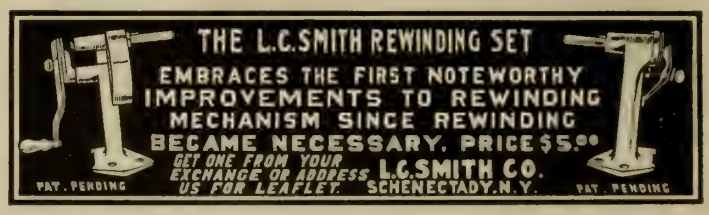
At the ranch the cowboys have no time for the heavyweight maid. She is left entirely to Fatty, while the cowboys hover about the pretty miss whom they think is their new boss—object matrimony. The courting finally becomes so strenuous that the alleged mistress of the ranch issues a bulletin to the effect that she will not consider any offers of matrimony until her maid is first married off. Instantly there is a rush for Fatty. Pressure is brought to bear on him and he is forced at pistol point to propose to the "maid." His proposal is funny, but the lady accepts him. They are soon married and the tables take a decided turn when the real ranch owner announces her identity and tells the men that from this time on Fatty is their boss. Fatty responds by yanking his gun, while his erstwhile tormentors fall over themselves getting out of the house.

The picture will surely make a hit with ladies everywhere. They do love to see false suitors come out the little end of the horn, especially when they can observe the process, and at the same time are able to watch the deserving hero plodding his way to his ultimate reward.

"THE SHOT THAT FAILED" (Universal Bison).

A tale of rough frontier life without a love theme, except to show the love of a sister for her brother. The picture is correct in detail and well photographed. It is a pleasure to see Violet Merserau back in pictures; she is one of the loveliest of girls and a clever actress. The story tells of a young impetuous cowboy who dwells in a cabin with his pretty sister. One day at a saloon he gets into a quarrel with a crooked gambler over a game of cards. He flies at the gamester in rage but the cardsharp is too much for him and fells him with a blow of his revolver. Seeing the odds against him, the gambler makes his escape on horseback with the cowboys in full pursuit.

Meanwhile, the injured man, his head throbbing with pain, staggers aimlessly out of the place and wanders half-consciously about until he falls fainting by the side of a stream. The cardman, having eluded his pursuers, comes across his victim lying there and seeing his bad condition, takes him on his horse to his own cabin. Next day, while making his way through the timber, he comes across a pretty girl shooting at a bull's-eye target. She looks the wrong way whenever she fires and her fear of the weapon is very funny. The gambler laughs and takes it upon himself to give her a shooting lesson. Finally, out of curiosity, he asks her why she is so anxious to learn to shoot. Having heard that her brother is dead she tells him that it is her intention to shoot the man who killed her brother. The sharper then steps back and bids her to shoot, informing her that he is the guilty man. This news is quite a shock to the girl, but she gets her nerve together and determines to have her revenge. Her brother, meanwhile, tossing on his cot has a feverish dream that his sister is about to kill a man. The brother jumps from his cot and rushes out blindly to stumble about in the wood. His sister catches sight of him just as she is about to pull the trigger and a happy ending is assured as the two men shake hands and agree to forgive and forget.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Projection Department

Edited by F. H. RICHARDSON.

DRESSING ROOMS.—Many "managers" (I quote the word manager for the reason that no real manager does such things) seem to have an ingrained idea that actors are only about half human, and that the coal bin or toilet room ought to afford ample and wholly satisfactory dressing room accommodations. They appear to have somewhat the same ideas held by the "manager" described in the following yarn, which is too good to be lost.

"It is the custom for the stage manager of all traveling theatrical companies to go to the theater immediately upon the company's arrival in town and lay out on a sheet of paper a list of the dressing rooms to be assigned to the various members of the company.

"The stage manager of this particular company repaired to the 'opry house,' as soon as the troupe landed in town. He made inquiry of an old man whom he found sweeping off the stage, and who proved to be the manager, about the number of dressing rooms, so that he could lay out the list for the actors.

"'We have two dressing rooms,' said the old man.

"'But,' said the stage manager, 'I have a star and thirty ladies and gentlemen in my company. How can I put them into two rooms?'

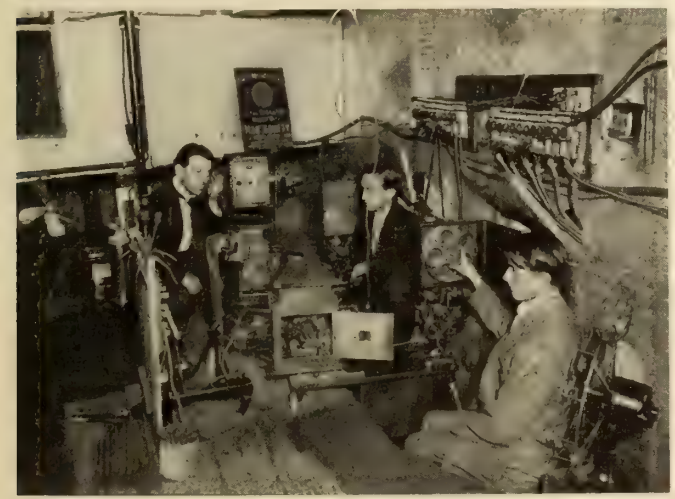
"'Well,' replied the old man' 'you can put the star in the little room and the thirty people in the big room.'

"'You don't seem to understand,' said the stage manager. 'Besides the star there are thirty men and women. How can they dress together?'

"'What's the matter?' asked the old man. 'Ain't they speakin'?'"

HAND-BOOK.—The second edition of the old hand-book is almost exhausted and no more of them will be printed. Those who want a copy should send in their order at once, or they are very likely to be disappointed.

OPERATING ROOM.—The operating room of the theater in Jacksonville, Fla., is herewith illustrated.



It will be noted that the operators stand in a sort of well, although the ceiling seems to be high enough for a man to stand upright. I presume this is by reason of the fact that they project just under a ceiling, hence the machine must be depressed, though, for some reason or the other, the whole floor cannot be dropped down. The picture shows the chief operator, behind the second machine, and his two assistants. This is an operating room of one of the Montgomery theaters. Mr. Montgomery demands perfection in projection. The operating room is by no means ideal, and it is difficult to do perfect work under such conditions.

THE GOLDEN GATE.—San Francisco, Calif., writes: "I noticed in your columns, recently, where some one had written concerning his having made application to this union, and being informed he would have to serve a six months apprenticeship before becoming eligible. Now Brother Richardson, I don't attempt to guess the object of the letter writer, but this much I know, viz.: he has certainly made a couple of misstatements. In the first place the operators' office does not have a "railing." In the second place the smooth-faced young fellow must have been brother Woods, our Business Agent, whom I have known four years, but I have never noticed any absence of hair on his upper lip. All applications for membership at the office are turned over to him for investigation and the applicant usually is questioned as to his qualifications and past history. Brother Woods has, so far as we know, always treated visitors with the utmost respect, and very plainly stated the laws, without resorting to any untruths. The local laws plainly state that 26 weeks of actual work is required of an apprentice before becoming a journeyman, or, if a man is a capable operator, by complying with the I. A. laws he may make application. I don't really care to take up too much of your time, yet, in order to put you right regarding our organization, will say that it is the aim of this local and its officers to grant everyone a respectful hearing and courteous treatment, notwithstanding reports to the contrary. The disgruntled often fit the case to suit their fancy. This is written with a view of clearly stating conditions as they exist here. Now another thing before I close, regarding the six months clause. I certainly am in favor of it, for the following reasons, if no other: this local enjoys a local reputation for the honesty and sobriety of its members. Could we maintain this by letting in everyone desiring a card, irrespective of who he might be? Surely not. We maintain that we want operators who are real men, and not those who might cause trouble by their actions. At the present time, and, in fact, since this local has been placing operators in the operating room, the exhibitors have not been worrying. Why? Because they know we demand that our members obey the laws, and I can safely say not one exhibitor in town [illegible] in fact I don't think even one manager in this city worries over the affairs of his operating room. He knows he is protected by an operator who is trustworthy in every sense of the word. Why I mention this is: on several occasions I have noticed where exhibitors have reported to you having hired operators who have decamped with various articles, and often drawn advance salary as well. I hope that our delegates, Brothers Woods and Dolliver, have the time to take a run to New York and see you. I am sure you will enjoy meeting them. They would surely be a credit to any organization and it is aquestion which reflects the most credit on our local.

"On several occasions I have noticed that you recommend solid carbons for the bottom on d. c. Would like to call your attention to the fact that the Bio carbon people have turned out a 9/16th carbon for this kind of current and the carbon is cored, though the core is a very small one. They claim it has a tendency to keep the arc steady and not allow it to run around the upper carbon, as is often the case when a solid carbon is used below. A number of the boys are using this combination with a ¾ on top and it allows an increased amperage, and naturally a better light. In fact the boys were compelled to increase the size of the carbons as from 38 to 50 amperes was too much to handle on the ⅝ and ½ inch combination. Before I close I desire to state I enjoyed reading your serial story, Red O'Rourk's Riches, in the Munsey publication. If it was only the truth 'Hully Gee Chimmy' what a bunch of gold went under the water! I hope to read some more from your pen. You have my best wishes and sincere hopes that your health continues to improve."

I didn't regard the letter in question as a criticism of the Frisco local. The man in question was simply taking a slap at the Six Months law, I think. No one, I believe, and certainly not I, seriously questions the good work of local, No. 162, or its business agent, Bro. Woods, a visit from whom I had looked forward to with much pleasure. However it failed to materialize. I fully realize the difficulties with which your local is confronted, and I understand your point of view, which is the local view; but I am looking at that six months law from a broad national point of view, and naturally that view is somewhat antagonistic to the local viewpoint, particularly in a city where conditions have improved as greatly as they have in San Francisco.

I must confess I was not aware of the 9/16 small cored carbon you say the Bio people are putting out. It is indeed strange manufacturers do not inform the Projection Department of such things as this. However, that is up to them. It is a physical impossibility for any one man to do the work I am doing, and in addition keep track of all the new things that are sprung on the trade. I take the position that manufacturers who want to take the trouble to inform us of such things can have them set forth in the department, and if they do not take that amount of interest in our department, it is their own fault, and that is the position I shall continue to maintain. I have not time to chase after manufacturers, and I do not intend to do it. They are welcome to space in the department to describe the new things they put out, but it is up to them to supply the necessary information.

Yes, fifty amperes d. c. is beyond the capacity of a ⅝-½ inch carbon combination. Forty-five amperes d. c. is about the limit for that size carbons. However, I am of the opinion that any gain over the light supplied by 45 amperes d. c. is at very heavy proportional expense. The crater becomes so excessively large that there is tremendous loss, I believe in the optical system. I do not state this as a positive fact but I believe it to be true.

GEAR LUBRICANT, Chicago, Ill., writes: "Would it rust the gears of the machine to clean them with gasoline? What kind of oil is best to use after cleaning them? I tried to take off the balance wheel of my Motiograph according to the instructions given in the World. Removed both screws mentioned in directions; also one in the hub, not mentioned, but cannot get the fly-wheel off."

If you are using the machine right along, I do not think any large amount of rust will accumulate through washing the gears with gasoline, benzine or kerosene. If you will get some ordinary beeswax (I think it can be had of any druggist), and wash your gears perfectly clean with gasoline, being sure to get all the oil removed, and then hold the beeswax to the gears, while you turn the machine, until they are thoroughly lubricated therewith, I believe you will find them to run more quietly, and last longer, than with any other lubricant known. This beeswax stunt is a new thing to me. I frankly admit that I have not tried it out, but it "listens good" and is well worth trying. Beeswax is quite expensive, being worth, I believe, about twenty-five or thirty cents a pound, but a pound of it ought to last a long time if carefully used, and if what I hear concerning it is

true, it will very largely reduce the wear of the gears, thus saving its price many times over. As to the Motiograph instructions: they are correct, provided you have the model of machine to which they apply. If you will look in the headlines you will see it is plainly marked "Instructions For Motiograph 1912 Model." Whether there is any difference in the method of taking off the fly-wheel as between the 1911 and 1912, models, I cannot say. However, after I compiled these instructions I very carefully checked them over, and they were also very carefully checked over by Mr. Woodward, Gen. Mgr. of the Enterprise Optical Co., who pronounced them absolutely correct. Possibly the wheel simply sticks a little on the shaft through gummed oil, or something of that kind.

FILM DAMAGE.—Harbor Springs, Mich., writes: "Perhaps the following will be of interest to the managers and operators who read your department: On July 4th we were furnished, by our exchange, with the film "How States Are Made." After returning same, we received a letter stating that 750 feet of the film had its edge turned. Waited a few days and again wrote, asking for the address of the house using the film next after us. Wrote this party and he stated the film was in fine condition, but the exchange still claims the edge was turned, though not enough to spoil the film. A near-by city had this same film from the same exchange the other day. We examined it and find the edge has never been turned. Do you suppose this was done because I sent in some of their *awful* patches, together with the inspector's slip, or are they getting ready to make me pay for something? For four years I have taken the very best care of all films received. I did this not only for the sake of my own show, but also that the next brother, as well as the exchange itself, might profit by it. This, while it is discouraging, will not stop me from continuing this practice. Now the funny part of it is: I do my own operating and do not use a take-up, and if you will tell me how anyone can turn the edge of a film under these conditions, and not know it, I will surely be your debtor for life. I wish both yourself and the World all possible success."

I cannot answer your question, more than to say that it is not inconceivable that an inspector is trying to "play even" with you. It certainly does not seem that you could turn the edge of 750 feet of film and not be aware of it. Moreover, inasmuch as you have examined the film and it is not damaged, it is quite plain that somebody is prevaricating. The exhibitor is very largely at the mercy of the exchange in such matters as this. The thing practically resolves itself into a question of honesty. Personally, under the circumstances, I am thoroughly satisfied that the film in question was not damaged, and you could doubtless prove that fact by the man who had it next afterwards; but unfortunately the exchange man is in a position to get back at you in a great many different ways, so that it will hardly pay to enter into a fight, unless you are forced to, therefore I repeat, it simply resolves itself into a question of personal honesty. If the inspector is dishonest what can you do about it—practically, I mean?

THE ARC.—Ft. Worth, Tex., writes regarding the question of the action of the arc on 110 or 220 volts, page 341, Projection Department of July 27; the way I understand your query is that you do not see why a longer arc can be pulled when the line pressure is 220 volts, than when it is only 110. I may misunderstand the proposition, but if it is as above stated, then I believe the solution would be as follows: If the line pressure is 110 volts and 25 amperes is consumed at the arc, then it follows that the rheostat is passing 25 amperes of current through to the arc, which latter is working at 48 volts pressure. Amperes × volts = watts, therefore 25 x 48 = 1200 watts consumed at the arc; 110 — 48 = 62, therefore 62 x 25 = 1550 watts consumed in the rheostat, and the total arc consumption, plus the rheostatic loss, would be 1200 + 1550 = 2750 watts, when working on 110 volt lines; whereas on a 220 volt circuit it would figure thus: 220 — 48 = 172 volts loss in the rheostat, or 172 x 25 = 4300 watts. The consumption at the arc would be the same as before, viz.: 48 x 25 = 1200 watts, but the total consumption of the circuit would be 4300 + 1200 = 5500 watts. Now when your 220 volt circuit is loaded with 5500 watts, and your 110 volt circuit is only loaded with 2740, it can plainly be seen that were one to use a lamp as the single pole switch to open or break the circuit, there would be twice as much hang fire on the electrodes, or carbon points, of the 220 volt circuit as on the 110 volt circuit, because the load is greater, and the arc would not behave the same as it would were it on a 110 volt circuit, although the amperage and voltage at the arc would be the same; still the load on the circuit would be doubled, and when the carbons are separated the double load on the circuit would naturally cause a longer arc to be drawn.

"Now another way to substantiate my statement is as follows: One of our Ft. Worth operators once told me he was going to have a motor generator set made which would deliver current at the generator terminals at 55 volts. I told him it was absolutely impractical, for the reason that there would not be enough power consumed on the line to enable him to draw an arc long enough so that the bottom carbon would get out of the crater. But he and two armature winders argued me down and out, and they made the set. I was right there to see it tested out, and I had advised them correctly, for they rewound the generator for 110 volts and it now gives satisfaction. It seems to be, or is to my idea, a fact that you cannot produce a really good picture—that is to say, produce perfect light without consuming a certain amount of wattage, and the more wattage consumed, whether in the rheostat or arc, the more and longer arc you will draw. With 55 or 60 volts line pressure I believe it is almost next to impossible to draw a long arc, even with some of the new style motor generator sets, unless there be enough loss, or resistance in the generator fields, or something else equivalent to the wattage consumption of the ordinary rheostat. For my own particular use I would prefer 220 volt d. c., and not less than 40 amperes at the arc. With this I can put on a picture that will be hard to beat. For with the resistance necessary to reduce the voltage to 48, or thereabouts, I could not fail to pull a good fat arc of almost any length desirable for projection. However, I realize that the light bill would be a handsome thing with 40 amperes and 220 volts. Now in the above I may have tramped on some one's toes, concerning the 60 volt line pressure generator sets, etc., but my belief is set forth, and from that belief I will not budge an inch. I will say further that I would like to have the privilege of testing one of those sets out. I have gotten a bit off of the subject when I referred to the 60 volt motor generator sets, but it has been rolling around in my cranium for some time and I had to liberate it."

Well Ft. Worth, you have not quite got the right answer to that proposition, I think, but you made a pretty good stagger at it nevertheless, so I will set the matter forth fully. The one thing which escaped your attention, as well as the attention of those others who have written concerning this proposition, is the fact that the arc voltage is 48 *when the arc is burning normally*. Let us suppose that the rheostat is passing 40 amperes to a 48 volt arc, and that everything is working normally, the line voltage being 220. Now don't let the fact escape you that the rheostat will cut down the voltage in exact proportion to the amount of current it is passing, up to the point where it is working at its normal capacity. That is to say, our rheostat, being designed to pass 40 amperes to a 48 volt arc, will pass 40 amperes for the reason that the total resistance of the rheostat, *combined with the resistance of a 48 volt arc*, allows 40 amperes to pass. Remembering that it requires greater voltage to force current across a long arc than a short one, supposing we lengthen the arc. What happens? The total resistance of the circuit is instantly increased, because, while the rheostatic resistance remains the same, the arc resistance is very largely increased. The amperage is therefore decreased, with the net result that the rheostat does not consume the amount of voltage it is supposed to consume. It therefore follows that the voltage at the arc is raised, and this raise will continue as the total resistance is increased and the amperage is decreased by the lengthening of the arc. This may be carried to the point where the amperage is decreased so much that the rheostat consumes practically no voltage at all, and the voltage of the arc has been raised to practically the line voltage, with net result that the carbons must be separated a great deal further in order to break the arc, with 220 volts than with 110. Ft. Worth, I think really had the right idea, but did not know exactly how to put it into words. This being the fact I may as well give due credit by naming him as our old friend W. S. Turnpaugh. He is, however, in error, I believe, as regards low voltage generators. There is no difference in the *normal* projection arc whether taking from low or high voltage, provided the pressure be sufficient to allow of using enough rheostatic resistance to steady the arc. Fifty-five volts does not allow of this —hence it is too low.

GHOST TROUBLE.—Bartletsville, Okla., sends in a bundle of bad patches, a sample of the Essanay film, "White Roses," which he says jumps sidewise badly, a piece of Pathe weekly, No. 27, clipping from the Selig film "Lake of Dreams," and a sample of another Selig film, all of which are printed badly out of center, so that the sprocket holes extend over into the picture. He also writes "As concerns the bad patches complained of by so many operators, myself included, I have heard them excused by the manufacturer on the grounds that if the exchange does not take proper care of their own films, why should we be particular? I am having serious trouble with a ghost. My machine sets about ten feet to one side of the center of the screen. I have a 64-foot throw, and a 13-foot picture. The front of the condenser is 12½ inches from the aperture plate. Use 60 amperes of a. c. through a Ft. Wayne compensare. Carbon tips burn as shown in sketch. Have tried two 7½ and two 6½ condensers; also two 7½ and one 6½, which combination I have before used on similar throw, with good results. The two 6½s gave a good clear light on d. c., but since we began using a. c., I have had a great deal of trouble. I use Opto A condensers. We intend remodeling the house, after which, if present plans are used, the machine will set 20 feet to one side of the curtain, with a throw of about 70 feet. What kind of a result will this produce? As to the motor switch I wrote about, you are correct in understanding the idea to be the starting of the motor automatically before the light is on the film, and shutting it off automatically after the light has left the film, the same being accomplished by side movement of the lamphouse, as described. Do you consider the idea as being worth patenting?"

The film samples submitted show the printing to be badly out of line sidewise, and such work is, at this stage of affairs, extremely crude. There is no excuse for it. It is pure, unadulterated carelessness on the part of somebody, and I should imagine that if the manufacturers, who suffer by reason of such work, would discharge one or two of those responsible for it, it would be stopped in a hurry. I don't believe any reputable manufacturer ever excused poor patches on the grounds named. Such an action would be childish. However, it would be no more childish than are the actions of some of the manufacturers who, when a very obvious fault is pointed out to them, stand on their dignity and, instead of getting busy and trying to locate and remedy the fault, intimate that there can be no fault in THEIR particular product. I am more than glad to be able to say that only very few of the manufacturers are afflicted with this particular form of insanity. Most of them receive criticisms courteously, and immediately get busy locating the fault, if fault there be, and attempt to remedy it. There are, however, still one or two who take the position that "The king can do no wrong;" but, like the kings of old, the mere assertion does not and cannot make them perfect. Moreover, they are destined to learn that such ideas are out of date. As a shining example of a progressive up-to-date producer, who is always "on the job," I will relate the following: Recently an exhibitor in California wrote me, criticising certain scenes, naming the Vitagraph Co., and one other supposed-to-be-at-the-top manufacturer, objecting to certain scenes as being productive of eye strain, and highly objectionable to his patrons. I immediately sent a copy of the letter to the Vitagraph Co., and to the other manufacturer, calling their attention to the fact that the protest of the exhibitor was, in my judgment, well founded. I received a most courteous reply from the Vitagraph Co., stating that the matter had been taken up and considered by Mr. Smith, and that such scenes would be avoided in the future wherever possible. From the other supposed-to-be-at-the-top outfit as usual, I received not even the courtesy of a reply."

I conceive it to be the duty, and one of the functions of the Projection Department to receive complaints concerning faulty films, and like matters, and to criticise such things, when criticism is needed, to the end that we progress toward perfection in results on the screen—which is what this department is concerned with. I have often said that the operator or manager who thinks he knows it all is a fool. I might apply the same statement, with equal truth, to the producer—or to anybody else for that

matter. Operators, managers, exhibitors, musicians, film stock manufacturers and producers, each and all of them have a world of things yet to learn. You must understand that, while you may have produced an excellent effect on the same throw, still the optical proposition would not be at all the same unless the width of the picture also were equal in both cases. Your lamphouse is, I think, considerably too close to the film. I think you will quite likely improve matters by moving it back three or four inches, using two 7½ inch condensing lenses. Try that anyhow. As to the side throw, while it is not impossible to project a picture by setting the machine 20 feet to one side on a 70-foot throw, still, if the picture be of any size, say 12 feet or more, it will be considerably higher on one side than on the other, having a sort of side keystone effect. Moreover, it will be exceedingly difficult, and most likely impossible, to get a satisfactory focus all over the picture. I would most certainly advise your manager not to attempt anything of this kind. If he does he will more than likely be sorry for it. As a matter of fact, any side throw at all is bad, but 20 feet in 70 is very bad indeed. The carbon craters, as shown in sketch, are excellent! No, the lamphouse-switch idea, while of value, is not, I think, worth a patent.

GHOSTLY GHOST.—Ohio, writes: "It seems that we must all come to you with our troubles sooner or later. I have a 70 foot throw with a 7 x 3 foot 10 inch picture, on a mirror screen, 6½ inch E. F. Bausch and Lomb M. P. lens; Edison type B machine, with an inside shutter. Condensers 7½ and 6½; also have tried two 7½ with no better result. 40 amperes of 110 volts, a. c., through a Ft. Wayne compensarc. There is a large dark spot or ghost in the center of the screen. As you look at it from the operating room it seems to be about four feet around, and runs to a point in the middle. Have tried everything I can think of. Moving the lamphouse does no good. Also I have a travel ghost. If my lever is clear up the streaks are down, and if the lever is down they are up, but when the framing carriage is in the middle it is all right. Have set the shutter about 50 times and cannot get streaks out. The flashes show on anything white, and are worse on the titles. I have made a scrap-book of the department, and have one of your hand-books. Our little city has 10,000 population and four moving picture theaters."

To answer your last question first: If the travel ghost is down when the carriage is at the end of its travel in one direction, and up when it is at the end of its travel at the other direction, and there is no travel ghost when it is central, then your shutter blade is too narrow, and you could continue to set it five hundred times, or a million times for that matter, and you would not improve matters. If the streaks up and streaks down are of equal length, you have your shutter set exactly right. You can take these streaks out by riveting a piece of tin to one (either) edge of the wide blade of the shutter, increasing its width by possibly ¼ of an inch, but you then cut off that much more of the light. Possibly one-fourth inch would not do it, but I think it will. As to the ghost matter: if I understand you correctly your throw is 70 feet, which means that you have an exceedingly long focal length motion picture lens. Instead of being 6½ E. F., it would be about 9 inch E. F. With that kind of lens you should have two 8½ inch condensing lenses, and your lamphouse should be moved back a good way. Possibly you have made a mistake in your figures, but the way you give it is 7 x 3 ft., 10 inches, which seems to me to mean a picture 7 feet wide.

FAN DIAMETER.—Memphis, Tenn., writes: "To settle a dispute, will you reply to the following: Which will move the greater amount of air, two 18 inch or one 36 inch exhaust fan?"

The 36 inch fan would move approximately twice the amount of air that two 18 inch fans would. There is general misunderstanding regarding such matters. The amount of air a fan will move depends not upon its diameter but upon its area, and one 24 inch fan will move four times as much air as will one 12 inch fan. It therefore, follows that when it comes to ventilation it is ordinarily very much the better practice to purchase one large fan, rather than two small ones. The cost of operation per cubic foot of air moved, will be very much less with the large fan, the cost of installation will not be much, if any, more, and the cost of upkeep will be even less. I have very frequently seen cases where theater managers have installed two 18 inch fans, one near the ceiling, at either side of the room, under the impression that they would secure a greater movement of air in this way, than by the use of one fan of double diameter. They made a costly mistake which operated to decrease the ventilation of their theaters, besides increasing the operating expense per cubic foot of air moved.

CHOKE COIL EFFICIENCY.—Newark, N. J., writes: "After having followed your interesting Department for some time I have discovered the fact that the 'City of the Passaic' does not seem to be in need of information; at least that is the conclusion one would arrive at when it is noted that no requests for information are received. It certainly would be a very gratifying state of affairs if such were the case, but from observations which I have made of the quality of the projection in the various houses, I do not hesitate to say that, with very few exceptions, there is a crying need of information as to what projection should *not* be. Now for a question. In the case of an a. c. installation where the arc requires 50 amperes, 230 volts, 60 cycle, the connected load is 11.5 k.w. where a straight resistance is used. What would be the load if this were replaced by a choke coil? There are several of these coils on the market, but as they are all built on the same plan they are probably all equally efficient or inefficient as the case may be. Transformers of the Edison, Powers and Hallberg types, according to the manufacturers' statements, deliver to the lamp 85 per cent. to 93 per cent. of the energy taken from the line, but similar information relative to choke coils seems to be lacking. I note in a recent issue of the WORLD that Mr. Acri, of Marietta, Pa., states that treated carbons flame excessively as well as having a tendency to form a deposit on the condensers. Has anything further been discovered relative to this condition?"

If I am not mistaken we did have some correspondence from Newark about two years ago. We are glad to hear from that city again, however, but it is too bad that you cannot report better projection. As regards the choke coil vs. the transformer, will say that if properly designed they are both about of equal efficiency, so far as the current consumption is concerned. The transformer is, however, much the better device for regulating the moving picture arc, for several reasons, one of which is that whereas the transformer takes a comparatively small amperage at line voltage, delivering it to the arc in the shape of a high amperage at arc voltage, the choke coil takes from the line the full amperage it delivers at the arc, and this requires heavy wiring right up to the terminals of the coil. Its use is also objectionable to power companies, owing to the fact that it requires a larger power house equipment installation and heavier street main capacity. Aside from all this, however, I have never myself been able to get as satisfactory light from a projection arc regulated by a choke coil, as from the arc regulated by a transformer. The efficiency claims of the transformer manufacturers are within, or very nearly within the facts. A well designed transformer should deliver to the arc at least 90 per cent. of the energy taken from the lines—in fact it should deliver 95 per cent., and I believe the average transformer will very nearly do that to. As to the flaming carbons causing a deposit on the condensers: this, while objectionable, is no serious matter, since the deposit can be removed with a dry cloth as often as may be necessary. Why don't you Newark exhibitors join your state association? You ought to.

UNION CARD.—Albert Lea, Minn., writes: "As one of the constant readers of your department for the past three years, and as one who has been largely benefited thereby, I address you asking information as to where I can get a card in the operators' union. I know of no union around here. Have been operating for two years and have an interest in two shows."

I don't know Albert Lea, as to whether any union has jurisdiction over your city or not. It is necessary, as you have doubtless learned through the department, that you reside within the jurisdiction of the union you join for a period of six months. I do not believe, however, that you will be eligible to membership, owing to the fact that you have an interest in two theatres. The union is not for employers, but for the employees only. However, you might write to Mr. H. W. Powell, P. O. Box 197, St. Paul, Minn., enclosing a stamped, addressed envelope, and lay your case before him. Brother Powell is secretary of the St. Paul Local Union, No. 20, I. A. T. S. E., or you might write to Mr. Lee M. Hart, General Secretary-Treasurer of the I. A. T. S. E., Suite 63, 39 W. Adams St., Chicago, Ill., enclosing stamped, addressed envelope. Either Brother Lee or Brother Powell can no doubt give you the desired information. You should explain fully to them just what your connection with the two theaters amounts to.

MOTOR GENERATOR.—Fall River, Mass., writes: "Is it possible to run a motor generator with a 100 volt, 75 cycle single phase supply, the generator to deliver 50 amperes at the arc? If it could be done would I save anything on the light bills, or would it be better to use a transformer? I do not mind the first cost. What I want is results on the screen."

It was only the post mark on the envelope that told me where this letter came from, as the writer headed it "Spindle City," which is correct enough I guess, still it didn't spell Fall River to me. Certainly you can run a motor generator set with that supply, though the saving will not be as great as it would were the voltage higher. There will be some saving effected, though not very much, assuming that you use a 60 or 70 volt dynamo. If you use a 60 volt dynamo, you would save the difference between the supply voltage, and the arc voltage, multiplied by the amperage, minus the electrical and mechanical loss in the set itself, and such sets seldom have an efficiency of more than 75 per cent.—in fact I very much doubt if even 75 per cent. is often obtainable. I believe it will more often be about 65 per cent. You will, however, gain one great advantage, viz.: the transforming of the A. C. into D. C.—that is what will give you the results on the screen. You can do this either by motor generator, or by mercury arc rectifier. The mercury arc rectifier is somewhat more efficient in its electrical operation than is the motor generator set, but, on the other hand, pulsating current supplied by it is not in itself as efficient as is D.C. directly from a generator, so that the two will, I think, just about balance each other in total. The mercury arc rectifier, the A.C. compensarc and Mr. J. H. Hallberg's D.C. Economizer are each giving satisfaction to their users. However, I doubt if you can get any of these sets or a rectifier, except by special order, which will deliver you 50 amperes; but you do not need 50 amperes D.C. unless you are throwing a very large picture indeed. If you use 50 amperes you will have to use ¾ carbons instead of ⅝, since that amperage is beyond the capacity of a ⅝ cored carbon. However, 45 amperes D.C. is enough for any ordinary picture and beyond that, the crater becomes so large that optical difficulties are encountered, which largely nullify the effect of the additional current. If your picture is not larger than 18 feet, I think you will find that a 40 ampere delivery at the arc will be sufficient, provided you actually get that. In closing, I will say that, inasmuch as first cost is no object, you should by all means install either a rectifier or a motor generator, generator set and change your A.C. to D.C. You can, of course, install an ordinary dynamo and drive it by belt from an ordinary motor. However, it is hardly advisable to do this when we have direct connected sets made especially for the purpose. Let me caution you as to one thing, viz.: don't get a 110 volt dynamo, since in that case you would have an actual loss, instead of a gain, insorfar as wattage consumption is concerned.

NOTHING DOING.—Somerville, Mass., writes: "We have just learned that in a town where we are arranging for the opening of a theater, the local light company's line voltage is but 32 A.C. The house in question has been wired and will be lighted by local current, but we wish to know if 32 volts will give satisfactory service for the projecting machine, the picture projected to be not more than 7 or 8 feet in width. If it can be used satisfactorily, would it be better to use no resistance other than that natural to the arc? As the house is small, the size of picture mentioned will be large enough.

I am afraid you are up against it Somerville. I very much doubt if you can strike an arc at all with 32 volts, A.C., and if you can I do not believe you could handle it and get projection light, since you could not use any resistance at all. At the instant of striking the arc you would produce a dead short circuit, which would—well, I do not know exactly what it would do on that kind of voltage. 32 is a new one on me, but I feel entirely safe in saying that you cannot use it. The A.C. projection arc voltage ranges from 32 to 35, so that you are right down to the minimum. What puzzles me is whether you could strike an arc at all with 32 volts, A.C., though it is

possible to maintain an A.C. arc under certain conditions at that voltage after carbons are separated, but this is only when backed by the steadying effect of resistance. I would suggest that you take the arc lamp out of one of your machines, some forenoon, and take it over to the town in question, and try it out. I never before heard of a light plant operated on less than 60 volts, therefore, you have got me up a stump. The thing you can do, however, is to install a motor generator set, which would increase your voltage to 60 or 70, and at the same time transform the A.C. into D.C. Personally I am of the opinion that this is the only practical thing to do, under the conditions.

POWERS SIX TENSION SPRINGS. Mr. Jack Tonkins, operator at the Loft Theater, Amsterdam Avenue, near 150th St., New York City, reports that he had a Powers Six with the old style separate tension springs, and that every time a notched sprocket hole went through, the film would move sidewise from under the spring and remain that way until a patch came along, then it would right itself. He remedied this by securing one of the new style one piece tension shoes. This piece of information will possibly be of value to operators who have the old style springs and who have experienced a similar difficulty."

SIDE THROW VS. LONG THROW.—St. Louis, Mo., writes: "Enclosed herewith is a rough sketch of our theater building. Would like to have information from you as to what you would think would be the proper location of our operating room. We must use alternating current, and, if we placed the operating room over the box office at the rear of the auditorium, we would have a throw of approximately 92 feet. There is an offset in the side of the building, distant 46 feet from the front wall. We can place the machine there, but would have a side throw. We are now making the change in the building, and would appreciate a reply by return mail."

If I began answering letters by mail without a fee it would mean anywhere from twenty to fifty letters a day, and I really have got something else to do besides writing letters, whether you think so or not. Replies through the department are as free as the air you breathe, and you are at liberty to ask as many questions as you desire, to be answered that way. Replies by mail will cost a minimum fee of $1.00—more if the questions asked involve expenditure of much time. Now try to remember this.

The plan sent shows the auditorium to be 25 feet wide at the front, and 30 at the rear, with an offset of 5 feet on the right side, 46 feet from the front wall. By setting the machine in this offset it would make a side throw of at least 14 feet in 46, and it would be very difficult, if not impossible, to get a good picture under those circumstances. I would, therefore, advise St. Louis to leave his operating room where it now is, at the rear of the theater. He will loose nothing by so doing, since the added throw will make no difference in the amount of illumination required, provided the air be reasonably clear.

WILL ERECT NEW PICTURE HOUSE.

A motion picture theater costing upwards of $5,000 is to be erected at No. 503 South Geddes Street, Syracuse, N. Y., by Anthony Langan. Architect Harry D. Phœnix is preparing the plans. The building is to be 44 by 64 feet, one story high and fireproof. An auditorium with a seating capacity of 360 is called for in the plans. There will be a large lobby, with plate glass mirrors in the doors.

REOPENS THEATER.

Mr. J. A. Jasper, proprietor of the Scenic moving picture theater, Clinton, Mass., reopened his house recently with Independent pictures. Mr. Jasper has secured the services of Mr. Charles Hillner as pianist and Joseph Marcoet as trap-drummer. Mr. A. Sorel is the operator. Four hundred and fifty new seats have been installed. The house has also undergone some improvements.

"THE STORY OF CHOPIN" (Gaumont).

August 27th marks the release of another Gaumont hand-colored subject, this time the "Story of Chopin," a production which attempts and accomplishes to pictorially present the varied though sorrowful experiences of the eminent Russian pianist. This genius, it will be recalled was the composer of such everlasting classical successes as "The Flatterer" and the "Funeral Dirge," even though his span of life was exceedingly brief.

His ill-directed courtship with Marie Wodzinska is first presented. Then we accompany him to Paris, where he meets the charming George Sand (Madame Dudevant), in whose commanding hands we find the guidance of his later life. He is followed to the Isle of Majorca, where he composes his everlasting "March Funebre." Shortly after this period a permanent rupture with George Sand crosses the life of Chopin. We find the eminent composer breathing his last amongst a coterie of faithful friends who did not follow the example of deserting him in the declining period of his life.

Scene from "The Story of Chopin" (Gaumont).

Comments on the Films

Licensed.

"THE WILL OF DESTINY" (Melies), Aug. 1.—A love story set for the most part in simple interiors; it also has an interesting machine shop set. The hero is a master machinist; the heroine is the elder daughter of a doctor. As the picture opens we find this older daughter in love with the hero, while he is engaged to her sister. He is temporarily blinded and does not know that his fiancee has eloped with another man. The older sister takes her place, deceiving him to save his life. It has an all's well that ends well close. The early scenes are hurried, they are wholly without atmosphere, for the producer didn't care for the early statement; when he reached his real situation, he got atmosphere. His only fault was that he bothered with those uninteresting early scenes at all. The acting is good and the photography is commendable.

"IN GOD'S CARE" (Pathe), August 1.—The two Pathe youngsters who have played in so many Westerns are the center of interest in this picture as the children of white settlers. There are Indians in the vicinity of their home. They have just missed being seen by the band of redskins who are bent on mischief and in their fright have become separated. From first to last it makes an excellent offering. The story is simple and clear. It interests by its human quality and its freshness and the suspense is held up without sagging. The scene making and backgrounds are very good and also prettily photographed.

"OFFICER MURRAY" (Selig), Aug. 1.—A melodrama that stirs much sympathy for its hero in its early scenes and that has a good, though very formal, climax; but that loses its effectiveness at the close through a hundred feet of sentimental insincerity. A reporter has a grudge against Officer Murray and lies so about him in the paper that he gets him fired for cowardice. In the end, Murray saves the reporter's old mother from a burning factory. He is finally pulled from the roof just before it falls, by a crane worked by men building a steel house near by. The fire and all the scenes are very well done. It is a good offering, although it has a very poor ending.

"THE DERELICT'S RETURN" (Lubin), July 31.—May Buckley and Harry Meyers and Charles Arthur are so-stars in an unusually strong drama. Peter Lang also is impressive in the work that falls to him. The story tells of the efforts of the sister of the minister to reform a wayward son of a Christian mother. The young man leaves home and becomes a tramp. A year later he returns to his home town. Hungry, he enters a bakery and steals a loaf of bread. To elude a pursuing policeman he enters the cellar of the church and climbs to the belfry. In the morning he is awakened by the tolling the bell. In his rags he descends to the base of the tower and meets the sexton. Harry has seen from the belfry the approach of a funeral. It is several moments before the sexton recognizes him. When he does he informs the young man that the funeral is that of his mother. The sexton opens the door opposite the main aisle of the little church and shows the youth the casket in front of the altar. The minister is talking to the assembled friends, who fill the church. Harry, in his rags, falteringly makes his way down the aisle and throws himself on the casket. The sister of the minister comes to him and with her arms about him and aided by the old sexton, leads him back down the aisle and out of the church. May Buckley has never struck a finer or a truer dramatic note than she does in this scene. The closing picture is of the reformation in the young man reclaimed by the sister and both congratulated by the minister.

It is a film that should be a feature on any night; in smaller communities it should be particularly valuable on Sundays.

"ANONA'S BAPTISM" (Pathe), July 31.—William H. Cavanaugh and Crane Wilbur have the principal roles in an Indian drama, the former as the Indian and the latter as a missionary of the forests. There is some fine photography of woodland scenes. There is an Indian maid who, acting under the instruction of the spirit of the forest, saves the life of the missionary when he falls into the hands of the Indians and later supplies him the means of escape.

"THE ADVENTURE OF A RETIRED ARMY COLONEL" (Vitagraph), July 31.—An interesting story and well told; it is directed by Mr. Brooke, who with Maurice Costello and Robert Gaillord have the principal parts. The remaining character, the police chief, is taken by Edward Thomas. It is well worth seeing.

"WHEN SHE WAS ABOUT SIXTEEN" (Edison), July 31.—A pretty story made strong by Marc McDermott's impersonation of the rugged old farmer. It is an added example of Mr. McDermott's versatility. Barry O'Moore, as Henry, turned the tables so effectually and so cleverly on the father as to cause much mirth. Bessie Learn, as Sue, the titular role, looked the part and was charming. Mrs. Erskine as the mother aided materially in the enjoyment of this fine comedy.

"THE NARROW ROAD" (Biograph), August 1.—A story with a moral, and it is clearly brought out. It is a stirring picture, an unusual number of scenes and consequently rapid action. Two men, released from prison the same day, go different ways. The younger goes to his faithful wife, well portrayed by Little Mary. The older (Mailes) turns to counterfeiting. The role of the counterfeiter is depicted in the usual style of this most capable actor. The older man tries to lead the younger astray—to join him in his counterfeiting work. How and why he failed makes an interesting tale. There are one or two fine hits of comedy at most unexpected moments—when tension is high.

"THE SOLDIER BROTHERS OF SUSANNAH" (Kalem), July 31.—Another of Kalem's Civil War dramas—put on with unusual attention to detail. It may seem strange that a student at a military academy should after entering the army be carrying a musket; still, there is nothing impossible about it. The picture is interesting and well worth while. The scene at the bridge, where Susannah evades her pursuers, is strong. A large number of men are employed in the battle.

"HER HOUR OF TRIUMPH" (Essanay), August 1.—Francis X. Bushman and Martha Russell take the leading roles in a society drama wherein the interest is steadily maintained and the outcome a matter of doubt until the close. There is a well put together reception scene. It is all well done.

"THE WRECK OF THE VEGA" (Selig), Aug. 2.—A very interesting vocational picture showing how a partly-sunken steel vessel, which was a danger to navigation, was disposed of. The wrecking company's men inspect the boat, save what is valuable of the submerged cargo, and the last scene is the explosion of a charge of dynamite on board the hulk. A few scenes are made to suggest how dangerous the occupation is. It is well photographed and commendable.

"THE RIGHT WAY AND THE WRONG WAY" (Selig), Aug. 2.—On the same reel is this clever bit of film which has comedy that makes laughs and which gives good advice. It shows the dangers of getting off a street car the wrong way, of crossing a street in the middle of the block, of changing seats in row boats while over deep water, etc. In every case, it shows how the thing ought to be done.

"HOUSE CLEANING" (Lubin), August 2.—A picture of the comedy-making interruptions of the house cleaning of Mrs. Brown and Mrs. Jones. There is little or no farce in it, but straight comedy. It is true enough to touch real experience and it is well acted and photographed. Parts of it made good hearty laughs.

"MAN WANTED" (Lubin), August 2.—A farce with a comic character in the leading role, rather silly in most parts, but with one or two excellent situations which good acting made effective.

"THE AWAKENING OF JONES" (Vitagraph), August 2.—A Vitagraph laugh-maker featuring Bunny and Flora Finch, who play a couple keeping a hotel in a country city. A theatrical troop was stranded there and left its trunks. Mrs. Jones (Flora Finch) found in the trunk of its leading comedian, and also tragedian, clothes that her husband (Bunny) could wear. In the comedy clothes poor Jones got into trouble, so he put on a tragedy suit to retrieve his roll, he becomes a corking pirate and holds up the skin gambler. Then he gets stuck on himself, thinks he is boss and goes out to have a gay time. Mrs. Jones finds swell woman's clothes in the second trunk and follows. The quality of these Vitagraph comedies is too well known to need further comment.

"THE LIGHTNING PAPER HANGER" (C. G. P. C.), August 2.—The C. G. P. C. is pre-eminent in making trick films. This is very successful as a laugh-maker, although its magic was accomplished merely by working the camera slowly. The man is a wonder at hanging paper and getting a room set to rights after the operation.

"HAVANA, ITS STREETS, BUILDINGS AND FORTRESSES" (C. G. P. C.)—There is always room for pictures of famous cities. No ordinary series of pictures could quite use up all the available matter of interest in Havana. We have seen many views of the capital city of Cuba; but much in this film we have never before seen. Morro Castle has been filmed by nearly every maker, though.

"THE TOURISTS" (Biograph), August 5.—A very amusing travelog. It gives the exciting and often very laughable adventures of Miss Trixie of the East, who wasn't afraid to go slumming in Albuquerque, Nex Mexico. She picked up Big Chief for a guide; Mrs. Big Chief caused trouble. There were plenty of good, hearty laughs. A full house enjoyed it thoroughly.

"WHAT THE DOCTOR ORDERED" (Biograph), August 5.—On the same reel is this travel comedy. The sick man owned an orange orchard in California. The doctor prescribed mountain air. The family go up the beautiful Rubio Canon. They soon are among snow flakes with glorious views all around. It is an exceptionally good offering. The split reel is a desirable film.

"MEMORIES" (Pathe), August 3.—A picture featuring Charles Arling as a very old man. His room is a dreary den and at his table just before he dies he writes "Memories," a poem. This is illustrated for us and gives us a story of broken love that, driving him to drink, has caused his ruin. The action is slow; it tells a conventional story, not a sincere one. The acting is excellent and there are pretty, well pictured scenes.

"THE DETECTIVE'S CONSCIENCE" (Lubin), August 3.—A detective and moonshiner picture, taken in the Southwest. The part of the moonshiner is more interesting that usual. It is played by Mr. Fielding, who has been carrying the very heavy parts for the last six months or so. In this picture, his role is very human and his rueful countenance becomes extremely amusing. We have never seen this particular player in comedy before; but we would like to see him playing other amusing and human parts. He gave us a real laugh in this picture.

SPECIAL

COMING AUGUST 26th, 1912 COMING

PATHE'S GREAT **FIRE AT SEA** TWO REELS

The Waters of the Zuyder Zee Red with Flames of a Ship Ablaze

Vitagraph's Classic Film

TWO REELS

RIP VAN WINKLE

AUGUST 19th 1912

The film is made from the famous play so long associated with the success of Joe Jefferson and Robert McWade, Sr., and the latter plays the leading role in the film in his own inimitable style—It's Great!

AUG. 12 A CINES MASTERPIECE AUG 12

RAMESES, KING OF EGYPT

A Romance Set in the Gorgeous Splendor of the Pharaohs

GENERAL

FEATURES

JULY 29, 1912
PATHE'S
Don Juan & Charles V TWO REELS.
A WONDERFUL OLD WORLD STORY OF LIFE AT THE COURT OF SPAIN (COLORED FILM)

JULY 22, 1912
KALEM'S
Siege of Petersburg TWO REELS.
A MASTERFUL PRESENTATION OF THIS CIVIL WAR PERIOD

JULY 15, 1912
VITAGRAPH'S
The Money Kings THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

JULY 8, 1912
PATHE'S
The Adopted Child TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 1, 1912
KALEM'S
Tragedy of the Desert TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AND TRAGEDY OF THE SEA OF SAND

JUNE 24, 1912
PATHE'S
A Nation's Peril TWO REELS.
AN EXCITING FILM WITH A MARVELOUSLY THRILLING BOAT EXPLOSION

JUNE 17, 1912
VITAGRAPH'S
The French Spy THREE REELS.
AN ENTHRALLING STORY OF MILITARY LIFE IN REAL VITAGRAPH STYLE

JUNE 10, 1912
EDISON'S
Martin Chuzzlewit THREE REELS.
DICKENS' FAMOUS CHARACTERS ARE BROUGHT TO LIFE—PERFECT

JUNE 3, 1912
PATHE'S
The Orleans Coach THREE REELS.
A MYSTERY STORY, FASCINATING TO THE VERY LAST FOOT OF FILM

MAY 27, 1912
VITAGRAPH'S
The Lady of the Lake THREE REELS.
SIR WALTER SCOTT'S MASTERPIECE EXQUISITELY PRODUCED

FILM CO.

"LAW AND THE MAN" (Cines), August 3.—A more or less conventional story in romantic and artistically pictured mountain scenes. We are shown the desperado, a typical mountain man, and we are shown the police officer. The bandit scares some peasants and the police follow his trail up among the rocks. The ruffian complicates matters by taking along with him the officer's little girl as hostage. This gives the picture its situation, which is commendably worked out. It also makes the story sentimental.

"CARTHAGE AND SIDI-BU-SAID" (Cines), August 3.—A scenic of one of the world's romantic spots. It is a good picture of white walls, ruins and narrow streets. The picture of the glorious Bay of Tunis make a fine ending.

"THE LOAFER'S MOTHER" (Essanay), August 3.—A Western with Arthur Mackley, in the guise of a Grand Army man, as the star. The story deals with a shiftless young man with a sick mother who bargains with his pal to rob a veteran of his pension, but who changes his mind when his pal is carrying out the compact and shoots the assailant. It cannot be said to be a strong play. The part of the bad man is well taken. Arthur Mackley, as usual, does his work skilfully and intelligently.

"THE NINTH INTERNATIONAL RED CROSS CONFERENCE" (Edison), August 3.—An interesting picture of the field exercises at the convention in Washington City in May last. Among the demonstrations were those of first aid to the injured by miners, police, including artificial respiration; army hospital corps and naval work, showing how sailors are carried below in battle. The chief feature was a close-camera picture of the pulmotor, purchased for the navy. This machine has been known to revive persons who had apparently been dead an hour.

"MARY HAD A LITTLE LAMB" (Edison), August 3.—A pretty picture portraying the old nursery rhyme.

"THE PRIZE PACKAGE" (Lubin), August 5.—We fear that this film was made about three years ago and not released, because it did not come up to Lubin standard. It has a good idea which is spoiled by theatrical cheap production.

PATHE'S WEEKLY NO. 32, August 5.—A very interesting number with a beautiful picture of a race of schooner yachts and other items of interest.

"TOO MUCH WOOING OF HANDSOME DAN" (Vitagraph), August 5.—A lively cowgirl comedy. It has a good situation which hasn't been treated as well as it deserves. There are six young girls in it and one clown woman, whom the six married by force to "Handsome" after they had thoroughly ducked him in the horse trough. The trouble with "Handsome" was that "diamond" rings were too cheap. He bought six packages of soap powder; the rings came with these.

"THE MINE SWINDLER" (Kalem), August 5.—A good, interesting picture, though conventional. Its center of interest is a miner who unloads a worthless claim on a young dupe from the East. Later, when the lad begins to complain, the swindler finds, by means of a photograph, that the boy's mother is an old sweetheart of his. So, you see, it has a very sentimental situation. It is very well acted; the players make it interesting. The scene maker kept very close to his story; he made small scenes with little atmosphere in them. This is a virtue after the story has been got well under way; but it is somewhat annoying at first, before the story grips us, for it suggests barrenness and pushes us away.

"AT THE ELEVENTH HOUR" (Vitagraph), Aug. 6.—The situation in this picture is a close, but skilfully made, adaptation of that in Guy de Maupassant's story, "The String of Pearls," probably the most famous modern story. Chas. S. Gaskill, the adapter, has condensed the time into about forty-eight hours for the sake of dramatic power. The lead is played by Miss Zena Kiefe, a young woman who borrows a string of diamonds for a reception and loses it. Miss Lillian Walker plays the friend who lends it. The husbands of these women are played by H. L. Barry and H. Northrup, respectively. Mr. Geo. Cooper plays the society crook who steals the gems. As a pawnbroker, Mr. Harold Wilson shows versatility as usual. He appears only for a moment, but is a distinct asset to the picture; we might add to every one in which he plays. Mr. W. V. Ranous produced the picture. It has, as an offering, the usual Vitagraph excellencies. It economizes our attention by attending to business, tells the story clearly and dramatically, convinces by good acting, for the most part, and shows excellent photographic portraiture. It makes a good offering.

"THE DEATH OF CHEVALIER ALBERTINI" (C. G. P. C.), Aug. 6.—A hand-colored picture, full of dignity and great beauty, and illustrating one of those romantic incidents of which the history of Florence is full. It was made in Florence and the backgrounds of palace gates, churches and gardens are perhaps the same that witnessed the tragic love of the Chevalier and the beautiful girl of his choice. His death was a mistake and come from the desire of his uncle, Cardinal Acciaioli, to break the match. It would have added to this instructive offering if the names of the glorious buildings and gardens had been given. The leaders refer to the ruling Duke of Florence as Cosmos de Medici. His name was Cosimo. There is also a break in grammar in one of the leaders. The story is not dramatic, does not move us with emotion; but seems historic for the most part, and makes a desirable offering.

"THE LITTLE ORPHAN" (Cines), Aug. 6.—A romantic picture which is set in country scenes in Italy and is more or less sentimental. It is a pretty, pleasing picture of the kind that no one will condemn, nor remember long. It gives good entertainment for the passing day and will be acceptable on the bill.

"THE NEW CHURCH ORGAN" (Essanay), Aug. 6.—A picture with a first-class, human situation; but which is somewhat overdrawn. Its object is to show us the trials of a daughter of a poor country minister. Her trials, like ours, come from her poverty, and her plight strongly awakens our sympathy. The picture's author knew his business and shows her coming out on top in the end, not only in spite of but partly because of her peculiar trials. It is a picture dealing in wholesome sentiment and humor good enough to make hearty laughs. Miss Beverly Bayne plays the minister's daughter; Mr. Francis X. Bushman plays the organ company's man who wins her for his bride, and Miss Eva Prout plays the most snobbish of the girls of the church. The picture, though good, loses grip in places, because it contains self-contradictions. The church with such wooden steps wouldn't have had those snobbish people connected with it; they would have gone to the stone church. The situation itself, in any church at all, would have soon raised up a tea cup thunder shower and divided the church into factions.

"AN UNEXPECTED FORTUNE" (Selig), Aug. 5.—Is one of those delightful pictures, that are not too common, in which the natural human being, happy-go-lucky, not very ambitious and, above all, not selfish, is made to come out happily. The reason why the picture of this individual is not common on the films is because he is not only rare himself, but it isn't everyone, in this grasping world of business, who can really imagine such a person or believe sincerely in him. The scenario writer who loves his characters is also in the minority. When such a picture comes, it finds a place at once in the heart and memory of the audience that sees it.

There is much talk about fashions in pictures. This is an illusion. The spectator cares nothing for fashion. He wants human things always and knows when he gets them. It is easy to imagine variations without number in the cowboy, girl and sheriff situation; but writers aren't big enough to vary this situation in many ways. There will be no "fashion" in situations depending on character; but they'll be liked when they come, if they come in human guise.

This picture sets forth the joyous fortunes of three men, journalists, whom kind fate relieved of hard luck. They were such good friends that they would quarrel just like brothers, and, as pictured, they are very human. These men are played by Charles Clary and William Duncan as publishers of a newspaper in a small city, and better even than these is this editor, played by Frank Weed. Lester Cunio is a convincing type setter on the paper. Walter Roberts, Clara Reynolds Smith, Adrienne Kroell, Harry Lonsdale and Kathlyn Williams also have good parts and add much to the picture.

"IN HIS FATHER'S STEPS" (Edison), Aug. 6.—This picture's situation came from real life. This doesn't mean that its writer (Bannister Merwin) necessarily saw it take place; it means that he didn't crib it from other pictures. Also he was plainly interested in it as a fresh study. It is significant; it suggests thought to the spectator who leaves the theater with something substantial. He hasn't drawn a large nor a deep picture; it is intense. In it, we find a young man at a point, so to speak, where three roads meet and follow the struggle that comes out of the need to choose.

This kind of situation has been the backbone of all virile drama. No people ever had a clearer sense of what was dramatic than the imaginative Greeks and the Greeks usually erected a stone or statue beside the spots where three roads met and made wayside shrines of them.

The author puts his hero, a young doctor, in a situation where he has to choose between his duty to his father, to whom he owes everything, and a bright future with the love of a beautiful girl. He then develops the situation convincingly and with sympathetic optimism. It is not wholly convincing; especially afterward one begins to doubt and to pick it to pieces; but while it is on the screen it holds the attention closely. Benjamin Wilson plays the young doctor; Wm. West, who becomes the center of interest by his acting, plays the father, the old doctor. The player who takes the part of his wife should be mentioned Laura Sawyer, always A1, is the girl. Her father is played by James Gordon. It is a strong, desirable picture.

"THE BAREFOOT BOY" (Kalem), August 2.—An idyl of child life in modern settings that are rather formal and not, one feels, the happiest possible choice for such a theme. It is not intended to illustrate Whittier's poem, from which it takes its name, although the opening lines of the poem are thrown upon the screen, perhaps with the view to helping out the atmosphere. They are not out of place in this picture; yet make one wish that it had been placed more in the open of real meadows, rather than on concrete walks and modern piazzas. Yet it is a story of children played by children and played sincerely. As such it is distinctly pleasing and will delight a large body of photoplay spectators. The picture, while clearly in focus, were, in the print we saw, poorly developed; there was no soft detail and the contrasts were too abrupt.

"EASTER CELEBRATION AT JERUSALEM" (Kalem), Aug. 2.—On the same reel is this unusually interesting offering giving glimpses of the Easter ceremonies of the Greek Church at the Holy Sepulchre.

"THE BROWNS HAVE VISITORS" (Essanay), August 2.—A farce-comedy which is new without being very fresh. The Browns are society people and have arranged a swell dinner. Uncle John and Aunt Mirandy, from the country, take that afternoon to come for a visit. The farce shows how the Browns went about getting rid of their unwelcome relatives and the kind of success they had. It is a partly dull picture that might have been very funny if condensed into a half reel of film. The Essanay force is very competent. They were sure to get some laughs; but the scenario has dry spots.

"THE TWO-GUN SERMON" (Lubin), August 1.—The situation of the parson coming to a rough Western town and winning the respect of the cow punchers is not new. He also, as in other pictures, wins the love of the pretty cow girl, who is filled with admiration by his prowess. The story is artificially conceived and is not intended for the comparatively few cynical-minded spectators. Most of those who see pictures like to see the right triumph over wrong by force. The reason is that in that way they can feel it. Wrong irritates us; we want to get behind the screen and punch the villains. The minister had to use two guns to scare up a congregation; but then he made good in his sermon. That is why we commend this picture; it satisfies.

Independent.

THE FALL OF BLACKHAWK" (American).—Special release. A historical subject in three reels, giving a romantic story of the settlement of the Mississippi Valley and of the Blackhawk war. It is of special interest because it has, though rather freely sketched in, a truly historical background. Among its characters are figures like Abe Lincoln, a gawky young backwoodsman; Gen. Scott, in command of the forces against Blackhawk; Jefferson Davis, a young officer under Scott, who meets the soldier, Abe Lincoln, by the way; and Zachery Taylor, also an officer in the regular army. Jeff Davis is the hero of the love story and Taylor's daughter is the

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TWO REELS. HAND COLORED. TUESDAY, SEPT. 3

THE REFUGEE'S CASKET

By the way, this is one of the pictures we shall exhibit at the Aug. 13-16 National Exhibitors' Convention in Chicago. Don't fail to see it if you come, and if you can't then get the delegates from your association to recount the wonders of this dandy subject to you.

NEXT IN LINE! TWO REELS. THURSDAY, SEPT. 19

KINGS IN EXILE

Reduced with care and judgment from three to two reels. This is the big masterpiece that revolves around a sensational story of monarchical life. A monster production dealing with the affairs of State and nation. Don't delay; don't miss it.

Tuesday, Aug. 20
Her Supreme Sacrifice

Thursday, Aug. 22
Androclus and the Lion

Tuesday, Aug. 27
The Story of Chopin
(Hand Colored)

Thursday, Aug. 29
Marriage on the Run

Thursday, Sept. 5
A Midnight Encounter

Tuesday, Sept. 10
Love's Serenade

Thursday, Sept. 12
The Plague-Stricken City
(Hand Colored)

Scene from Androclus and the Lion. Hand Colored.

THURSDAY, AUGUST 15. TWO REELS.

1, 3 and 8 Sheet Lithos

Admittedly the most vigorous, daring film ever released by us, and that's going some, considering such past winners as "Attacked by a Lion," "The Lion's Revenge," "Driven from the Ranch," etc. Look at last issue of the World, page 535, for a comprehensive review. Also observe the current August issue of the Photoplay Magazine.

Their Lives for Gold

See the desperate leap from the signal bridge onto the fast flying train; the race on horseback; the dash for life across the plains and through the river; the locomotive wreck; the explosion; the fire of death.

heroine. She is captured by Blackhawk's redskins, but escapes. The story ends with the Indians' repulse at Fort Crawford and with Blackhawk's capture by the soldiers. One feels that the producer has relied on his basis in history too much; he has not made some of his incidents, which no doubt are historical, convincing; yet he has kept his narrative clear. He has failed also to get atmosphere in many of his scenes, which from a pictorial viewpoint seem crude and suggest that a story was wanted rather than a picture of life. The picture, however, is full of good things from first to last. It gets across as entertainment and also as instruction. It will probably please a large number of photoplay patrons.

"THE FORTUNES OF WAR" (Nestor), Aug. 5.—A picture with little that has not been shown in pictures before in one guise or another. It is fairly well conducted and acted, and its chief situation is emotional. One very much like it was used in a recent C. G. P. C., "The Clemency of Isabeau." It is hard to make such a picture seem sincere. In this case, the story will hold attention, but probably will not move many deeply. There are small faults and incongruities in it, such as sending a sergeant with four enlisted men to deliver an officer's body to his mother. It shows good speed action and doesn't drag.

"A WESTERN GIRL'S DREAM" (Bison), Aug. 6.—The heroine of this picture has a dream which is far too complicated to be very effective as a dream and, besides, it isn't done convincingly, yet the players carry their parts well in it and it doesn't drag. Miss Violet Mersereau plays the girl who, teased into temporary discontent by the fashionable appearance of some wealthy people who visit her father, dreams a tragic dream that by its ending makes her glad to see her own simple, homespun lover again.

"FATTY OF E. Z. RANCH" (Nestor), Aug. 7.—"Fatty" is one of the punchers of the ranch who is fat, good natured and obliging. The new mistress of the ranch is not known to the boys. She is coming to take possession, and the boys, in their preparations to greet her, keep poor Fatty in the background. She, however, has changed places with her pretty maid, to whom all the boys but Fatty make love. He is left at the depot with the stout woman, the supposed maid, and the two become dear friends and, later, something more. It is a fair farce picture, pretty well acted and conduced and gives entertainment.

"MEXICAN MIX-UP" (Nestor), Aug. 9.—A picture of a story set in Mexico and photographed in beautiful backgrounds. It opens with views of a chase. Desperadoes, set on by a Mexican villain, try to rob an American mine-owner of valuable papers. A series of skirmish pictures follow in which again the desperadoes are frustrated. The second half of the picture is of similar quality. It is essentially like the "Young Wild West" series, neither better nor worse, speedy, exciting, not very deep.

"THE LASH OF FATE" (Rex), Aug. 1.—A picture with beautiful rural scenes. It tells a love story in a setting that is hard to place, but seems to be in Kentucky; it is a place where everybody goes armed. In an early scene the heroine's brother kills a man in a saloon brawl. The hero helps him to escape. The picture has many fine qualities; its worst fault is lack of absolute clearness; but it will be understood if watched closely. The characters are flesh and blood people, vividly contrasted and unusually interesting. In scene making, acting and all the minor as well as most of the major virtues, it ranks high.

"NONE CAN DO MORE" (Rex).—A situation that we believe is fresh and new in pictures gives special interest to this release, telling a war time story. An old darkie has escaped and joined the Union camp. His young master is captured and condemned to be shot as a spy. The darkie, whose mental processes are the picture's center of interest, contrives to set his master free, remaining in his place to take the punishment—death. It is a studio picture. One feels that the last scene, the faithful darkie's death, ought not to have been shown in an artificial setting. It is a well-made, commendable release, one that will be generally liked.

"THE BATTLE OF TWO PALMS" (Milano Films), Aug. 3.—The battle of Two Palms was fought at Benghazi, in Tripoli, and this picture, a two-reel subject, was taken on the ground, after the battle, and under the direction of the King of Italy's official photographer. It follows the historical record of the battle and is said to be an accurate illustration of it. The village of Benghazi seems to be an oasis surrounded by a wide reach of rolling desert, through which the horses dragging the field guns have to labor.

A small fortress protects the village on the desert side. As the enemy approaches a signal is sent to the camp from this. We are then shown the strife that follows. The artillery gallops over the plain to check the advancing enemy. The infantry, at double quick, is then thrown against him in the present day fashion, in extended order, followed by supporting columns, and with forward rushes after vollying. We see the high-power, smokeless powder, like wintry breath, dart out from the rifles. All the labors of a modern battle are shown. It is a stirring picture; but, as instruction, it is of more moment. A series of scenes shows the result of heavy firing. Horribly wounded corpses are strewn along the enemy's line. It is a remarkable picture.

"BOYS AGAIN" (Eclair), Aug. 8.—A farcically acted picture of three elderly men, two of them business men and one a farmer, who met, partly by chance, in the old home town and had a day off, as boys. It also has a love story behind it that aims at pathos. The situation is excellent; but it is very poorly conducted. There is hardly one moment in it when the players act naturally or seem to forget that they are going to be paid for the work. The picture is unusually weak for Eclair work; it is poor in construction in the early scenes, very poorly introduced, and poor in its scene making, too.

"WHAT A WOMAN WILL DO" (Champion), Aug. 5.—A picture showing what a loving wife did for her sick husband. The husband's role was a hard one to play and was not made convincing enough to be truly interesting. This part weakens the picture. The wife sold four inches of skin on her forearm to a rich child who was burned. The picture's most interesting scene shows the operation and skin grafting. As a whole, although very well photographed, the picture doesn't rise to a high position as entertainment.

"THE HINDOO'S PRIZE" (Imp), Aug. 5.—A very romantic picture with its early scenes in India and a continuation of the story in America. In it, Miss Vivian Prescott plays a Hindoo girl, slave of a prince, who is rescued by a young American (Frank Crane) and taken to America by him and his wife (Miss De Leutan). Four Hindoos follow with the intention of killing the slave girl. The object of the picture, which is to leave an eerie impression of deep, mysterious things behind the action, things not shown, is effectively accomplished. We commend it as an excellent offering, one that will be likely to please generally.

"THE PRICE OF BLOOD" (Eclair), Aug. 4.—A good picture by the French company with a tense, though rather unpleasant situation, very effectively conducted and strongly acted. This situation keeps the interest fairly divided between the two leading characters and two minor ones, turning the searchlight of attention first on one and then on another. It is the convincing way in which these characters react on each other that makes the offering noteworthy. They are the owner of a beautiful house and estate, his wife, her maid and the maid's lover. The owner, who has been frightened, shoots into the dark and wounds the maid's lover who was on his way across the lawn. The outcome of this accident brings the four people into the closest relationship, quite breaks down the formal inequality between master or mistress and servant. The two bearing the same burden are on equal terms as sisters. The scene making, photography and all that goes to make a finished production are of high order.

"THE BEAUTIFUL VINTAGE TIME" (Eclair), Aug. 4.—A series of beautiful views of grape pickers and their harvest. It makes a pleasant offering.

"THE TROUBADOUR'S TRIUMPH" (Rex), Aug. 8.—A romantic love story in costume, taking us back to old days in merry England. It has a fairy tale atmosphere that is very pleasing and the producer has found some good backgrounds for it. In it, the noble troubadour wins a beautiful lady away from a catif knight, his uncle, who had robbed his father of a vast estate. It is conducted in a smooth, absolutely clear way, has pretty scenes and pleasing players and will, we can safely predict, prove a very popular number.

"'NEATH THE HOMESPUN" (Gem), Aug. 5.—A pretty melodramatic picture whose object is to show a woman's heart. The situation is deep and fairly truthful and, although not new at all, this picture of it has much freshness in ways that count. It is the old case of a young farmer's wife, tired by her household drudgery and the narrow circumstances of her life, who is deceived by the oily-tongued city man. A very foolish woman, but a human being; she wakes up to the situation in time and is forgiven by the husband. Here, the story is set among scenes of great charm, all are well chosen and well photographed. It is a carefully made picture, convincing in its little things and pleasingly fresh in little things. The acting is all good, although we may point out that the farmer's make up did not successfully mask the actor.

"THE MYSTERIOUS FLOWERS" (Lux), August 2.—A beautifully photographed picture in charming background. A handsome country house in its extensive leafy park and with a quiet stream and its row boats furnishes part of these, and an interesting farm house and its barns furnish the rest. The heroine is a widow and owns the fine dwelling and its park; the hero, who loves and in the end wins her, is the farmer's son. The only mystery about the flowers is that they were exotics and no one had been able to make them bloom in that part of France. The lady loved them. The farmer's son knew this and succeeded in growing them in his up-to-date greenhouse; he was an educated man. They are skillfully and pleasantly utilized in advancing the romantic love story which progresses in the usual, acceptably formal way. It makes a commendable release.

"THE MEDDLERS" (American), August 5.—A satisfying, meaty melodrama with the good, old contrasts, love and villainy, brought out sharply as is proper. Mr. Kerrigan and Miss Von Trump play the "mountain lovers" who feel for each other the real, old-fashioned, hug-me-tight love. Mr. Richardson and Miss Bush play the meddlers who try to break up the lovers' happiness. One is the mine owner's secretary and the other the mine owner's wife. They are most accomplished villains, skillful plotters and all that; but meet very well-deserved death from a blast. A very good picture of its kind, clear in both plot and pictures and commendably acted. A live-wire offering.

"THE OUTLAW COLONY" (American), August 15.—A typical Flying A picture of the Western plains; but not quite up to that company's best work. In the rough settlement the "colony" that the outlaws have built, one ruffian (played by Richardson) is the tyrant. The two daughters (Miss Bush and Miss Von Trump) of an old member of the colony, fear this cutthroat; so does their father, but the father also fears the law. The sheriff (Kerrigan) comes looking for "his man" into the colony as an escaped rustler. He makes friends with a young outlaw who isn't really bad and there's a double love match started. In the fight, when the sheriff, his friend and the girls try to get out of the colony, the man whom the sheriff "wanted" is killed and there are other convenient deaths, leaving a clear board for Cupid. It is a fair offering; it doesn't drag so as to be noticed.

"SAVED BY AN AUTO" (American), August 7.—A picture by the Flying A second company; it is half-comic, half-melodramatic picture whose object is merriment even in its seemingly tragic scenes. Farmer Jones buys an auto with the usual comic result; but his daughter learns by telephone that her husband has been caught with another man's horse (he had bought it) and the auto comes in handy to get the sheriff there in time to save the young city men. It is very light, but in spite of its artificiality many will doubtless be amused at it.

"PHILLIP STEEL" (Reliance), August 7.—A picture supposedly of the Canadian Northwest, and set in a wild country of forest with mountain backgrounds. A rocky stream flows through many of its scenes, and they are all charming. Phillip Steel is a heroic lad of the Royal Mounted Police. Contrasted with him we find Bucky Nome, also of the king's horsemen, but a despicable villain. The heroine is a very pretty daughter of a rich visitor to the wild country. Nome, whose character has been clearly revealed, takes a fancy to "one more pretty face" when he sees the heroine (played by Gertrude Robinson). Phillip (played by Hector Dion) thinking her the magnate's wife, warns the elderly men and learns, when it seems

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too late, that the girl had really fallen in love with him. However, it seldom is too late in such a story, and the deep villainy of Nome brings the two together again. There are many figures which are apt to confuse temporarily and the narrative is lengthened to cover doings that are not closely related to the main situation; yet the plot clears itself in the end and it never drags. The picture's best quality is its lovely forest views and its pretty scenes.

"HER FIRST CHOICE" (Bison), August 10.—Showing how Mabel was deceived in her lover—she had decided on him because of his "polished manners and good clothes." A local terror described in shrievalty literature as "Ripper Bill" was indirectly responsible for pointing out to Mabel that Dan was the real thing in the love business, even if he didn't boast quite so much "polish." Dan got "Ripper Bill" and he got Mabel, too.

"THE MILL BUYERS" (Victor), August 9.—A Florence Lawrence picture—the same old—pardon, young, always—Florence; she who so bewitchingly portrays the tom-boy—not the unruly, the boydenish sort, but the gentle, the wholesome. She is good to see. Owen Moore plays the part of the lover, in disfavor with the mother of the heroine. The three named make the picture a success more perhaps by their work than through any striking quality of the play.

"BLOOD IS THICKER THAN WATER" (Imp), August 8.—King Baggot portrays in this drama a member of the Northwestern Mounted Police. Violet Horner, as sister of the policeman, is courted by two men—one a gambler, whom she favors, and a drinking man, favored by the brother—presumably as the lesser of two evils. The story is none too clear as to the relationships or action, especially in the first half of the picture, and it is only in the later part that matters straighten out clearly.

"AS THE WIND BLOWS" (Powers), August 7.—A summer resort comedy which may appeal to those fortunate ones who are spending vacations in the midst of fields and woods.

"THE BURGLAR AND THE ROSE" (Powers), August 9.—Edwin August and Florence Barker have the leads in a drama of poverty, burglary, death, restoration of loot and reformation. The story is as strong as they can make it.

"HOW JONES SAW THE BALL GAME" (Imp), August 10.—Jones finds a pass to a baseball game; the ticket is in the name of Jones. He immediately gets the whole family togged up to go to the game; after many minor adventures the family arrives at the grounds. Jones is informed that he is not the Jones the ticket calls for. The last picture shows how Jones saw the game—through holes in the fence.

"FERDIE'S FAMILY FEUD" (Imp), August 10.—On the same reel as the foregoing. John Cumpson and Vivian Prescott take the principal parts in a burlesque on ancient family feuds. There are some laughs.

"AUNT HETTY'S GOLDFISH" (Eclair), August 15.—Barbara Tennant and Edward Johnson co-operate in an amusing picture. There are no stronger teams on the silent stage than is formed by those two gifted actors. They are well supported in this picture by a capable company. Especially worthy of mention also is Aunty.

"THE POSTMAN'S ESCAPADE" (Lux), August 9.—A breezy farce picture played by a clever tumbler and clown who, as postman, tries roller skates as a means of getting along speedily. The result is that the mail is not delivered, but distributed all over the city. There have been others like it; this also is funny.

"A RACE FOR LIBERTY" (Lux), August 9.—On the same reel is this sheriff and bad-man picture, taken in America. It is not a deep picture; but it is well managed, the suspense is kept alive until the fugitive (Geo. Gebbert) and his sweetheart get safely across the State line. There is some good scenery; but in some of the scenes the camera seems to have been a bit out of focus.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

J. H. R.—The girl was Miss Nilsson and the man Hal Clements. The prospector and the girl in "The Halfbreeds's Treachery" were Miss Edna Payne and Burton T. King. Alonzo, the girl's sweetheart, in Melies' "The Man Inside," was Edward Smith.

W. H. C.—Miss Bliss Milford was the maid in Edison's "The Little Artist from the Market."

GOTCHA STEVE—Fifteen foolish questions are too many by about nine. Cut down, sign your name and ask things you really want to know. This department is not for questionmaniacs, but to supply information to those who are intelligently curious. Sign your name and address and drop slang noms de plume.

D. D.—You seem to be getting rather old reels. The lover is Essanay's "Too Much Turkey," is Mr. Scott.

COPE—The Kalem Company's editor does not "require" a 250-word synopsis, as does the Edison, but the synopsis can be put into that space or less and why not be as considerate of Mr. Lang as of the Edison? If you'll only grasp the idea that your synopsis should not tell all the details of your story, but only what your story is about, you'll not be bothered about length. The place for detail is in the plot of action and not, most emphatically not, in the synopsis. Send in your synopsis of any one-reel story and we'll show you how to get it inside the limit.

GLOBE—We'd like to argue about that automobile traveling fifty miles an hour while taking pictures. Speed is a deceptive thing and we don't believe the car was going above ten at best. There is only one crank on a motion picture camera. It is probable that the second crank you noticed was one on the turntable of the tripod. Tripod tops are supplied with one crank to turn the camera where a panoramic effect is desired and a second to tilt the camera up or down when required. You probably saw a camera on a tripod with a horizontal crank for the panoramic effect, which would make your second crank. Some cameras are provided with a second crank for trick work, but the two cranks fit the same spindle and cannot be used at the same time.

T. Y. R. O.—We think Miss Rolinda Bainbridge is "jobbing," which means working for whichever company needs her service at the moment. She was the old maid in Imp's "Romance of an Old Maid," and plays for them very frequently. Harold Graves, in Reliance's "The Burglar's Reformation," was James Cooley. Miss Flo LaBadie was previously a Biograph player, as we very recently stated in this column. You should read Inquiries every week. Our Biograph identifier is on vacation just now. Try in about four weeks. The Biograph's position is unusual, but we understand that it is not improbable that names will be given presently. Their system of secrecy has cost them too many good players.

T. R. M.—Miss Mae Marsh was the lead in Biograph's "The Sands of Dee." Fred Mace was One Round O'Brien in that half reel. The story was taken from "One Round Hogan" in the Popular. The other two we'll have to pass for a few weeks. Not "most," but all properly written photoplays are divided into scenes. There is no data regarding the percentage of pictures taken west of the Rocky Mountains, but about one-fourth are made on the Pacific Slope.

L. D.—You cannot take for your own use stories published in the Saturday Evening Post or other copyrighted publication, any more than you can legally occupy a house without the owner's permission. The story is the property of the holder of the copyright. It will make no difference whether the story was published last week, last year or the last fourteen years. Being forbidden to use the property of another in concrete form, the prohibition also applies to the use of the idea. You cannot take what you call the author's idea, any more than you could take bricks from John Smith's house with which to build one of your own. That's what the Copyright Law is for. You may get a hint from some copyrighted story and work out one of your own, but do not work over the original idea and think yourself safe. Do not lay out the setting of a scene. Say "Dan's parlor," "A country road," or whatever it may be, and leave the rest to the director. He knows that "a nicely furnished parlor" should contain the articles you mention.

R. R.—Miss Jean Gale was Beth in Lubin's "The Puppet's Hour." Mr. Johnson is still with Lubin. The fact that you do not see him any more merely indicates that the house you patronize does not get that particular one of the five Lubin releases.

H. & H.—The magazine does not give Biograph names. The Moving Picture World is the only publication that does. We have no line on "The Spirit Awakened," but you can locate Miss Marsh as the lead in "The Sands of Dee." She has not gone to Lubin. She is with Bison. Miss Mabel Normand is best known in connection with the Biograph's "The Diving Girl." Guy Hedlung was Jonas in Edison's "Martin Chuzzlewit." There have been no special engagements to replace Miss Buckley and Mr. Halliday in the Lubin company.

C. P. W.—Many have commented upon the fact that Essanay's "Her Hour of Triumph" is merely de Maupassant's "The Necklace." You seem to be alone in tracing the Vitagraph's "At the Eleventh Hour" to the same source. Both identifications are correct, but we cannot say whether the productions were made knowingly or whether the scripts were bought. We question the latter, since the story is so well known.

AMATEUR—The marking on the back of your returned script is a memorandum, no doubt, made during the Universal-Bison war in Los Angeles. As it was not their property, but yours, they had no right to mark the script. Simply rub off the markings and forget it. It has none of the meanings you suggest. It was to identify property during troubled times, and was not a request to you to hold it.

J. J. B.—We are glad, James, that you think the Moving Picture World is "all wright," but we are sorry you do not see Kenneth Casey as often as you would like to. He is still with Vitagraph. Here are some recent releases: "Vultures and Doves," August 14th; "Ingenuity," August 12th, and "A Juvenile Love Affair," July 30th.

R. M. B.—If you'll tell us what photoplay you are talking about, we'll be glad to supply the information, but "the wife of Harry Northrup" in an unnamed play, is a bit too vague with Vitagraph putting out five a week.

E. M. L.—We never heard of the person you mention, but the only people who offer to buy scripts who are not to be regarded with something more than suspicion are established film manufacturers, and there are none of these in Brockton, Mass. You'll probably find, if you send a script, that it's a correspondence course, though there are one or two concerns advertising for stories that simply steal the good ideas, turn back your script and sell the idea to their own profit. Keep away from all save the companies advertising in this paper as making releases.

L. N.—The Thanhouser Kid is a little girl named Mary Eline. The Thanhouser Kidlet is a still smaller little girl whose baptismal name is Helen Badgely.

L. R. T.—The National Board of Censorship is a branch of the People's Institute of New York City, and is composed of delegates from various welfare societies. It exists through no other authority than that the manufacturers voluntarily submit their product to its judgment for the good of the standard of production. They censor all Licensed and most of the Independent films, and their decisions are accepted by many police boards through the country, which accounts for its power.

V. C.—We have no Shamrock casts. Miss Jane Fernley is with the Imp Company.

J. F. B.—Your question seems to concern Miss Jessalyn Van Trump, who recently has been sharing the stellar honors of the Western Americans with Miss Pauline Bush.

A. H. C.—Can't answer that Biograph, and the "Is he married" question is perpetually barred. Darwin Karr is the former Edisonite now with Solax.

L. W.—Hobart Bosworth had the name part in Selig's "The Hobo." In Lubin's "Just Pretending," the children were Albert Hackett and Henrietta O'Beck. Brinsley Shaw was the husband in "Broncho Billy's Gratitude." The sheriff is not cast. The Pathe press agent does not identify their Buster.

SPANUTH RETURNS FROM CALIFORNIA.

Mr. H. A. Spanuth, president of the General Film Publicity & Sales Co., returned to the New York headquarters of the firm, at 145 West 45th Street, August 5, after a month's business trip to the coast, relative to further feature film productions in which Mr. Nat C. Goodwin will appear in leading roles. At San Jacinto, Cal., near the home of Mr. Goodwin, a studio is now being built for the making of these productions. On his return journey Mr. Spanuth stopped off at a number of cities to observe trade conditions. He is enthusiastic over the fact that the production of "Oliver Twist" with Mr. Goodwin as Fagin is much in demand, having witnessed several well patronzied exhibitions of it en route in both directions. While in the West Mr. Spanuth formulated a new state rights agreement for future buyers that he is certain will prove to be the most satisfactory scheme of the kind so far devised, the only condition being that the films shall be of standard quality.

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CURRENT RELEASES.

SUNDAY, AUGUST 11th, 1912.

REX—None Can Do More (Drama).....
ECLAIR—The Foster Sister (Comedy-Drama).....
ECLAIR—Carlsbad (Scenic) .....

MONDAY, AUGUST 12th, 1912.

IMP—Big-Hearted Sim (Drama).....1000
NESTOR—A Tale of the Foothills (Drama) .....
CHAMPION—For His Child (Drama) .....

TUESDAY, AUGUST 13th, 1912.

ECLAIR—Daddy (Comedy) .....
BISON—The Widow's Claim (Drama) .....
GEM—Babette (Drama) .....

WEDNESDAY, AUGUST 14th, 1912.

NESTOR—How Steve Made Good (Com.-Dr.).....
POWERS—Wanted—A Practice (Com.-Dr.) .....
UNIVERSAL—Animated Weekly (Topical).....

THURSDAY, AUGUST 15th, 1912.

ECLAIR—Aunt Hetty's Goldfish (Com.-Dr.).....
IMP—In Old Tennessee (2 Reels) (Drama) .....
REX—The Greater Christian (Drama) .....

FRIDAY, AUGUST 16th, 1912.

NESTOR—The Miner's Widow (Drama) .....
POWERS—The Golden Rule (Drama) .....
VICTOR—The Chance Shot (Drama) .....

SATURDAY, AUGUST 17th, 1912.

BISON—The Shot That Failed (Drama).....
IMP—Kidnapping Dolly (Comedy) .....
IMP—In and Around Charleston, S. C. (Topical) .....
MILANO—Their Guardian Angel (Drama).....

ADVANCE RELEASES.

SUNDAY, AUGUST 18th, 1912.

ECLAIR—A Child to the Rescue (Drama).....
ECLAIR—Egyptian Ruins (Scenic) .....
REX—Thus Many Souls (Drama).....

MONDAY, AUGUST 19th, 1912.

CHAMPION—The Bum and the Bomb (Comedy).....
IMP—Padrone's Daughter (Drama) .....
NESTOR—When the Heart Calls (Drama).....

TUESDAY, AUGUST 20th, 1912.

BISON—How He Made Good (Drama).....
ECLAIR—Wanted, A Wife in a Hurry (Comedy).....
GEM—White Dove's Sacrifice (Drama) .....

WEDNESDAY, AUGUST 21st, 1912.

POWERS—Her Diary (Drama) .....
NESTOR—The Alibi (Drama) .....
UNIVERSAL—Animated Weekly (Topical) .....

THURSDAY, AUGUST 22nd, 1912.

ECLAIR—Robin Hood—three reels (Drama).....
IMP—The Castaway (Drama) .....
REX—An Old-Fashioned Girl (Drama).....

FRIDAY, AUGUST 23rd, 1912.

NESTOR—A Stubborn Cupid (Drama).....
POWERS—Life's Lesson (Drama) .....
VICTOR—Her Cousin Fred (Drama) .....

SATURDAY, AUGUST 24, 1912.

BISON—Title not reported.
IMP—Chappie the Chaperon and The Great (Comedy)..
IMP—Geysers of Yellowstone Park (Scenic).....
MILANO—The Courage of Fear (Drama).....

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, AUGUST 11th, 1912.

MAJESTIC—The Matrimonial Substitute (Comedy)..
MAJESTIC—The Striped Parasol (Comedy) .....
THANHOUSER—Big Sister (Drama) .....

MONDAY, AUGUST 12th, 1912.

AMERICAN—The Battle Ground (reels) 2000
COMET—Two Women and One Man (Drama) 1000

TUESDAY, AUGUST 13th, 1912.

GAUMONT—Graziella, the Gypsy (Drama) .....
MAJESTIC—A Summer Idyl (Comedy) .....
THANHOUSER—Now Watch the Professor (Com.-Dr.)

WEDNESDAY, AUGUST 14th, 1912.

AMERICAN—The Bad Man and the Ranger (Com.-D.).1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Order in the Court (Comedy) .....
RELIANCE—The Old Swimming Hole (Comedy) ...
SOLAX—The Blood Stain (Drama) .....

THURSDAY, AUGUST 15th, 1912.

AMERICAN—The Outlaw Colony (Drama) 1000
GAUMONT—Their Lives for Gold (Drama) .....

FRIDAY, AUGUST 16th, 1912.

LUX—Tommy Saves His Little Sister (Drama) .....
SOLAX—The Strike (Drama) .....
THANHOUSER—The Wrecked Taxi (Drama) .....

SATURDAY, AUGUST 17th, 1912.

COMET—Western Chivalry (Drama) 1000
GREAT NORTHERN—The Prodigal's Return (Drama)
RELIANCE—A Man Among Men (Drama) .....

ADVANCE RELEASES.

SUNDAY, AUGUST 18th, 1912.

MAJESTIC—Toodles (Comedy) .....
MAJESTIC—A Game of Chess (Comedy-Drama).....
THANHOUSER—As Others See Us.....
THANHOUSER—Warner's Waxworks .....

MONDAY, AUGUST 19th, 1912.

AMERICAN—The Land of Death (Drama).....
COMET—House of "No Children" (Comedy).....

TUESDAY, AUGUST 20th, 1912.

GAUMONT—Her Supreme Sacrifice (Drama).....
MAJESTIC—The New Butler (Comedy).....
THANHOUSER—Her Darkest Hour (Drama).....

WEDNESDAY, AUGUST 21st, 1912.

AMERICAN—The Outlaw Colony (Drama).....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—One Against One (Drama).....
SOLAX—Title not reported.....

THURSDAY, AUGUST 22nd, 1912.

AMERICAN—Title not reported.....
GAUMONT—Androclus and the Lion (Ed. Drama)....

FRIDAY, AUGUST 23rd, 1912.

LUX—Uncle's Favorite Pudding (Comedy) 774
LUX—Views of the Livran (Scenic)..... 239
SOLAX—The Equine Spy (2 reels, Drama).....
THANHOUSER—Conductor 786 (Drama) .....

SATURDAY, AUGUST 24th, 1912.

COMET—The Deputy's Duty (Drama).....1000
GREAT NORTHERN—For Her Sister's Sake (Drama) 944
RELIANCE—North of 53 (Drama) 1000

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Current Releases

MONDAY, AUGUST 12th, 1912.

BIOGRAPH—The Inner Circle (Drama) .....
CINES—Rameses, King of Egypt (2 reels—Dr.—Special)
KALEM—The Little Keeper of the Light (Dr.).....1000
LUBIN—The Minister and the Outlaw (Drama) 1000
PATHE—Pathe's Weekly No. 33, 1912 (Topical) .....
SELIG—A Messenger to Kearney (Drama) 1000
VITAGRAPH—Bunny and the Dogs (Comedy) 300
VITAGRAPH—Ingenuity (Drama) 700

TUESDAY, AUGUST 13th, 1912.

EDISON—A Dangerous Lesson (Drama) 1000
ESSANAY—Broncho Billy's Last Hold-Up (Dr.) 1000
CINES—Mona Lisa In Disguise (Comedy) 600
CINES—Vicovara, Italy (Scenic) 400
C. G. P. C.—The Tyrolean Doll (Comedy) .....
SELIG—The Wayfarer (Drama) 1000
VITAGRAPH—The Heart of Esmeralda (Drama) 1000

WEDNESDAY, AUGUST 14th, 1912.

EDISON—Holding the Fort (Comedy) 1000
ECLIPSE—The Rivals (Drama) 1000
KALEM—Kentucky Girl (Drama) 1000
LUBIN—The Stubbornness of Youth (Drama) 1000
PATHE—Silver Wing's Two Suitors (Drama) .....
VITAGRAPH—Vultures and Doves (Drama) 1000

THURSDAY, AUGUST 15th, 1912.

BIOGRAPH—An Interrupted Elopement (Comedy) ...
BIOGRAPH—The Tragedy of a Dress Suit (Comedy)
ESSANAY—An Adamless Eden (Comedy) 1000
LUBIN—Baseball Industry (Ind.) 1000
MELIES—A Romance at Catalina (Drama) 1000
PATHE—Cupid's Stolen Arrows (Comedy) .....
C. G. P. C.—Some Inhabitants of Stagnant Water (Ed.)
SELIG—In the Tents of the Asra (Drama) 1000

FRIDAY, AUGUST 16th, 1912.

EDISON—The Harbinger of Peace (Drama) 1000
ESSANAY—The Magic Wand (Juvenile) 1000
KALEM—The Prison Ship (Drama) 1000
LUBIN—The Hindoo's Charm (Comedy) 1000
C. G. P. C.—A Love Story of Old Japan (Drama) ....
SELIG—Two Gay Dogs (Comedy) 1000
VITAGRAPH—The Bogus Napoleon (Comedy) 1000

SATURDAY, AUGUST 17th, 1912.

EDISON—Spring Log Driving, Maine (Industrial)....1000
ESSANAY—On the Moonlight Trail (Drama) 1000
CINES—A Convict's Gratitude (Drama) 1025
LUBIN—The Deputy's Peril (Drama) 1000
PATHE—The Cactus County Lawyer (Drama) .....
VITAGRAPH—Two Battles (Drama) 1000

Advance Releases

MONDAY, AUGUST 19th, 1912.

BIOGRAPH—With the Enemy's Help (Drama).....1000
KALEM—The Daughter of the Sheriff (Drama).....1000
LUBIN—The Hobo Club (Comedy).....
LUBIN—Won at High Tide (Comedy).....
PATHE—Pathe's Weekly No. 34, 1912 (Topical).....1000
SELIG—The Box Car Baby.....1000
VITAGRAPH—Rip Van Winkle (Special, 2-reel Drama)2000
VITAGRAPH—Her Grandchild (Drama).....1000

TUESDAY, AUGUST 20th, 1912.

EDISON—The Street Beautiful (Edu. and Dr.).....1000
ESSANAY—The Return of Becky (Drama).....1000
CINES—A Matter of Pride (Drama).....1000
C. G. P. C.—His Windmill (Drama).....
C. G. P. C.—The Sedge Warbler and the Cuckoo (Edu.)...
SELIG—The Cowboy's Mother.....
VITAGRAPH—Lovesick Maidens of Cuddletown (Com.)..1000

WEDNESDAY, AUGUST 21st, 1912.

EDISON—Mr. Pickwick's Predicament (Comedy).....1000
ECLIPSE—A Day in the German Navy (Naval)..... 425
ECLIPSE—Pulp Mills in the Province of Quebec (Ind.).. 310
ECLIPSE—Microscopical Curiosities (Edu.)..... 280
KALEM—The Frenzy of Fire-Water (Drama).....1000
LUBIN—The Convalescent (Drama).....1000
PATHE—Jealousy on the Ranch (Drama).....1000
VITAGRAPH—The Ancient Bow (Drama).....1000

THURSDAY, AUGUST 22nd, 1912.

BIOGRAPH—A Change of Spirit (Drama).....1000
ESSANAY—A Corner in Whiskers (Comedy).....1000
LUBIN—The New Ranch Foreman (Drama).....1000
MELIES—The Moth and the Flame (Drama).....1000
PATHE—The Hand of Destiny (Drama).....1000
SELIG—Betty Fools Dear Old Dad (Comedy) .....

FRIDAY, AUGUST 23rd, 1912.

C. G. P. C.—The Queen's Pity (Drama).....1000
EDISON—The Cub Reporter (Drama).....1000
ESSANAY—Her Adopted Father (Drama).....1000
KALEM—The Beauty Parlor of Stone Gulch (Comedy)...1000
LUBIN—Work in a United States Arsenal (Edu.).....
LUBIN—A Water Fight (Comedy).....
SELIG—Land Sharks vs. Sea Dogs (Com.-Dr.) .....
SELIG—From Forest to Mills (Edu.).....
VITAGRAPH—Saving an Audience (Comedy).....1000

SATURDAY, AUGUST 24th, 1912.

EDISON—The War on the Mosquito (Edu.).....1000
ESSANAY—Broncho Billy's Escapade (Drama).....1000
CINES—A Picture, C. O. D. (Comedy)..... 470
CINES—Jenkins, the Watchman (Comedy)..... 250
CINES—Modern Naples (Scenic)..... 305
KALEM—Rube Marquard Wins (Drama) 1323
LUBIN—The Government Test (Drama).....1000
PATHE—The $2,500 Bride (Drama).....1000
VITAGRAPH—The Party Dress (Drama)..... 614
VITAGRAPH—On Board Kaiser Wilhelm the Second (Edu.)..... 388

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FOR SALE—Fine Mirror Screen, 9 x 12. Condition perfect, too small for big theater only reason. A bargain. Address C. H. SISSON, Penn Yan, N. Y.

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FOR SALE—300 reels almost new and in perfect condition, including a number of two and three-reel Features, together with posters and advertising matter, nearly all subject to return duty free to U. S. Will sell at a sacrifice. Apply immediately to T. W. FOSTER, Star Theatre, 2381 Notre Dame St., West, Montreal, Can.

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MISCELLANEOUS.

LARGE STORE—To let, suitable for Moving Pictures. Good location. Investigate. Address TATEL, 5417 3rd Ave., Brooklyn, N. Y.

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CANDY PRIVILEGES—Advertiser wants candy privilege in Motion Picture Theatre, New York or Brooklyn. Address A. WACHS, 219 Second St., New York.

Among the Exhibitors

Cincinnati, Ohio.—The Victoria Theater Company, Cincinnati; moving pictures; $35,000. E. Duke Disque, Nelson J. Sutton, Laura E. Sutton, Jennie M. Sutton and Mary E. Muchmore.

Chicago, Ill.—Cupid Theater Company, Chicago; capital, $1,500; general amusement business; incorporators: Benjamin J. Samuels, C. Aaron, A. D. Anscher.

Colome, S. D.—J. C. Hendershott of Sioux City, is to open a motion picture theater in the Christopher Columbus Building.

Mattoon, Ill.—The Grand Theater, which has been operated as a vaudeville house, has been changed into a motion picture theater.

Forest City, Ia.—J. R. Stebleton has purchased the Lyric Motion Picture Theater in this city and contemplates improvements.

Merrill, Wis.—E. E. Howland's hardware store quarters will be converted into a motion picture theater by Manager Chas. Strehle.

Guthrie, Okla.—Lou B. Conman is arranging to open a motion picture theater in this city.

Big Falls, Minn.—O. L. Gordon will have plans prepared for the erection of a motion picture theater in this city.

Green Bay, Wis.—Plans will be prepared for remodelling the Gem Motion Picture Theater in this city.

Syracuse, N. Y.—The new Pratt and Quirk moving picture and vaudeville theater is being erected here and will cost $50,000.

Grand Rapids, Minn.—Plans are being prepared for the erection of a new theater to be built here by the Duluth Amusement Company.

Boone, Ia.—R. E. Rogers bought the Star Theater here.

Grand Junction, Ia.—T. C. Clarke bought the Elite Theater here.

Jefferson, Ia.—V. Anderson bought the Unique Theater here.

Whiting, Ia.—H. Holloway opened a moving picture theater here.

Waukesha, Wis.—Geo. Frellson bought the Park Theater here.

Detroit, Mich.—The Eureka Theater, on Woodward Avenue, this city, is under construction. It is expected that the place will be open in September.

Appleton, Wis.—Neil Duffey, proprietor of the Elite Theater, will build a new moving picture theater on College Avenue.

Tabor, Ia.—Mr. M. S. Shull has sold his moving picture theater to Mr. Burt S. Johnson, of Weeping Water, Neb.

Lewiston, Mont.—Walter Bright will have plans prepared for the erection of a motion picture theater.

Chatham, Pa.—A new moving picture theater is to be erected here on King Street, seating capacity, 1,200.

Cincinnati, O.—Plans are being prepared for the erection of a new motion picture house at Freeman Avenue and Court Street, in this city.

Omaha, Neb.—A new picture theater will be erected here at 320 North 24th Street.

Indianapolis, Ind.—A new theater is to be erected here known as the Alhambra Theater, at 42-44 Washington Street.

Belvidere, Ills.—Prickett & Payne are erecting a new theater here.

New Brunswick, N. J.—Henry L. Brown has been awarded the contract for the erection of a new theater to be built at a cost of $60,000, for B. F. Keith.

Asheville, N. C.—The Martin & Chalmers Co., of Richmond, Va., owning the Lubin Theater in that city, has leased the Palace airdome on Patton Avenue from S. A. Lynch, of this city.

Detroit, Mich.—The Feature Film Company, of 407 Woodward Avenue, this city, recently sold the Colonial Theater to E. J. Marshick for $3,400.

Syracuse, N. Y.—Plans have been prepared by architect M. C. Conway for the erection of a new moving picture theater to be built at 509 S. Geddes Street.

Denver, Colo.—George H. Kulm, 3851 Tennyson Street, will erect a theater here and will cost $2,000.

Pittsburg, Pa.—Plans are being prepared for the erection of a new theater to be built at Jackson Street.

Lewistown, Mont.—George Cochrane and Walter Bright will erect a new opera house here opposite the Bright Hotel on Main Street.

Baltimore, Md.—Plans are being prepared to erect a new moving picture theater at 322 Forest Street in this city.

Birmingham, Ala.—Plans are being prepared for the erection of a new moving picture theater here.

Brooklyn, N. Y.—Plans are being prepared for the erection of a new theater at the northwest corner of Bergen Street and Bedford Avenue.

Denver, Colo.—A contract was recently let to M. J. Kenny to erect a $90,000 moving picture house here for Samuel L. Baxter, who is proprietor of the Isis Amusement Company.

Toppenish, Wash.—W. H. Albright, owner of the Empire Theater, has decided to reopen the playhouse, which has been closed for several weeks. It will be renovated.

Marquette, Mich.—F. E. Parmelee, of Iron Mountain, has been chosen as the architect for the new Bijou Theater in Norway. The building is to be built of stone and brick, and is to contain the theater and a storeroom. The dimensions are to be 45 x 95 feet and the estimated cost $10,000.

Reardan, Wash.—The Farwell Building, at Lake and Broadway Streets, is being remodelled and painted for a moving picture show under the management of J. E. Shepard & Son.

Reading, Pa.—Work has commenced on the erection of a moving picture theater on White Oak Street for Paul Berman.

Galesburg, Ill.—Plans will be prepared for the erection of a new moving picture theater on Cheery Street, in this city.

Fresno, Cal.—Work has commenced on the erection of a new theater on the corner of Kern and F Streets, which will cost $40,000. H. Iwata is the proprietor.

McGregor, Tex.—Plans are being prepared for the erection of a new opera house here.

Ripon, Wis.—The Ripon Theater has been purchased by Mr. Louis Radliem, of Milwaukee. The deal was closed recently.

Reading, Pa.—Plans have been prepared for the erection of a new moving picture theater at the southwest corner of Tenth and Greenwich Streets for Allen McKently and Fred Drexel.

Gorin, Mo.—Green and Ewing have opened up a moving picture theater in the opera house here.

Lamar, Mo.—John Evans is having a new airdome erected here.

Stockton, Cal.—Bert Donnelian will erect a new theater on South California Street near Market.

Grundy Center, Ia.—Chas. Johnston has purchased from the Telephone Company the corner lot just north of the Schafer Building and will erect a new opera house on it.

Spencer, Iowa.—The new Unique Theater Building is now completed and ready for business. It will seat 450 people, 410 on the first floor and forty in the balcony.

Newark, N. J.—Plans are being prepared for the erection of a new moving picture theater at 128 Hamburg Place which will cost $5,000.

San Antonio, Tex.—A contract was awarded for the erection of a new moving picture theater on South Main Street.

Rockford, Ill.—Mr. Alberts sold the Princess moving picture theater to Mr. Yeager.

Newark, N. J.—Plans have been prepared for the erection of a new moving picture theater at 535-537 Clinton Avenue, which will cost $23,000.

Galena, Mo.—Plans are being prepared for the erection of a new moving picture theater on Main Street between 5th and 6th Streets.

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LICENSED Film Stories

KALEM.

THE DAUGHTER OF THE SHERIFF (Aug. 19).—Jack Bernard, falsely accused of dishonesty, is dismissed by his employers without prosecution. Embittered by the finger of unjust suspicion, Jack drifts West and while down on his luck gets into bad company. When it is too late, Jack finds himself involved in a hold-up. He carries out his part with the determination to square himself with the authorities.

Dorothy, the sheriff's daughter, while riding over the hills, loses her way and accidentally comes upon the robbers in the act of dividing the spoils. The bandits attempt to capture the girl fearing she will cause their arrest, but Jack interferes and an escape is finally effected. As a reward for the rescue of Dorothy, Jack is made deputy sheriff and starts a new life.

THE FRENZY OF FIRE-WATER (Aug. 21).—Kate tells her sweetheart, Dan, that she will not see him until he overcomes his taste for drink and the young man, feeling that the world is against him, casts his lot with Wheeler, a liquor trader. Wheeler shows Dan the manner in which he mixes alcohol, tobacco and water and disposes of the compound to the Indians.

The two traders meet a party of Indians, to whom they deliver a supply of the deadly fire-water and secure blankets and skins in return. Crazed by the liquor the Indians raid Kate's cabin, killing her father and leading her away captive.

When Dan and Wheeler reach the dismantled cabin, the young man realizes the havoc which his thoughtlessness has caused. He denounces Wheeler and succeeds in rescuing Kate from the Indians, only to be pursued by the whole tribe. The fleeing couple meet a large party of soldiers, who make a barricade of the prairie schooners and a terrific battle soon rages. The Indians are finally put to flight and Kate becomes convinced of Dan's reformation.

THE BEAUTY PARLOR OF STONE GULCH (Aug. 23).—Tilly Temple loses her position in the Broadway Beauty Parlor and decides to go West. Arriving at Stone Gulch, Tillie fixes up a room, distributes her cards and announces that a new establishment is open for business. A Beauty Parlor being something new to the wild and woolly West, business comes with a rush and a bunch of shabby cowboys have the time of their lives. The ranch girls, hearing of the big hit Tillie has made, become jealous, and try to run our fair heroine out of town. They partially succeed, but the cowboys induce Tillie to reopen her Beauty Parlor and a joke is played on the girls. How the ranch girls are cured of their jealousy is best explained by the picture.

ECLIPSE.

A DAY IN THE GERMAN NAVY (Aug. 21).—An intensely interesting subject, taking the spectator upon a visit to one of the Kaiser's great white fleets of fighting ships. The film shows the daily routine of the crews on board, signal practice, close views of the big guns, an inspection by several naval dignitaries, and numerous inspiring sights of the entire fleet gaily bedecked with flags and pennants flying in gala array.

PULP MILLS IN THE PROVINCE OF QUEBEC (Aug. 21).—The manufacture of paper is one of the great industries of Canada. Huge forests are being ground into pulp to meet the constantly increasing demand for paper. The film gives a thorough inspection of one of the principal mills in the district, showing in a wonderfully vivid manner, how the logs are driven down the river and transported to the mills, the huge pipe line and dam, and the various steps in the transformation of pulp into finished paper.

MICROSCOPICAL CURIOSITIES (Aug. 21).—Showing in a greatly magnified form, many small creatures, such as cheese mites, the flea, the ground beetle, the dragon fly, and others, which have been photographed under a powerful microscope.

CINES.

A MATTER OF PRIDE (Aug. 20).—Hungry and out of work, poor Joseph is forced to beg. Hesitatingly, he approaches a gay party of young people, and requests the price of a meal. One young lady, Jeanette Foster, tauntingly throws a dollar bill upon the ground, and holding it with her foot, tells him he can have the money if he will pick it up with his teeth.

To the great amusement of the crowd, the poor fellow finally accomplishes the demand, and then hurries off to satisfy his hunger.

Some time afterwards, Jeanette becomes greatly alarmed at the serious illness of her sister, and decides to rush for a doctor. She hails a passing cab and gives directions to make haste to her destination. The driver happens to be Joseph, the victim of her former caprice. Recognizing his tormentor, he determines to teach her a lesson in human kindness. He drives her to a lonely spot, and throwing his whip upon the roadway, refuses to proceed farther until she picks it up with her teeth.

Before she has reached the ground, however, he gallantly raises her to her feet, saying, "Now step in; I will drive you to the doctor's, because I have more consideration for others than you had."

A PICTURE, C. O. D. (Aug. 24).—This is a "good one" on poor old John Stout. His friends mischievously order a painting from an art dealer, and direct him to deliver it to Stout's residence, C. O. D.

The artist wastes no time, and arrives the next morning before Stout has arisen. The good wife arouses her husband, who angrily denies ever making such a purchase.

A quarrel then ensues, in which the picture is smashed and so is Stout's temper. It ends by his having to "cough up" for all the damage done.

JENKINS, THE WATCHMAN (Aug. 24).—The "watchful" Jenkins is making his rounds of the estate, when suddenly he is aroused from his customary lethargy by strange sounds coming from the direction of the mansion, as if some one is calling for help.

He immediately rushes into the house to the assistance of the supposed victim, and bursts into the drawing-room, where he finds a large company of guests listening to the plaintive voice of the hostess, singing "Pity Me, Oh, Pity Me!"

MODERN NAPLES (Aug 24).—A charming scenic spreading before us views of the harbor, the Via Caracciolo, St. Fernando Square, the gallery of Umberio the First, the Stock Exchange and the University.

VITAGRAPH.

HER GRANDCHILD (Aug. 19).—Mrs. Grant, a widow, has one son, Donald. He is not really a bad fellow, but is full of devilment and always getting himself into mischief. One day, he visits the village inn and follows this up by pinning a caricature of Elder McWirther on that gentleman's gate. It is decided by the deacons to expel him from the church. His mother pleads for him, but they will not listen to her. Donald shakes the dust of the place from his feet, bids his mother good-bye and goes out into the world. His old mother prays for him and sets a light in the window every night in hope that he may some day come back to her. One night, two years later, she hears a knocking at the door, and going to it, a strange young woman enters with her baby and claims shelter. The young woman dies and leaves the baby, with a photograph and some old letters in Mrs. Grant's care. The elders and the minister are shocked at her adopting a nameless child and bid her send it to the poorhouse, but Mrs. Grant believes the child is a blessing sent her by heaven and so keeps it and brings it up. When it is about eight years old, Donald returns to the village. He goes to his mother's house and is lovingly welcomed. He sees the child and inquires who she is. He finds, from the photograph, which his mother shows him, that she is his own daughter. Unfortunate circumstances separated him from his wife and he had lost trace of her. Again, in this, Mrs. Grant sees the hand of an all-wise Providence and is happy in the love of her son and granddaughter.

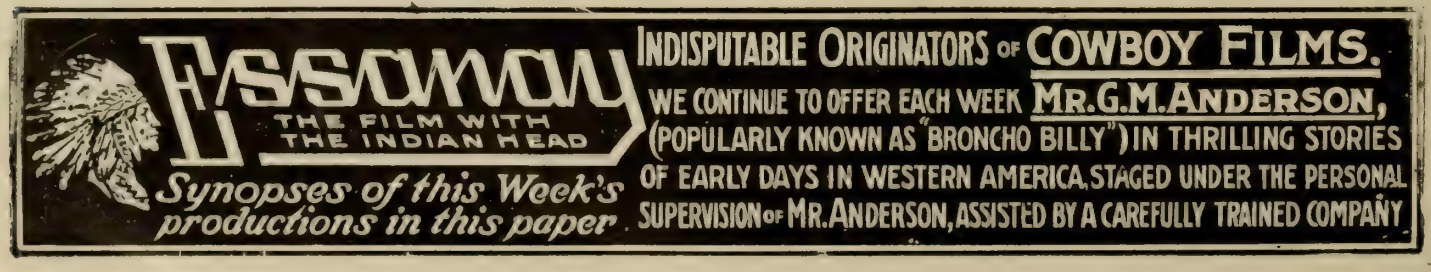
LOVESICK MAIDENS OF CUDDLETOWN (Aug. 20).—With lots of patience and no patients, old Dr. Clinton finds business mighty slack. He consults an old friend, and they unanimously decide to employ a good-looking young physician from another city. They engage Dr. Baldwin, who fills the bill precisely. He is married, but for business reasons, they keep this to themselves. It is soon known among the inhabitants that he has taken Dr. Clinton's business, and all the love-sick maidens begin to feel so badly, they are unable to find relief for their heart troubles until they have consulted Dr. Baldwin, who, the moment he feels their pulse, or writes them out a prescription, feel better and recover. Dr. Clinton's business booms. His consulting room, under the direction of his young physician, is always filled with attractive patients. After a few months, Dr. Baldwin sends for his young and pretty wife. Her husband tells her that she, too, for business reasons, must not let on that she is his wife. Mrs. Baldwin is just as popular with the young men as Dr. Baldwin is with the ladies. Dr. Clinton's business capacity, by this combination of persons and circumstances, is overtaxed. He and his assistant find themselves in a state of nervous prosperity.

THE ANCIENT BOW (Aug. 21).—Traveling in the West with a party of tourists, John Strong, a wealthy bachelor, becomes very much interested in a young Indian girl, whose general demeanor suggests refinement. She is insulted by a native ranger, and strong resents the indignity by thrashing him. She is the last of her tribe, and her loneliness and his own, draw her to him. When the rest of the party leave, he remains behind and marries the girl.

The ranger still persists in his advances and tries to break up their home. He fails and swears vengeance. One night, Strong hears a rap on the door. He steps outside into the darkness to investigate. He is attacked by a man and in the struggle, Strong is fatally wounded. Reeling into his cabin, he falls dead in the presence of his wife. She remembers the threat of their only enemy who has been repulsed by her, and fastens the deed upon him. She dresses herself in the buckskins of the tribal days among her people, and takes an ancient bow, which she has always kept as an heirloom of her Indian forefathers. The bow bears an infallible message of death in the arrow which is shot from its string. She goes out among the hills and seeks the man who killed her husband. He appears, and from a distance, with unerring aim, she speeds a resistless arrow shaft to the heart of her relentless foe.

SAVING AN AUDIENCE (Aug. 23).—Four young college students find themselves with no money and a lot of debts. Each has received a peremptory refusal from home to send any more money to them and they are in despair. Suddenly Claude has an idea. They will hire Susan B. Gabonthy to lecture for them, clear about one hundred dollars apiece, and have enough to tide them over into the next term. Claude, having an acquaintance with the booking agent, secures a date on reasonable terms. When the great evening arrives, after extensive advertising, the train on which Miss Gabonthy is to arrive is reported two hours late. In despair, they are about to give up when Claude remembers his best girl, Bertha Barton, is a dandy actress, and can impersonate Miss Gabonthy if she wants to. He calls upon her, and with the assistance of her mother, Bertha soon makes up as Susan well enough to fool any audience. She goes upon the platform and makes a telling speech and gains much applause. Suddenly, in the midst of her harangue, the genuine Miss Gabonthy makes her appearance. The girl is nonplussed. Seeing Miss Gabonthy is not angry, Bertha confesses her part in the deception to the audience, who take the hoax good-naturedly. The boys are grateful to the clever girl for helping them out, saving their credit and the audience.

THE PARTY DRESS (Aug. 24).—Lydia Borne picks up the only party dress she possesses and finds it full of wrinkles. A dance to which she is invited is to be held that evening. Time is precious, so hurriedly heating an iron, she is pressing the skirt and accidentally scorches it. Her dress is ruined. She goes to the attic, where she picks up an old daguerreotype of her grandmother in a very pretty, old-fashioned gown, which is exactly the same style of the present period. She hastily opens her grandmother's trunk and takes from it the dress. She attires herself in it, finds that it fits perfectly and is extremely becoming. She shows her grandfather how well she looks. He is so impressed and she looks so much like her grandmother, he can almost see his dead wife alive again. Lydia attends the reception, her party dress is admired by everyone and she is conceded to be the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AUGUST 19th

THE BOX CAR BABY

The dramatic story of two hobo pals who, though rough of exterior, prove to have Hearts of Gold. Well acted and pictured amid beautiful surroundings. About 1,000 feet.

AUGUST 20th

THE COWBOY'S MOTHER

An exceptional true to life western drama depicting the truth of the old adage "If a boy's mother is right he can't go far wrong." Pictured amid the foothills of Colorado. About 1,000 feet.

AUGUST 22nd

BETTY FOOLS DEAR OLD DAD

A sparkling comedy of love's broad highway. Pictur ing an unique railroad situation. Bright and breezy, this picture will prove one of the season's best laughing hits. About 1,000 feet.

AUGUST 23rd

LAND SHARKS vs. SEA DOGS

An amusing comedy drama of two old salt water dogs who decided to retire, but were buncoed by their brothers of the shore.

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belle of the evening. Paul, her escort, is so fascinated by her beauty, he falls in love with her and asks her to become his wife. She has always admired him, and unhesitatingly consents, with the mutual understanding that her grandmother's dress will be her wedding dress.

ON BOARD KAISER WILHELM THE SECOND (Aug. 24).—This Vitagraph portrayal shows us the preparatory coaling of a ship with 7,000 tons of coal for a single voyage; then the start from the dock. We are introduced to the captain and the officers on the bridge. One of these men extends us the courtesy of taking us through the steerage and into the first cabin. We pause a moment and listen to the steward's band. Then we witness the wireless operators at work, sending messages across the sea. To give us an idea of how the gigantic boat is handled in a storm, the second officer closes all the bulkheads for us, and we examine the dial indicating exactly what bulkheads are open and what are closed. In passing, we are made acquainted with the officer of the watch and the quartermaster. Most interesting of all is the daily lifeboat drill, a practical demonstration of just how these boats are used during a wreck, the lookout, leaving the crow's nest, where he keeps a piercing eye continually on the watch for approaching vessels or possible dangers.

LUBIN.

THE HOBO CLUB (Aug. 19).—One day in June a dozen hoboes reached the town of Philadelphia, where they decide to hold one of their meetings. The secretary balanced the books, in which it is discovered that some members are short from one to three cents dues. The usual reprimand is administered, and each member is sent on his way to procure the necessary funds in order to keep in vogue the old custom of refreshments after meetings. After many trials the clan return, and between all the members the necessary amount of ten cents is counted into the treasurer's hands, who hands it to the Commissary Department. At this moment the old trusty tin kettle is brought into play and sent on its way to bring back amber liquid. But a hole that had been worn in the bottom is overlooked, and a trail of the precious beer was seen along the street. The disgust of all the members on the return of the kettle is indescribable. The blame for the great loss is placed with the commissary, who tries to explain, but is handled very roughly and placed beyond the portals of the "Brotherhood 400 of the Road."

WON AT HIGH TIDE (Aug. 19).—George Jones loves Sally Brown, but old Brown, who is a sufferer from the gout, objects to their marriage. Old Brown has to be wheeled around in an invalid chair by an attendant who is aware of the love affair between the two and aids them all he can. One day the old man catches George and Sally spooning.

George and his sweetheart then resolve on a desperate plan to bring the father to terms; they bribe the attendant to quit the job. George then disguises himself with a mustache and applies for the position, which he gets. This gives Sally and her lover a great deal of time together, as she always accompanies her father on his little rides. One morning George wheels the old man down to the water edge, where he leaves him reading a newspaper, while he and Sally seek a secluded spot to spoon. The tide rises upon the old man without his knowledge, but when he sees it, he roars for help. George takes advantage of this opportunity and rushes to him and, pulling off the false mustache, asks for his daughter's hand as a reward for getting him out of his predicament. The old man sternly refuses and George leaves him there to his fate and returns to Sally, who has been watching. The old man is getting deeper and deeper in the water on account of the rising tide and roars louder and louder. George again goes to his side. He again asks the old man for Sally, and to save himself, the father gives his consent.

THE CONVALESCENT (Aug. 21).—Henry Devereux, a young millionaire of New York, is informed by his physician that he has consumption and is sent out to California as a guest-patient to a medical friend of the doctor. Devereux is installed in the home of the physician. There he meets, besides the doctor's daughter Alicia, a young man named Holden, who is engaged to Alicia. On an occasion Holden saves Devereux's life and the two young men become warm friends. Holden goes on a prospecting trip, and in his absence Devereux's malady becomes worse and he is forced to take to his bed. Believing himself dying, Devereux explains to the doctor the terms of his father's will whereby if he, Devereux, dies unmarried, the entire fortune passes as a memorial to the birthplace of the elder Devereux; and he wishes Holden, his preserver, rather than his father's birthplace, should inherit his fortune. To this end he proposes a formal marriage to be solemnized between himself and Alicia, so that through her, as his widow, and as Holden's future wife, he may leave legally to Holden his vast fortune. Dr. Chambers consents, and a marriage between Devereux and Alicia takes place. Then, to the dismay of both, Devereux recovers. Holden, on his return from his trip, makes haste to call on Alicia, not having been told of her marriage. Coming upon her unawares, he playfully seizes her and is about to kiss her when she pushes him off, telling him of her marriage and showing him her wedding ring. Holden is naturally amazed. Finding that the girl still loves him, he proposes that she elope, leaving that afternoon. After much pleading, and on Holden's threat to kill himself, she consents. On her way down to the station to meet Holden, she passes Devereux's bedroom door. It stands open. Entering, she takes off her wedding ring and places it on his desk. In doing so she sees a note addressed to her. She opens and reads:

"Goodbye and God bless you, I loved you. Off to New York to settle my estate on you and to kill myself. Make that noble fellow happy. It is my wish. Your Husband."

In a flash Alicia realizes the noble self-abnegation of Devereux and the selfishness of Holden. Her attitude changes. The girl hurries to the station and passes Holden at the entrance without seeing him. On the departure platform, when Holden hurries up at the last moment before the train starts searching for Alicia, he finds her in Devereux's arms.

THE NEW RANCH FOREMAN (Aug. 22).—Jack Walton, a renegade, while gambling, is detected cheating by a Mexican, and in a quarrel, kills his opponent and escapes. He later appears at a ranch owned by Mrs. Sawyer, a widow, who has a daughter, Grace. At the time of Walton's arrival, Tom Lewis is foreman. A mutual dislike exists from the beginning between Jack and Tom. Grace also instinctively distrusts Jack, but his personality fascinates Mrs. Sawyer, and he gains an influence over her to the extent that Tom is deposed and Jack succeeds him. Mrs. Sawyer also opposes Tom's attention to Grace.

One day Jack learns through a letter that a reward is offered for his capture and a get-away is imperative, but he must secure some of Mrs. Sawyer's money, which is deposited in a town a few miles away. He pretends that he has an opportunity to buy a valuable ranch for $5,000. He proposes marriage to Mrs. Sawyer and prevails upon her to go to the bank and draw the money. Before leaving she writes a check and, making an error in it, tears it in half, throwing it away, and writes another. She then drives to town to get the money.

After her departure, Grace finds the torn check; she goes to Tom and asks his advice. His suspicions are aroused and he realizes that something must be done at once. After a consultation, he mounts his horse and rides away. That afternoon, when Mrs. Sawyer drives back from town with the money, she is held up by a masked man on the road and robbed. In the meantime, Grace has learned the meaning of Walton's plan to steal the money, through a letter sent by Walton to his partner, and she at once sends for the sheriff. On the arrival of Mrs. Sawyer, Jack meets her, and upon discovering that she has lost the money, is furious and abusive. Grace enters and orders Jack from the house. At this moment the sheriff and men approach. Jack is about to run when Tom confronts him. The two men clinch and a fight follows. Tom is the stronger and has Jack subdued when the sheriff, followed by the posse, enters. He places Jack under arrest and tells Mrs. Sawyer his past record. Tom takes from his pocket the package of money, also the handkerchief he had used for the mask in the holdup. Mrs. Sawyer, realizing his worth, reinstates him, and Grace asks her mother to give consent to her marriage.

WORK IN A U. S. ARSENAL (Aug. 23).—An interesting picture showing the manner in which Uncle Sam makes flags, chevrons, clothing, tents, etc., for the equipment of his army. Among the many interesting operations shown is a machine that cuts cloth for fifty uniforms at once. The punching out instead of cutting the cloth for chevrons for the non-commissioned officers of the army and the artistic and skillful embroidery work that beautify the insignia of office is seen in full activity, and also the picturesque atmosphere of a government factory, where thousands of industries and well paid women enjoy the advantages of ample space and every comfort that contributes to health and contentment. Official flags of the president, the ambassadors, governors and consuls are being made, to include the extra stars needed to recognize the new States of the Union.

A WATER FIGHT (Aug. 23).—Pat Duffy is leisurely sprinkling his sidewalk when he accidentally allows some of the water to fall into Flanigan's yard. Mr. Flanigan, unaccustomed to "taking water" from anybody, comes out to protest against the unruly stream in the hands of Duffy. The hose is directed into Flanigan's face. Flanigan naturally resents this overdose of water by bringing his hose into play for a few minutes. Then there is a battle royal until the wives, who are having a chat, see their husbands in the thick of the fight and decide to take a hand. The fight is increased to a bucket brigade. Mickie Shannon and Johnny McCann see the trouble, and arouse the neighborhood, which, in all curiosity, make for the scene of the deluge. After enjoying the fun, at the expense of the Flanigans and Duffys, two street cleaners decide that they can increase the fight by turning on the fire hose, which nearly drowns all.

THE GOVERNMENT TEST (Aug. 24).—Two Southern railroads, the Tri-State Northern and the Ozark Eastern, bid against each other for the sole rights to use an automatic train-stop, a patented device for stopping runaway trains. A test of the machine is to be made by the Government. The Amalgamated Planters promise support and business to the road using the device, providing the government test proves its efficiency. The Tri-state road outbids the Ozark, whose president, David Beckwith, sees ruin before him. Beckwith's daughter, Ruth, is the president of the Glenmore Sunshine Society. She is loved by John Pendleton, the young president of the Tri-state road. She asks Pendleton's help in saving her father.

Adam Strong, a discharged employee of the Tri-state road, finds the key by which the train-stop may be opened or closed. He goes to Beckwith and offers to prevent the successful operation of the machine on the day of the government test, saying that it can be done without loss of life or property. Beckwith sees salvation in this and accepts Strong's offer. Pendleton later calls on Beckwith and offers a compromise on the use of the device. Beckwith refuses. The two roads use in common a few miles of roadbed and trestle work over the Rapid River, lying between Glenmore and Rapid City. The Glenmore Sunshine Society is to give a picnic at Rapid City on the day of the government test. Beckwith gives his daughter an order for the use of his private car. Adam Strong has departed with the intention of wrecking the train-stop. Beckwith and his directors are waiting in his private office for a report of the fiasco. A dispatch comes in stating that the bridge over Rapid River has gone out. He snatches up the 'phone and is told that the government test train has left for Rapid City. He realizes now that unless the train is stopped it will be plunged into the river. A messenger enters with a note from Ruth, telling him that the train intended to take their car will not run, but that Mr. Pendleton will send them on the government train. Seeing the trap he has unwittingly set for his own, he, with his directors, spring into an automobile and start in pursuit of Strong. But a detective is on Strong's track and a terrific fight occurs at the spot where the train-stop is located. Strong is overcome in time to throw the target of the train-stop. The government test is a success, the car conveying the Sunshine Society, with Ruth and Strong's wife and children among them, is stopped on the brink of the broken bridge.

EDISON.

SPRING LOG DRIVING, MAINE (Aug. 17).—This picture depicts the lumber industry from the time the lumbermen go to work, to their well-earned repose when the day is at a close. The logs can be seen in enormous piles on the side of a hilly slope and by the application of dynamite, are sent trundering and crashing down the valley-side into the Kennebec River, like an avalanche or mountain slide that sweeps everything before it.

The logs are carried by the rushing waters of the Kennebec, and at times congest in such a way that it takes weeks and weeks to break the jam, even with the use of mechanical devices provided for such emergencies. The logs are literally corralled by the lumbermen, who travel over the revolving surface like squirrels running a tread-mill. When this work is done the boom appears like a fair-sized island, this one in particular consisting of four million logs, each having a mark designating the mill to which it belongs.

THE STREET BEAUTIFUL (Aug. 20).—There is a civic Betterment Committee of artists who are bent upon improving the general aspect of the city—laying out parks, gardens in the public squares, and doing away with the billboards and unlovely tenement districts. Passing through one of the worst of these districts, their conversation is overheard by a boy of Italian parentage and his love of the beautiful responds to their criticism of the street in which he lives. Other children of the block are going to a May party and in strict confidence he shows the little May Queen how he would build a city. In the backyard he has sketched a remarkable building upon the fence and laid out the grass in front of it to look like a miniature public square.

The boy is taken ill and when his recovery depends upon fresh air, refuses to even sit at the window because he must look out upon the ugly street. This touches the little May Queen, and getting her subjects together in the street below, she proposes to them that they shall do what they can to rid the street of its ugliness. The owner of the opposite tenement passing at this time, she appeals to him and begs him to paint the building. He agrees to do this if the small folk of the block will clear up the street. They set to work with a will; the result is a transformation of the street which awakens joy in the breast of the little Italian boy. And when the artists pass through the street and want to know who is responsible for the great change they are referred to the May Queen. But she disclaims the credit, and leading them into the little backyard, introduces them to the real author of the idea.

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MR. PICKWICK'S PREDICAMENT (Aug. 21).—We first see Mr. Pickwick engaging Sam Weller as an attendant; Sam having previously been employed as a boot boy at the "White Hart Inn." Mr. Pickwick then writes a note to his landlady with whom he has been living for a great many years, Mrs. Bardell, telling her that he hopes she will be pleased at the news of his having decided to take a companion. Mrs. Bardell misconstrues this into an offer of marriage, and when Pickwick returns he is received in a manner that completely surprises him. His attempt to explain the matter is a failure, and Mrs. Bardell promptly faints in his arms. To make the situation worse, at this moment his companions, Nathaniel Winkle, Tracy Tupman and Augustus Snodgrass, as well as Sam Weller, enter the room and discover the compromising situation.

Mrs. Bardell, failing to obtain any satisfaction from Pickwick, decides to bring suit for breach of promise and engaged a pair of lawyers, Dodson and Fogg. A verdict is brought in against Mr. Pickwick, with damages of seven hundred and fifty pounds.

Rather than pay this Mr. Pickwick goes to the debtors' prison. In the meantime Dodson and Fogg visit their client, Mrs. Bardell, in the attempt to get some money, and failing in this, she is herself imprisoned in the same place that holds Pickwick. Naturally this is quite a shock to all concerned and at the end Mr. Pickwick's heart is so softened by her distress that he decides to pay the damages, unjust as they are, and release both himself and Mrs. Bardell.

THE CUB REPORTER (Aug. 23).—Jack Denning, a railroad telegrapher, and Molly Masters, daughter of Jim Masters, the operator at another station, who is also a telegrapher, are in love. Denning determines to branch out into a larger field, so wires Molly of his intention to go to the city and become a reporter on one of the big dailies.

Three months later finds him a "cub" on one of the biggest sheets in town. The star reporter is on a spree and when word is received that the Limited is wrecked on the road upon which Denning had formerly worked, the city editor assigns the story to him.

The wreck happened only a short distance from Pierce Junction, the station where Molly and her father work, and, with her reporter sweetheart's interests at heart, Molly had photographed the wreck a few moments after it occurred and had written the complete details she obtained from the conductor.

The star reporter sees the city editor give Denning his instructions and when the cub lays down the written card relating to the newspaper special upon which the newspaper men are to go to the wreck, the jealousy of the man prompts him to surreptitiously change the instructions in order to make Denning miss the train. However, the ex-telegrapher's familiarity with the road's workings prompts him to try for a "beat" by catching a freight which he knows will shortly be at a certain siding.

A wild automobile ride enables him to board the freight just as it leaves, but he had not reckoned on the special having right of way and is soon sidetracked for the newspaper train. He hastens into the station where he is "stalled" and finds an old friend of the wire, who gives him carte blanche with the telegraph instruments. The delighted Molly gets his call, and within a few moments is sending him the complete story, which he and his friend relays to the newspaper, thereby scoring a scoop over the other papers.

Molly leaves on the first train to give Denning the films of the wreck. Sure of promotion for his "beat," Denning lifts Molly to the train and carries her off to the city. They are congratulated by the city editor and Denning receives the promotion which enables him to marry Molly.

THE WAR ON THE MOSQUITO (Aug. 24).—This picture presents in a clear, intensely interesting and instructive way just how the work of exterminating the mosquito in the State of New Jersey is being conducted. Both the salt marsh and inland work is shown in detail. The places where mosquitoes breed; the different means of treatment to prevent same, and the machines used in this work, make a complete picture in themselves. In addition to these interesting views of the work in the field we have been able to produce some very remarkable pictures of the life history of the mosquito itself, showing in minute detail its development from the egg to the larva, from the larva to the pupa, and the actual hatching from the pupa to the adult mosquito. Here also we have been able to show the natural enemies devouring the mosquito while in their water stage, finally concluding the picture by showing a greatly enlarged mosquito biting a man's hand.

ESSANAY.

THE RETURN OF BECKY (Aug. 20).—Old Silas Lent, keeper of the general store, has a daughter, Becky, who charms all the village folk with her singing. One morning a touring car stops before the store for gasoline, and its occupant, Hermann Wagner, musical director of a noted opera company in New York, pauses in surprise and astonishment at hearing Becky singing within the store. A moment later Becky comes out and Wagner introduces himself, gives her his card, enthuses over her voice and urges the girl to come to New York and study. The seed of discontent is thus sown within Becky's heart, and her tasks about the little store become burdensome. Some months later old Silas secures the finest cake in the village in honor of Becky's birthday. With an armful of presents and the candled cake he gaily enters the old library and is bustling about over his preparations when he misses Becky. A search through the rooms avails nothing; then old Silas finds a note on the dresser. Sinking into the big chair he adjusts his spectacles, and is horrified to learn that Becky has gone away to the great city and begs his forgiveness. For a moment the old man fails to comprehend the meaning of the lines. Then the tears well up in his age-dimmed eyes and his head sinks. Meanwhile, at the railroad station, Becky is waiting for the train, when the pitiful figure of an old and broken man passes, hobbling on his cane. It is Daddy Welch, from the poor-farm, who comes every day, expecting to find the daughter who ran away, back in the past. Tearfully the old man tells her his story, then totters off. For a moment Becky fingers Hermann Wagner's card as she gazes off down the white road leading to the store. Then she tears it slowly. A few moments later old Silas Lent awakens to find the repentant girl kneeling beside him and, believing it all a terrible dream, he folds her in his arms and sobs out his joy as Becky kisses him.

A CORNER IN WHISKERS (Aug. 22).—Old Mr. Rich, a wealthy business man, has a charming daughter, Mildred, whi is loved by Billy Mason, a happy-go-lucky and penniless young man. Rich strenuously objects to Mildred going with Billy, and finally tells him he can only marry the girl when he has a bank account of $10,000. Billy is stumped. A few days later he finds Rich in his office and declares his willingness to invest in any good tip the latter may give him in order to accumulate the necessary ten thousand. Rich takes it jokingly and finally offers to sell Mason his corner in whiskers for one hundred dollars. Rich has a luxuriant growth on each cheek. Billy takes it jokingly until suddenly he thinks of a brilliant scheme, agrees to the proposition, draws up an agreement stating that Rich hereby sells his corner in whiskers to Billy for one hundred dollars and also agrees to forfeit the sum of $15,000 to Mason if he fails to deliver the whiskers whenever demanded. This is signed before a notary public and Billy prepares his plan. On the afternoon of the evening the Richs are preparing to entertain the Mayor of the town at their home, Billy appears at Richs' office with a barber and states he has come for his whiskers. Rich readily agrees, but he is horrified when Billy only takes the whiskers from one side of his face, declares that is all he cares for at present, and departs laughingly. Poor Rich has an awful time getting home with his ludicrous face, only to find Billy and Mildred spooning in the library. Rich storms, threatens and finally begs for mercy, while Mrs. Rich demands that Mason release her husband from his agreement because of the company expected that evening. Mason now springs his bombshell by agreeing to sell back his corner in whiskers to Rich for $10,000! In despair, Rich agrees, in order to prevent forfeiting $15,000 called for in the bargain, and then wilts completely when Mason declares he now has the bank account with which to marry Mildred and takes her in his arms. The young people laugh merrily as Rich collapses in his wife's arms.

HER ADOPTED FATHER (Aug. 23).—Little Mary Wilson, an orphan, feels that her heart will break when so many of her companions at the orphanage are adopted into wealthy families and she is always left in bitter tears. But the kind mother superior loves the little girl and takes her to a great office building one morning when collecting alms. Here Mary meets Richard Claiborne, a wealthy business man, and her heart beats joyfully when he takes her in his arms and kisses her. So Mary writes him a note on leaving the office and slips it under the door. Claiborne finds it and a bitter smile crosses his face as he reads Mary's pathetic plea to be adopted into his home. Next morning Mary receives a letter from Claiborne saying there is a beautiful lady in his home who would not like a little girl, but that he is lonely, too, and her visit has made him happier than he has been for months. With the letter clutched in her hand, Mary bows her head on the table and is weeping softly when the mother superior enters and sees the letter. Instantly she resolves to find Mary the home she deserves, and takes her to Mrs. Claiborne. The society woman kisses Mary tenderly, then says she is afraid her husband does not care for children. The mother superior now shows her Claiborne's letter to Mary and Mrs. Claiborne instantly takes the little one into her heart and home. That evening Claiborne enters the great library, to find Mary asleep at his wife's feet, worn out with the day's play. Both now realize how wrongly they have misunderstood each other, she believing he cared only for business and he thinking she enjoyed only the whirl of society. So with the coming of the little orphanage sunbeam into their lives, the future looms brightly and the past is forgotten.

BRONCHO BILLY'S ESCAPADE (Aug. 24).—Vedah Morley is drawing a pail of water at the well one morning, when Broncho Billy approaches, lifts his sombrero respectfully, and asks for a drink. Struck by the simple charm of the girl, Broncho watches until she enters her shack nearby, then goes on down the trail, unconscious of the fact that Vedah is gazing after him from the window. In the town saloon Broncho sits in a poker game, detects that he is being cheated, wounds the puncher in the hand, recovers his money, holds the crowd at bay and makes his escape. The sheriff is notified and a posse instantly takes up the pursuit. With a bullet through his right arm, Broncho eludes the posse and finally stumbles into the clearing of Vedah's home. He is admitted by the girl and he explains the situation. She is bathing his helpless arm when the posse arrives. Quickly Vedah hides Broncho and sends the posse away on a false trail. One of the deputies, struck with her face, returns and attempts to embrace her, when Broncho springs out from the adjoining room. The deputy endeavors to capture Broncho at gun's point, but he, with only the aid of his one good arm, forces the deputy's hand through the window and explodes the revolver twice, then wrests the weapon from him. Hearing the shots the posse return. Broncho now compels the deputy to send them away on another false trail, then confiscates his broncho and watches him out of sight down the rocks. At the door Vedah thanks Broncho, presses his hand warmly and receives the assurance that he will return to her some day. Broncho disappears down the dusty trail.

MELIES.

HIS PARTNER'S SHARE (August 29).—Two young prospectors, Paul and Ray, leave for the West in search of gold. They happen to strike it rich and stake a good claim. On the way back to their cabin Ray, slipping over a cliff, falls to the rocks below, and Paul, thinking him dead, pockets the whole of the proceeds of the sale of the claim to a wealthy syndicate. But Ray was not dead, as Paul supposed, and is nursed back to life by some strangers who had found him helpless on the rocks. Paul had meanwhile returned to the city and settled there as a wealthy man. Ray, now penniless, also returns to the city to seek for work. Not knowing where Paul is to be found and driven by want and desperation, he breaks into a wealthy home. Fate must have had a hand in his directing, for it was thus that he found himself in Paul's house and met his faithless partner. For the sake of Paul's little girl, Ray decides to renounce his claims, but Paul, stricken with remorse and overcome by Ray's generosity, calls him back and gives him a check for the half share of the sale which was his due.

C. G. P. C.

HIS WINDMILL (August 20)—Color Photography.—The story in this film is not deep, but is the more impressive because of its simplicity. A tramp who has been refused assistance by a miller revenges himself by destroying the toy windmill of the miller's little boy. For this act the tramp is soundly thrashed by the father. At night when all is quiet and quite dark the vagrant sets fire to the miller's property and escapes. From a small flame the fire increases until the entire vicinity of the real windmill is laid a desolate waste. The spread of the flames is shown by the gradually increasing color in the film and is fascinating to an exceeding degree.

THE SEDGE WARBLER AND THE CUCKOO (August 20).—The peculiar trait of the cuckoo, which tricks another bird into hatching her egg for her, is shown in color photography.

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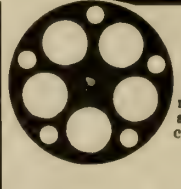

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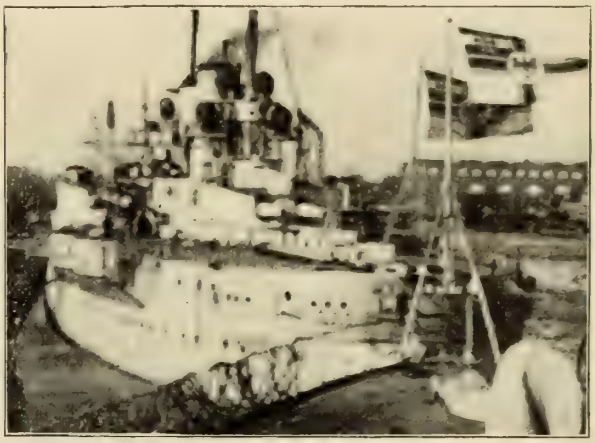

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THE QUEEN'S PITY (August 23)—Color photography.—When King Edward III of England had succeeded in reducing the town of Calais to a state of starvation he advised the authorities that if they sent him six of the city's noblest citizens, each with a noose about his neck, the warfare would be discontinued. The proposal is submitted to the citizens of Calais and, notwithstanding the lamentations of their wives and children, six noblemen volunteer and go forth to save their fellows. The King's Chancellor, touched by the brave act, requests the King to be lenient, but he is obdurate and orders the sentence of death executed. The Queen, however, cannot bear to see such brave men sacrificed and she implores the King to relent. Her pleading finally melts the King's heart and the heroes return to cheer their sorrowing families. It is a really big drama, and the superb manner in which it is colored makes it additionally realistic.

PATHE.

JEALOUSY ON THE RANCH (August 21).—Although Nell Barclay is very young, she has succeded in falling in love with Ralph Tracy, a big, manly ranch owner and friend of her father. Louis Potosi, a neighbor, is also in love with Nell. The two suitors attend the round-up held on the Barclay ranch and pay court to the pretty girl while watching the roping and branding of the cattle. Sunset finds the mates engrossed in each other and perfectly oblivious of the presence of Louis. The following day Louis lies in wait for Ralph on his morning ride and, as he passes, fires at him, wounding him slightly. The girl is a witness to the cowardly attack, and notifies the cowboys, who pursue the fleeing Louis. After a thrilling ride the culprit is brought to bay and the boys attend to him. They return to the ranch in time to find Ralph and Nell in fond embrace.

THE HAND OF DESTINY (August 22).—Senora Martinez, while out for a canter, is thrown from her horse. The accident mars her beauty for life. Her misfortune chills the fire of her husband's love and he becomes infatuated with a beautiful senorita. He is soon her devoted slave and his unfortunate wife is threatened with desertion. But one day, while out walking with his new love, his carelessness causes an explosion of dynamite, by which he is made blind. The hand of fate thus leads him back to his faithful wife, who forgives his infelicity, and they forget their plight by comforting each other.

PATHE'S WEEKLY, NO. 33.—Toulon, France—Reinforcements for the army in Morocco leave to aid in the protection of Europeans.

Kansas City, Mo.—Seven balloons start in the national balloon race to determine which three will represent the United States in the international race in Germany next fall.

Cromer, England—An improved lifeboat for the coast guards is launched amid the cheers of the townspeople.

New York, N. Y.—New York defeats Chicago by a score of 10 to 4.

Schwerin, Germany—The Grand Duke, heir to the Grand Duchy of Mecklenburg, courteously grants an interview to Pathe's Weekly while enjoying a walk in his gardens.

Adelaide, Australia—The prize winners of the annual dog show pose for their pictures.

Brooklyn, N. Y.—Six men are seriously injured when an uncompleted building collapses.

Moscow, Russia.—The delegates from various governments receive the Czar and Czarina, who arrive in this city and go to the Moscow Cathedral.

New York, N. Y.—Steamer "Jose" is raised from her bed in the East River.

THE $2,500 BRIDE (August 24).—Jack Thompson asks "Boss" Barnet for his daughter's hand, and the wise old man asks him how much money he has in the bank. Jack is embarrassed and the "boss" tells him that when he has $2,500 he will consent to the wedding. The young people are disappointed by the turn of affairs, and to hasten the wedding the girl hits upon a clever ruse. They cut out some of her father's steers and sell them to a cattle buyer for $2,500. The couple engage a minister and return to the ranch, where Jack shows the money to Barnet. The father gives his consent to the ceremony being performed and it is not until they are united that the newlyweds return the money and inform him that the joke is on him.

BIOGRAPH.

WITH THE ENEMY'S HELP (August 19).—The discouraged prospector is about to give up his search for the coveted ore, when he hears his two little children praying, "Please, God, help papa find gold." Their faith gives him new hope and their prayer is efficacious, for he does find it and so stakes the claim, intending to register it at his earliest opportunity. While the little family is lunching at their camp, "Faro Kate" and her gambler husband ride by the claim and jump it, the husband urging Kate to go to the Claim Office and register it. Kate, who does not see the necessity for haste, is slow in starting. When the prospector returns to his "diggings" he finds the gambler in possession and in the struggle which ensues the prospector falls and is hurt. The prospector's wife, arriving at the claim, realizes the situation in a flash and is determined to win the race to the Claim Office, for she feels that the claim jumper has started for that place. By a most unique trick of fate she wins out.

A CHANGE OF SPIRIT (August 22).—Denied by her narrow-minded father all associations except that of her chaperone, the girl, while strolling in the park, indulges in a little flirtation with a young man who is one of a couple of gentleman thieves. A self-introduction comes when he gallantly picks up a book she has dropped. In restoring the book, he cunningly takes her hand-bag in order that he may have an excuse to call on her later and return it, giving her the impression that she had lost it. When he calls, her father is away, and so, in the spirit of bravado, she invites him in. While there he surreptitiously secures the key to the house, intending to return later with his partner. However, upon accidentally meeting the girl the second time, he becomes deeply impressed and the thought of his promise to his chum to enter the house that night palls. As can be imagined, the work laid out is odious in the extreme, but it is the means of causing in him a change of spirit.

SELIG.

THE COWBOY'S MOTHER (August 20).—Ed Weigel, doing well in the West, sends for his mother to come and live in the home that he has provided for her. Ed finds Dave, a bully, mistreating Indian Jim, and interferes, incurring Dave's hatred. I buys a new knife and, in fun, makes a pass at Dave with it. Later, on the way to meet his mother, Ed loses his knife. Dave, riding by, finds the knife. Indian Jim appears and Dave again tries to bully him. Jim, resentful, tells Dave to defend himself. A terrific knife fight then takes place, in which Dave is killed and the Indian badly wounded. Fearing the vengeance of the crowd, Jim hides in the bushes. The cowboys later discover the body of Dave and find by his side Ed's knife. Ed, of course, is accused of the crime. The boys find him and, despite his professions of innocence, they prepare to string him up to a tree. The mother arrives in the meantime,and not finding her son at the station, hires a rig and proceeds to drive to the house. She takes the road on which the fight took place. Indian Jim, realizing that Ed will have to pay the penalty for his crime, starts to crawl along the road in an effort to overtake the posse. The mother finds the Indian, learns his story, and, taking him into the buggy, drives at a fast pace after the crowd that is bent on hanging her boy. She arrives just in time, and the Indian with his dying breath confesses to the killing.

THE BOX CAR BABY (August 19).—Judge Kennedy and his wife go to an afternoon reception and leave their baby girl in charge of a flirtatious nurse maid. With the baby in its buggy, she goes to the park. A chauffeur tempts her to take a short ride. Baby has fallen asleep, and so she decides to leave it for a short time. The parkway being on a steep slope she secures the buggy by placing a stone under the front wheel before she rides away with the chauffeur. An intoxicated man passes the buggy a little later, and by brushing against it sets it free and it plunges down the slope of the parkway, over the curb and into the street below. The baby is thrown out and stunned by its fall. When the nurse returns and finds the baby, apparently dead at the bottom of the parkway, she becomes terrorized and conceals the senseless form in a box-car, while she flees to escape the judge's wrath. Tom and Jerry, two hoboes who have stowed themselves in the same box-car, awaken at the same time the baby revives. They are scared at being found with a baby on their hands. They decide, however, not to abandon the little waif, and its care gets the tramps into many amusing complexities. In order to give the baby a home they go to work and settle down. They learn some years later of the child's parents and sadly decide to return the little girl to them. As a reward the two tramps are given life-long jobs by the delighted parents.

BETTY FOOLS DEAR OLD DAD (Agust 22).—Betty and David are lovers, but Betty's Dad prefers Aaron for a son-in-law. Betty spurns him and tries to elope with David. They are headed off and Dad takes Betty and Aaron in David's taxi to get a marriage license. David follows in another taxi and spurns a plan with the two chauffeurs. The license office is closed and Dad is furious. David passes a note to Betty, telling of the plan. Betty gets in one side of her Dad's taxi and out the other and then into David's taxi, which starts for the railroad station. Dad is driven off in the other direction by his chauffeur and Aaron pursues the lovers. He misses them at the depot, but finds a ticket David has dropped. Aaron telegraphs to have the couple arrested and held. Dad again gets Betty in his favor and starts back to the city. David gets on the train as it pulls out. Betty drops her valise off the end of the car close to a country station and Dad gets off to get it. David and Betty get off the train and board a caboose standing on the next track. The passenger pulls out and Dad, dropping the valise, chases after it. David gets the valise and the freight pulls out the other way, but they laugh at him as he gives up in despair and realizes Betty has at last successfully eloped with David.

LAND SHARKS VS. SEA DOGS (August 23).—Bill Barnicle and his chum, Ole Olsen, two simple and confiding old seadogs, determine not to go to sea any more, but to settle down ashore and become farmers. They secure a room in a neat boarding house kept by a comfortable, tidy, little woman who attracts them both. They invest all of their little hoard in some property which they haven't even seen, and sally forth to have a look at it and take possession.

When they arrive upon the scene, which is a grassy meadow with the sea in view, they are so pleased that they sit down to smoke and gloat over their possession. Sleep overtakes them, and as they are dreaming sweet dreams about the landlady they are suddenly awakened by the encroachment of the tide. Of course the real estate shark refuses to refund, and they are desperate until the resourceful woman shows them a not very legal but entirely effective way to regain their money and punish the shark. And her reward is the hand and heart of little Bill Barnicle.

FROM FOREST TO MILL (August 23).—A remarkable educational subject showing the history of a log from the virgin forests to the finished piece of woodwork.

AMONG THE EXHIBITORS.

Appleton, Wis.—Mr. Maurer is preparing plans to start a new moving picture theater here.

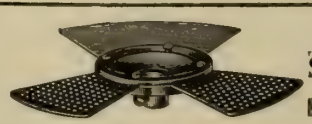
Reading, Pa.—Fred Drexell, of 343 North 6th Street, and Allen W. McKently, 911 North 5th Street, will erect a new moving picture theater at the southwest corner of 10th and Greenwich Streets.

Northport, L. I., N. Y.—Plans have been prepared for the erection of a new opera house here in Main Street.

Kingston, Mo.—The large hall over the Kingston Exchange Bank will be converted into a new opera house.

Highland, Ill.—Work has commenced on the erection of a new opera house here in Columbia Block.

Canton, Ohio.—Plans are being prepared for a theater here.



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GAUMONT.

GRAZIELLA, THE GYPSY (August 13).—The artist, Andrew Darel, is anxiously awaiting the result of the Hermosa competition; his room is invaded by fellow-artists and others, who crown him with laurels and inform him that he is the lucky winner of the purse of money. Amid a scene of gaiety he takes his departure for Italy, and one day, when admiring the beautiful view from Sorrento, he hears a voice singing among the orange trees. A closer view reveals to him a beautiful girl clad in the picturesque garments of the country gathering oranges. Wishing to make her further acquaintance, he advances to meet her and learns that she is alone in the world, and named Graziella the Gypsy. The painter when engaged in painting the various views of the place is always accompanied by the gypsy, who falls in love with him and engraves with the point of a knife their initials on the bark of a tree. One day the painter, when taking a short sea voyage, happens to meet a young Parisian lady, who captivates the young man with her graceful charm, and subsequently meets him when in the company of the gypsy. Graziella is not slow in recognizing that she has a rival, and implores the painter not to forsake her, but her advances are repulsed, and he departs with his fair charmer. The concluding pictures of this film show the tragic effect of the terrible blow received by the gypsy girl.

HER SUPREME SACRIFICE (August 20).—Jack Seward, a well-known barrister, is a widower living with his daughter Colette, who unfortunately suffers with an affliction of the eyes. The barrister during the course of business meets with a pretty actress, with whom he falls in love, and arranges a meeting in the park for the next day. His daughter's affliction has got worse, necessitating a visit to the specialist, who advises an immediate operation. The operation is performed and proves successful. Meanwhile Jack's suit has progressed satisfactorily, and the actress becomes his promised wife. During a visit to the house the actress is introduced to Colette as her new stepmother, and the child's grief at the news is very distressing. She caresses the painting of her mother, rushes off with it and deposits it in her bedroom. Later she suffers a relapse and the specialist when called in states that the acidity of her tears will eventually lead to complete blindness, the only remedy being to remove the cause of the trouble. The actress, upon becoming acquainted with the specialist's opinion, decides upon the course of action to pursue in order to preserve the daughter's eyesight, and to that end sacrifices husband and home.

ANDROCLUS AND THE LION (August 22).—Androclus, a slave because of his Christianity, is cruelly treated by his master, the Pro Consul of Rome, from whom he escapes in order to avoid the humiliation he had been forced to suffer. While roaming through the jungle wilds of the Italian mountains, he encounters a lion in its cavern lair. Androclus starts back with terror at his discovery, but curiously notes that the king of beasts makes no attempt to spring upon him, but on the contrary is moaning and groaning with pain. The escaped slave approaches the beast, after gathering up enough courage, and discovers a huge thorn transfixed in the cushion of its paw. Stroking the monster on his mane, he finally succeeds in extracting the thorn and relieving the lion of his suffering.

A short time after Androclus is run down by the Roman soldiers and recaptured. He is returned to the Pro Consul, who sentences him to be devoured by the lions in the Coliseum. At the appointed hour the hapless Androclus is tied to the cross and a large lion set loose to pounce upon him. The beast springs forward upon its human prey, but to the amazement of all those assembled, draws back as though from recognition, and, instead of lacerating the body of Androclus, rubs his head against his bare legs and licks his feet as though from gratitude. Androclus and the lion have recognized each other, nor has the king of beasts forgotten the favor that the condemned slave had bestowed upon him at the time that he rolled in pain in his cavern lair.

The Pro Consul is by no means the least surprised at this miracle and asks Androclus to explain, which he does with such ardor as to win his permanent freedom. The liberated slave is also granted the lion as a reward, whereafter man and beast become inseparable friends.

REPUBLIC.

THE CURSE OF DRINK (August 19).—Madge Holton, a Kentucky mountain girl, is loved by Joe Calway, who with his father is engaged in illicit whiskey traffic. Madge's mother resents his attentions because all the misery of her life had been caused by her intemperate husband, who consorted with moonshiners and neglected his family, finally drinking himself to death.

In bitter rage she informs the revenue men where the Calway still is located, and along with others opposed to whiskey traffic leads in the raid. The rifle is used freely, and old man Calway is killed. Young Calway is captured by the dry and severely flogged before he is rescued by Madge, who takes the badly beaten boy to her own home to nurse. The mother refuses to allow the young moonshiner shelter, and Madge declares that if he can't come in she will never enter her home. She gains her point and in a highly dramatic way shields the boy until he has recovered, and later on, in defiance to all, including a jealous lover, marries Joe, who still continues to make and trade in mountain liquor.

The young wife becomes addicted to drink, which again rouses the mother and the decent temperate mountain folk, but Madge protects her husband by telling them not to blame her husband. "It's in the blood," she cries; "it killed my daddy, and it will kill me."

During a gospel meeting, which Joe and Madge attend, Joe realizes as he listens to the preacher what havoc is caused by whiskey drinkers, and as the circuit rider calls on sinners to repent Joe comes forward and vows never to make or deal again in liquor as long as he lives.

Happiness is soon restored between Madge and Joe, who turns his hand to honest toil and a new life begins for Madge, Joe and the baby.

BISON.

THE SHOT THAT FAILED (August 17).—Jim quarrels with his sister Nela, leaves his home, and in order to soothe his ruffled feelings enters a saloon and gambles. Jack, a stranger, enters the place and is persuaded to join the game; Jim picks a quarrel with the stranger and finally draws his gun, which Jack takes from him, hits him on the head, stunning him. Thinking he has killed Jim, Jack makes a getaway. After laying Jim upon a chair, the gamblers go in chase of Jack. In the brief time that the saloon is vacant, Jim comes to, and in a dazed state leaves the saloon by a back door and wanders away. The sheriff and posse go after Jack, who eludes them and doubles back. He finds Jim unconscious by a creek, is delighted and takes him on his horse to his cabin in the hills, where he and his partners take care of Jim, whose wits have not fully returned.

Jim's sister Nela is told of the assault upon her brother, his disappearance and of his hat being found by the lake. She mourns him as dead and vows to avenge him. She goes into the hills each day and practises revolver shooting. Jack finds her there one day, and not knowing who she is, teaches her how to shoot properly. They often meet and a mutual attachment springs up between them. One day he asks her why she is giving so much attention to revolver practice; she tells him. He, being of too decided a nature to deceive her, tells her that he is the man who injured her brother. Before he can explain how the quarrel occurred, or how he had rescued and cared for Jim, she aims her revolver at him. He, looking directly at her, opens his arms and tells her to shoot. She falters and the gun drops just as Jim, having recovered his faculties, bursts in upon them. The explanation leads up to happiness.

THE WIDOW'S CLAIM (August 13).—The story is laid in a little Western mining camp—Waycross Gulch, where, at the opening of the photoplay we find the widow, who at the death of her husband has been left with five children and a hitherto worthless claim, known as the little Family Mine. The widow's husband had had confidence in the ultimate worth of the mine, and his last request had been that the widow stick to the claim and work it. Among the denizens of the camp is Jack, a gambler, an unpolished diamond, who in his rough way has asked the widow to marry him. She, admitting that she cares, has refused him on the ground that he is a gambler.

And now at last the claim pans out rich, and the news of the widow's good fortune leaks out. Two of the roughs of the camp decide to jump her claim, and with the assistance of a besotted "city clerk" draw up a paper purporting to show that her claim, through a re-survey, is a part of theirs. They are about to put their scheme into effect when Jack turns up opportunely and puts them to flight.

How the schemers were rounded up and brought to justice by Jack, the sheriff and his posse is vividly told in the remainder of this picture story.

POWERS

THE GOLDEN RULE (August 16).—Alice Holmes, an unsophisticated country girl, has loved indiscreetly, the object of her affections being George Mortimer, a married man. He entreats her to leave her native village with him and she, unsuspecting, consents. She bids adieu to her old home and meets him. Reflecting she asks him to promise to marry her and he refuses, insulting her. She bids him leave her; but it is too late for her to turn back. She goes to the city to hide her shame and there meets him in company with his wife and two children. She confronts him and is rudely thrust aside. She endeavors to secure employment and is found by Donald Rose, a young minister, to whom she pours out her story and is taken to his home and acts as emanuensis.

There is a meeting of the trustees of the church and George Mortimer, a member, enters. He sees Alice. When the minister has left the room he tells the members that Alice is a wanton and the minister is firmly but politely requested to dispense with her services. Alice overhears and is grand in her indignation, made desperate by persecution. She addresses the members of the committee and challenges them. It has its effect, although Mortimer is not exposed. The following Sabbath Donald Rose, the pastor, preaches a powerful sermon on sinning and the betrayal of women. Mortimer is in the congregation and he is overcome with remorse and leaves, going into the pastor's study adjoining, where he falls limp and dies. He is found by the minister and Alice and his wife. The story closes with the man of God taking the persecuted young girl in his arms and asking her to be his wife, and she consents.

WANTED, A PRACTICE (August 14).—Dr. Dunn is a young physician who is waiting for patients and has nothing to commend him, aside from his parchment obtained at medical college and a desire to succeed. He loves Millie Reed, but when he asks the consent of her father, he is told to go and make good. Millie is told of the ultimatum and seeks solace in tears. Earley and Mattie overhear the conversation and decide to take matters into their own hands. They feign illness and do it so cleverly that they deceive the other members of the family and a hurry call is sent for a physician. Dr. Dunn is the nearest and he comes. They tell him their plan and he is delighted. He attends to them and pronounces it a case of poisoning. Each of the other members, including the stern and unrelenting father of Millie, imagine they are ill and he has for patients all the members of the household. The doctor takes pleasure in administering some vile decoctions to the father and the patients speedily recover. Dr. Dunn is about to take leave of his patints when Earley, addressing the father, suggests that a doctor would be a valuable acquisition to the family and they all concur in her opinion, even to Mr. Reed, who has curtly dismissed Dr. Dunn as a suitor for the hand of his daughter.

NESTOR.

A TALE OF THE FOOTHILLS (August 12).—James Golden, a New Yorker, sent out to look after his father's mine in the West, gets off the train and is told the way to the Stony Gulch stage coach. Here he meets Bess Cameron, who is returning to her home in Stony Gulch after a holiday. The two young people become good friends and she invites him to call at her home.

The next day Jim goes to see Bess, and arrives in time to save her from a drunken cowboy. Bess takes Jim into the house, where he meets her folks. Days pass quickly and Bess is charmed by the New Yorker's quiet and unassuming manner, and soon finds herself deeply in love with him. Jim, however, appears to be impervious to Cupid's darts. This goes on for some time, Jim merely regarding the girl as a companion during his stay at Stony Gulch. One day he receives a letter calling him home at once. Bess is heartbroken to think she will never see him again; and after bidding him good-bye, bursts into tears. Jim turns to wave a good-bye and sees her crying, and promises he will return.

Arriving in the village, he learns that the stage has left and Bess's father, who happens to be in town, tells him he will drive him to the train. Jim gets ready to depart; but the drunken cowboy, whom Jim had made an enemy of, having overheard Jim talking to old Cameron, decides to get even, and, riding out of town, hides behind bushes. When the buggy passes, he fires, wounding Jim in the arm. Mr. Cameron captures him and turns him over to the cowboys, telling them to send a doctor up to his home and he hurries Jim there. The doctor finds nothing serious outside of a bad arm. A week later when Jim is ready to depart he finds that he is as much in love with Bess as she is with him. They become engaged, and when he returns West the wedding bells will ring in the foothills.

HOW STEVE MADE GOOD (August 14).—Captain Steve and his band of outlaws are watching a prairie schooner and decide to hold it up. Steve rides down to see how the land lies and overhears a brother and sister planning how they will use their money to cure little Fay, a sick sister. Steve's men come on, but Steve drives them off and when out of hearing of the brother and sisters, divides his last dollar with the men and leaves them to appoint a new leader. Steve returns to the prairie schooner to be earnestly thanked by the pilgrims, who had no idea that he had any connection with the outlaws. They invite him to their uncle's cabin; he accepts, finds work and then leads an honest life. A year passes and although Steve loves the sister he will not speak. At last her brother asks an explanation. Steve tells him of his former life, but the brother and sister, who have entered and overheard his confession, declare, "It's not what you were, but what you are." As he is leaving the cabin, one of his old comrades rides up, and upon being coldly received by Steve, vows to inform the sheriff. This he does, and to the sorrow of all, Steve is led away to jail.

The next day, the brother, remembering the weakness of Deputy James, on guard at the jail, pours enough laudanum in a bottle of whiskey to put the deputy to sleep, then with his sister hastens to the jail. After greeting Deputy James, the brother drops his coat on the jail steps and retires to wait for results. He had not long to wait; as soon as he believes himself alone, the Deputy quickly takes the bottle from the coat and helps himself

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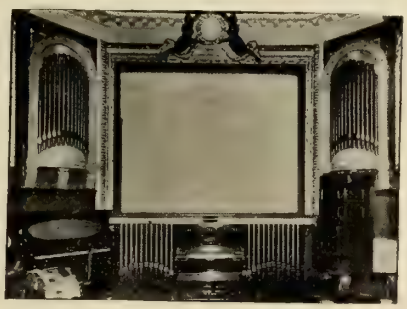

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liberally, so that it is easy for the brother to secure the keys of the jail, liberates Steve and sends him away with his sister to begin a new life in another part of the country.

THE MINER'S WIDOW (August 16).—The widow Smith, and her daughter Mary, have been left with just a claim to support them. Jim, Mary's sweetheart, agrees to work the mine on shares, and starts for the small mining town to arrange matters.

Two miners, knowing the widow can't work the claim, scheme to defraud her by claiming that they had bought the claim from her husband a couple of days before his death. The widow is horrified at the news; Mary refuses to believe it. The men try to put mother and daughter out, when a scout and his party drive the villains away. The scout fearing trouble, camps on the claim. He soon comes face to face with the villains who are trying to set the miners against him. Unable to show proofs they draw up a false bill of sale, and return. They are again ordered away. While beating a retreat they see Mary, take her by force, and hide her in an old mine, counting on making the widow give them the claim for her daughter's safe return. The scheme might have worked but for Jim's intervention. Jim goes forward to the mouth of the mine only to be captured by the villains, who also capture the scout after a terrific struggle. Leaving a man on guard, they again start for the widow's claim, to take it by force; but again they reckon wrong.

MILANO.

THEIR GUARDIAN ANGEL (August 17).—The scenes are laid on the picturesque shores of Lake Como, Italy, where we find Robert Bice and his wife with their infant son living happily at their lakeside villa. News arrives that they are to receive a visit from the Baroness Santani, who has recently divorced her husband. The Baroness arrives. The surroundings impress her and she is induced to prolong her stay.

Madame Bice displays great love for her child and her devotion opens opportunity for her husband and the Baroness Santani to be frequently alone in each other's company. They often stroll through the grounds together and their friendship soon ripens into a stronger attachment for each other. One evening they start for a row on the lake and the romance of the situation proves ideal for lovemaking, which is inadvertently seen through field glasses by Madame Bice, who is anxiously awaiting their return. She is at first dumfounded, but upon reflection, decides to outwit the Baroness. She hastens to the nearby landing-place and from behind a clmp of brush sees the lovers disembark and overhears them make an appointment for a clandestine meeting that same evening. She then hurries back to the villa and awaits their coming and when they appear she does not mention her discovery of their perfidy, secretly planning to checkmate them.

The same evening she secretly precedes them with her sleeping child and places the youngster in the very spot appointed for the meeting of the faithless couple, quietly withdrawing and unobserved awaits developments. The husband and the false friend soon appear and when confronted by the presence of the still sleeping child, they are both conscience stricken. The Baroness realizing her falseness is known to the wife, beats a hasty retreat and disappears forever from the life of the Bice family.

VICTOR.

THE CHANCE SHOT (August 16).—Flo and Owen met at the seashore and it was a case of love at first sight, but Flo for some reason unknown to Owen would not consent to become his wife, no matter how hard he urged her to do so. Finally she gave in, but only after his solemn promise never to ask of her any of her past history. To this Owen readily consented, so eager was he to make her his wife, and he wrote his servants to open up the summer home, as he was bringing home a new mistress for them. They were deligated and greeted Flo with the same love they had for their master. Now it happened that Flo's father had been a convict and this was the "dark past" that she hid from Owen. Had he known this, what hours of troible it would have saved her.

Owen had a chum, George, with whom he used to go gunning. It was while these two were hunting that a man spoke to Flo. She recognized him as a former acquaintance of her father's. He, being in poor circumstances and having fallen to low depths, threatened to expose her father's misdeeds if she did not give him some money. She readily consented to his request and he left her. Many times he did the same thing and sometimes when she used to sit and talk over the day's luck with her husband and James she was on the impulse of telling them of the intruder, but each time changed her mind. She gave him her rings and pin until finally she decided that the next time the man accosted her she would do as she had so long intended doing. One morning she was walking along the path when he stepped up and asked for more money. Just as he was talking she heard her husband coming up the path and shoving him into the shed where all the tools were kept she shut the door. Owen, coming up and mistaking her looks of fright for that of sickness, made her go to the house and lie down. Seeing her comfortable once again, he returned to where he had left James when he found his wife. They were joking as to whose fault it was that they never caught anything and soon it was made into a bet as to who would hit the bull's-eye. Putting a piece of paper upon the shed door, they in turn fired. In the meantime, Flo, tired of the deceit and of the villainy of the blackmailer, decided to tell Owen all, even if it cost her her happiness, and rising from the couch she went outdoors just as Owen fired at the bull's eye. Flo gave a scream, ran to the shed, opened the door where she had hidden the man who had caused her all her unhappiness and found that the shot had struck him and he lay dead on the floor—showing her husband where the shot had struck and explaining to him why he was in there. Owen took his wife in his arms to protect her.

SOLAX.

HIS DOUBLE (August 21).—Joe Howell is not welcome at the home of Mr. Burleston. Although young Miss Helen thought very much of him, Mr. Burleston is determined that his daughter should marry Count "Lacking Koyne." When Jack Howell discovers who his rival is he hits upon a plan which not only puts his rival out of running, but outwits the "old man." It is fortunate for Jack that in physical frame he had the appearance of the Count. The only things he needed to make him look like the Count's double were a little mustache and an apology for a chin beard. These Jack's costumers easily supplied.

Everybody mistakes Jack for the Count, even the Count when he looks through a mirrorless frame imagines himself looking in a mirror. Jack imitates the Count, going through some vanity stunts right before the Count's eyes, the Count believing all the while that he is posing before a mirror. Jack's pranks give Burleston considerable cause to question his own sanity. When the Count goes Jack comes. First the Burleston sees the Count going in one direction and almost simultaneously he sees his double coming from the opposite direction. Burleston pinches himself to see if he is awake. He does not discover Jack's duplicity, however, until the very end. The daughter helps along in the fun.

THE EQUINE SPY (Drama).—In the World of July 20 will be found an extended review of this two-reel production.

GEM.

BABETTE (August 13).—Babette was an ordinary girl—or she may have been a woman, for it is women, rather than girls, that make sacrifices. Her foster sister, the Countess Celie, was the type of Countess you've read about a dozen times—a little bit vain and a lot more selfish. Chevalier was the man. Chevalier loved Celie and Babette loved Chevalier. Babette loved him secretly but fiercely. Babette's cousin Jean thought a lot of her in his burly, boisterous way, but Jean was not Chevalier. The revolutionists were particularly active at this part of the story and once Babette hears noises. Going to inquire the cause, she sees Chevalier pursued by the mob. A moment later he falls wounded at her feet. Babette defends him, telling the mob she would keep him safe for them, and leads him tenderly toward the old mill near which she lives.

The leader of the mob had become infatuated with Celie, and demands her from her father, threatening to burn the house unless he accedes. Celie desperately puts on a blue coat and makes her escape. Celie arrives at the mill and finds Babette nursing Chevalier. Babette calls Jean, and begs him to take Celie and Chevalier away. He refuses, and in desperation Babette offers to marry him if he carries out her wish. He consents and escorts the lovers away. The mob returns, demands Celie and Chevalier, and when Babette tells them they have escaped, they decide to wreak vengeance upon her. But suddenly the leader notices the blue cloak belonging to Celie, and concludes she is in the house. In furious rage he wields a knife over Babette's head. Determined to cheat him of his vengeance, she grasps the weapon and takes her secret forever with her.

IMP.

THE KIDNAPPING OF DOLLY (August 17).—Little Edith Wright is the proud possessor of a beautiful doll, and in her honor she invites all her little friends to be present at a doll's tea party. All are enjoying themselves, when a gang of young rowdies espy the happy little party, and the leader suggests that they form themselves into a young Black Hand and kidnap Dolly. This is done, and the doll is carried to a nearby hut and word is sent to little Edith that unless she brings a ransom in the shape of several oranges, apples, three cents and a custard pie, the doll's head will be cut off. Little Edith's heart is broken and in her despair she goes to the famous detective, Hairlock Combs. The great sleuth hands the case over to his little son Joe, who handles it in a clever manner, and brings the criminals to justice by throwing them into a nearby creek. Dolly is restored to Edith, and the happy child rewards the savior of her pet with a beautiful baseball bat and glove. The picture is played entirely by children, with the exception of the one scene, in which Hairlock Combs, the detective, appears.

IN OLD TENNESSEE (August 15).—A thrilling story of life in the mountains of Tennessee. Nell Gwinn is a secret service agent and receives a strange assignment. The chief of the bureau is notified by wire that there is an illicit still in operation in a certain district and twice the men he had sent to this point had failed to accomplish the apprehension of these lawbreakers. Nell is offered the assignment and accepts. She arrives in the district and hangs out a dressmaking sign.

Jim Howard has a younger brother who is a cripple. The doctors tell Jim that an operation will restore to the boy the use of his limb. Three hundred dollars is the fee asked. Jim gains a frugal livelihood by chopping wood and realizes that it would take him years to accumulate this amount of money at his present vocation. He is offered a partnership in an illicit still. Seeing an opportunity to gain the money necessary for Little Joe's operation, he accepts—and then Nell comes into his life. She learns of his connection with the moonshiners and is about to denounce him when she is in turn discovered spying on the still by one of the partner's children. The women of the district decide to deal with her. She is saved by the cripple boy, and accepts her real mission in life as Jim's wife.

REX.

THE GREATER CHRISTIAN (August 15).—Helen was a sport, and she had sporty friends. She didn't believe in the Bible or in being good, and perhaps she even doubted God. There was just as much in a short life and a merry one, in her careless opinion, as there was in a long life and a weary one. One day she and a party of friends were entering a cafe when a Salvation Army girl outside tried to halt them and pleaded with them not to enter. The little party thought it was pretty good humor, for they laughed—even Helen. Then something happened. They were all sitting with their glasses in hand, listening to a toast being offered by one of the party, when Helen suddenly rose from her seat. Another second, and she dashed the glass to the floor and ran from the cafe. Outside she pleaded with the Salvation girl to take her away. In the cafe only Sorello, the gambler, who loved her, sat and wondered.

Helen joined the army, and one day was sent as governess to a rich child who was ill. While walking with the child, she sat down to read her Bible, now her dearest friend. A minister passed, noticed the book, chatted with her—and something stole into their hearts that both pained and soothed.

A few days later the minister called at the rich woman's house. He was surprised to find Helen there, but they talked, and talked and talked. He proposed, she trembled a little, and told him she would write her answer. Then she told him she could not marry him because she was not fit for him. The minister was horror-stricken at the news, and pitied himself, yet he was happy that he had not permitted himself to marry this outcast. In fact, he told his wealthy parishioner about the incident, and the girl was dismissed.

And one day a minister sat by the sea, thanking God for what had been spared him; and a gambler, with the germ of manhood in his soul, sat drinking and longing for an absent happiness; and the girl, the Greater Christian, was comforting a homeless woman, bringing solace to a weary heart.

LUX.

TOMMY SAVES HIS LITTLE SISTER (August 16).—Directly their parents have left the nursery Tommy and his little sister proceed downstairs intent upon making themselves acquainted with the contents of a nice box of chocolates. Entering the drawing-room, to their horror and surprise they encounter a burglar. Their scream of terror attracts their father to the spot, who promptly covers the intruder with his revolver. The thief, however, uses Tommy's little sister as a shield by placing her between himself and the revolver. Holding her there he manages to escape and takes the child along with him.

A few days later he writes to Tommy's father, demanding a ransom for the child and telling him to meet him at a certain public house. Tommy's father goes to the place in question, having previously instructed several detectives to hide themselves in the car. The thief is therefore surprised upon his entrance, but after a hard struggle he gets away and drives off in the very motor car which conveyed Tommy's father to the spot. He does not, however, observe that Tommy has taken a hand in the game. Upon being refused permission to

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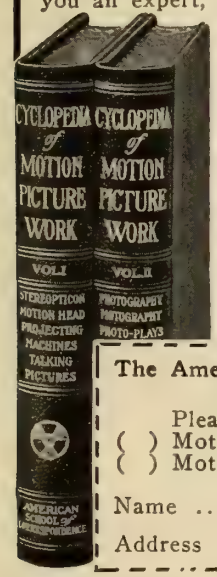
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accompany the expedition. Tommy hid himself at the back of the car and awaited events. In this manner Tommy is conveyed to the house of the thief and is enabled to find out where his sister is hidden. He bravely ascends to the roof of the house, and by the aid of a stout rope he saves his little sister from the criminal's clutches.

MAJESTIC.

TOODLES (Aug. 18).—Toodles is a very handsome litle Boston bull. Even Harry thinks so. But his sweetheart, Anna raves over it and pets it so constantly that between the dog and the theater, where Anna is playing, there is very little of her time left for Harry.

Anna's mother sides with Harry and they scheme to get her to give up both the stage and the dog and marry Harry. A note is sent to the theater, telling her that Toodles is sick. Anna, dressed in her Gaby Deslys gown, is about to step out upon the stage when she receives the note. She leaves the theater immediately and, rushing through the streets in her stage clothes, reaches home to find Toodles all huddled up in bed with Harry feeling his pulse and giving him medicine.

Her mother and Harry make such a fuss about the dog and pay such slight attention to her, that she understands for the first time how silly she has been. When Harry offers her an engagement ring if she will give up the dog and the stage she gladly accepts his offer, especially as she has lost her position because of her hasty exit from the theater in the middle of a performance.

THE NEW BUTLER (Aug. 20).—Mr. and Mrs. Carthan, a wealthy couple, decide to visit their niece, Mrs. Jones, hoping at the same time to make the acquaintance of her husband, whom they have never met. They telegraph that they will come the following week. A short time after the message leaves, Mr. Carthan finds he will be unable to go the following week, owing to a business engagement, so they decide to leave at once.

The Joneses are all worked up over the telegram, and, seeing their house in disorder, start to fix it. When the Carthans arrive they find Mr. Jones busy with an apron tied around him and they at once mistake him for the butler. They order him to take their things and before he can recover from the shock he has done as they told him. The wife, not wishing to tell her relatives that the butler is her husband, and wishing to keep up the deception, insists that Jones play the part of butler while the Carthans remain. She tells her relations that her husband is away on a business trip. Jones quite forgets that he is the butler and sits down with the visitors to enjoy the conversation. He is soon told to leave the room. He decides to throw up the job and put on his good clothes. He is caught in the act of dressing by Mr. Carthan, who calls him to account for trying on his master's clothes. He proves to be a very awkward butler, as he spills the soup on Mr. Carthan's waistcoat. Mr. Carthan demands that he be discharged and Mrs. Jones, unable to do anything else, bids the butler leave the house. He goes to the home of a friend and finally decides he will get his own clothes. He sends a note to his wife bidding her throw a suit case full of his clothes out of the window. She does this and he gets the suit case, which he takes to his friend's home, where he dons some of the garments and shaves off his mustache. He then returns home and Mrs. Jones introduces her husband to the Carthans, who although very glad to meet him, cannot help commenting on his likeness to the discharged butler. Although his wife is at first distressed over the shaving of her husband's mustache, when he reminds her of the predicament she put him in, she laughs and embraces him.

RELIANCE.

ONE AGAINST ONE (Aug. 21).—Dion, one of the mounted police of the Northwest woods, is rejected by the girl he loves. He never forgets Jess and always keeps her last letter in his pocket. He is commissioned to go after a man called Hughes, who is wanted for murder. He sets out through the woods. The fugitive is in the woods hiding from the man he knows is searching for him. Dion is hungry and wants to kill some game—but remembers that the shot would betray him to the fugitive. The murderer has one shot left. He sees Dion in the distance and fires, wounding the officer in the arm. The fugitive leans over a pool of water to take a drink. Dion sees him and, although he is half crazed at the sight of the water, he pulls himself together and manages to cover his man. Overcome with pain and hunger he faints. The fugitive manages to make him comfortable. He kills a bird and shares it with the officer. He carries the unconscious man to his shack in the woods, where he cares for him. He finds the letter from Jess, the girl who rejected Dion to marry him. When Dion regains consciousness he learns that the fugitive killed his man in a fair fight, also that Jess aided her husband to escape.

NORTH OF 53 (Aug. 24).—Bob, while playing cards with some other young fellows, has a quarrel with Frawley, who accuses him of cheating. Bob strikes, and the other man falls. He hits his head against the floor, rendering him unconscious. The boys advise Bob to get away at once. He goes into the North Woods. His father writes him that Frawley never recovered consciousness and bids his son go further into the woods. Bob hires a guide, Pierre, who takes him into the wilderness. Pierre steals a letter from Bob's pocket while he is sleeping. He learns that Bob is a fugitive from justice and that a reward of $1,000 is offered for him. He decides to turn him over to the police.

When Bob awakens he sees the man's intention. After a terrible fight Pierre succeeds in tying Bob hand and foot. In the canoe Bob manages to free himself and attacks Pierre. Julie, a trapper's daughter, sees the canoe capsize and she rescues both of the men and marches them out at the point of her gun. Pierre tells the trapper of the reward offered for Bob, but the trapper refuses to allow the guide to carry out his intention. Pierre leaves them, vowing vengeance. Julie and Bob fall in love and become engaged. A passing priest visits the cabin and he is asked to marry them. As he is beginning the ceremony Pierre returns with a sheriff. After the marriage Bob goes away with the sheriff, but does not tell Julie where. Julie finds his letter of explanation and rushes after him. She stops the canoe by firing at Pierre, but Bob receives the bullet himself. The canoe goes over and the men walk ashore. They return to the trapper's cabin. The old man tells the sheriff he cannot take Bob, for he is North of 53, or over the Canadian border, so the sheriff leaves and Pierre is warned never to return. Julie fixes Bob's arm and puts her arms about his neck.

COMET.

THE HOLD-UP IN BUCKEYE CANYON (Aug. 10).—The hero of this story is Jim Mason, who is an express messenger. Jim is enamored of Rose Mitchell, and his devotion to her causes him to neglect his duty. He is reprimanded by an official of the express company for failing to properly care for a box containing valuables left in his charge. Jim is eventually discharged. He vows to get even for what he regards as unjust treatment, so he elects to turn thief and rob the stage-coach on the next trip. His plans are well laid and single-handed, with a gun, he holds up the stage, secures the coveted box and decamps with it to the woods.

Rose, who has not seen Jim for several days, is worried over his absence. She goes in search of him, and from a point in the mountains, beholds the robbery and the escape of the daring bandit in the canyon below. Ignorant as to the identity of the robber she fires and wounds Jim in the leg. He returns the fire and the bullet penetrates the rim of her hat. She falls to the ground and manages to crawl to a thick underbrush without being recognized by Jim. Rose arises and discovers that the bandit is Jim. She watches him and sees where he has hidden his loot. Then she returns to him and helps him to an old hut. On the pretense of securing him some food and medicine, she goes to the place where Jim has buried the loot, takes it and is about to enter the hut when the sheriff and his posse arrive. She then hands over the box to the authorities and when the posse departs, rejoins Jim.

Several weeks pass and as a reward, she receives a check for $500 from the express company. When Jim is able to get about, she tells him of the check. explanations then ensue, and when Rose reveals her part in the affair they decide to tear up the check, begin life anew, and forget Jim's deflection from the path that leads to the other way.

TWO WOMEN AND ONE MAN (Aug. 12).—Blanche Belmont is deeply in love with Herbert Lord and has every reason to believe that her affection is reciprocated. Blanche is a woman with a past and when Herbert decides to give up his old life and marry a girl of his own set, he sends Blanche a note in which he tells her that all is off between them. As a balm to the poor woman's injured feelings he agrees to settle a certain sum on her and commissions his lawyer to see her. Blanche refuses to be discarded in this fashion and orders the lawyer from her house.

Baron Henri Strang, an adventurer, is a friend of Herbert's, and through his unsuspicious manner, succeeds in geting himself into Lord's good graces. Lord introduces him to his fiancée, Eleanor, and the pseudo baron makes love to her. Eleanor is fascinated by the baron, who eventually wins her away from Herbert. For a last farewell, Herbert visits Blanche and asks her to accept a bouquet of violets which he has been in the habit of sending to her every day. On the night of the betrothal party, Blanche returns the flowers with the request that Eleanor wear them, and Herbert complies. While the guests are gathered Eleanor becomes ill. The baron asks if he can be of any service and Herbert tells him to look after her while he goes for a physician. The pair are left alone and taking advantage of his friend's absence, the baron forthwith embraces Eleanor. While locked in each other's arms, Herbert enters. Eleanor pleads for forgiveness, but Herbert casts her aside. As further proof of her guilt, he snatches the violets from her and points to a stain on the baron's shirt front, made by the flowers. Then he strikes the baron violently in the face with the bouquet and Strang challenges him to a duel. The duel is held and the baron is stabbed to death. Next we see Blanche in her apartments, crying. Suddenly she takes from her breast a small phial containing morphine and is about to drink the contents when Herbert, holding the withered and tell-tale violets in his hand, enters the room. Then he unfolds all that has happened. Without further ado, Blanche permits him to take her to his heart again.

UNIVERSAL.

ANIMATED WEEKLY (Aug. 8)—Youngest Aviatrice.—Katherine Stinson, 17 years old, youngest aviatrice in the world, in her qualifying flight for Aero Club, Chicago.

United States Regular Army Manoeuvres.—Crack regiments of United States Army in war practice at Sparta, Wisconsin.

Chinese Funeral.—Century-old customs contrast strongly with modern mourning in Chinatown, San Francisco.

Fattest Baby in the World.—Rosa Lee, age 5 years, weight, 250 lbs.

King George and Queen Mary Afloat.—The King and Queen of Great Britain use their state barge for the first time at the Henley regatta.

London Fire Brigade.—The annual inspection in Battersea Park, London, England.

Woodrow Wilson's Parlor Cabinet.—The men who control the destinies of the Democratic party and advise the presidential nominee.

The Four Hundred Disport Themselves.—New York society goes bathing at Larchmont, L. I.

A Wet Convention.—Motion picture exhibiters of Wisconsin meet in convention on a rainy day.

Return of Olympic Athletes.—Uncle Sam's boys home from Sweden, where they won world's honors at Olympic games.

Baloon Elimination Contest.—The starting of the race at Kansas City, Mo. The three winners will represent the United States in the international Baloon race at Stuttgart, Germany.

President Taft Accepts Nomination.—The President is officially notified at the White House of his nomination as regular Republican candidate for a second term.

AMERICAN.

SAVED BY AN AUTO (Aug. 7).—Mrs. Sam Winston, of Ranch R, went to visit in Denver. Delighted with automobiles, she orders old Sam to buy one promptly upon her return. This he does. When it arrived he spent two days in profanity and gave up the job. Meantime, Mrs. Winstons brother-in-law went to visit them from Denver. He bought a horse to ride to the ranch and was quickly arrested as a horse-thief. A friendly line-man, watching the excitement, sent the news to Ranch R. Mrs. Winston knew that ordinary horses never would reach her brother-in-law in time. Grabbing that crank firmly, Mrs. Winston got a spark, then a chug-chug. Ten minutes later she ran over an Indian who confessed the horse theft. Five minutes after that her brother-in-law had the noose taken from his neck and all was happiness.

THE GIRL AND THE GUN (Aug. 8).—Bad Pete, wanted for a string of offenses, quarrels with his pal and escapes to a giant trestle. Later he and the sheriff, swinging by a rope in mid-air, battle royally. Pete's pal, seeing an opportunity to dispose of two enemies at the same time, starts to cut the rope that meant death for the fighting pair. But—away down below stood a little girl with a rifle—and the pal hurtled over the trestle to destruction.

THE BATTLE GROUND (Aug. 12).—REEL 1.—Yielding to the insistent entreaties of his father, mother and a friendly priest, Bob Carroll goes away, much against his natural desires, to become a priest, after promising to marry his sweetheart, Anna Catherwood. Anna, piqued at Bob's adherence to parental wishes, hasily marries a working boy, Jim Whitcomb, and in the six years that follow, becomes addicted to liquor. Jim, himself a drunkard, comes home one day to find Anna drunk and carousing. In the scene that followed, Anna, laughing derisively, informs Jim that Bob, now a devout priest, is the father of their six-year-old child. After that Anna takes the downward path and Jim finds consolation in saloons.

One day, on charity bent, Father Bob goes into the slums. Accidentally he finds the child, and thinking it one of the city's waifs, notifies his mother to call and get it. Entering a dive, Bob is horrified to find Anna—"not as they parted in the years gone by"—but Anna is too drunk to recognize Bob.

REEL 2.—Mrs. Carroll called with Bob and took the child to the Society for the Prevention of Cruelty to Children. Anna returning one day, finds Bob's note telling of the child's whereabouts. Mrs. Carroll often met Anna at the Society's office, and finally succeeded in bringing about the reformation of the woman, little knowing her identity. She adopted the child and secured work for Anna as a nurse. Later, Anna, now on her upward path, stepped into a church in search of spiritual consolation. There, face to face, she met Bob, praying at the foot of a cross. There, for the first time, Bob learned that he was the father of Anna's child—a frightful revelation that spelled the day of death for the gentle-hearted priest. One afternoon Mrs. Carroll, Bob and the child went for an auto ride. They ran down Jim Whitcomb as he staggered from a saloon. At the hospital, there was a moment of recognition and understanding—a moment of horror during which Mrs. Carroll understood that her adopted child was really her grand-child; Anna, that this good woman benefactor was the mother of Bob; Bob, that he had kept in his own home as his mother's ward, his own child—and all of them knew that the end of Jim Whitcomb had come. Falling at his feet, Father Bob whispered, "Forgive me, for I knew not what I did." In his study the next day they found Father Bob, sitting upright in his chair,

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tightly clutching the big crucifix on his desk, his glassy eyes fastened on the Savior. Bending over him, Mrs. Carrol and Anna heard his stiffened lips mutter: "Come unto me all ye that are weary and heavy laden, and I will give thee rest."

ECLAIR.

WANTED, A WIFE, IN A HURRY (Aug. 20).—Fred Norton, a young man-about-town, depending on the generosity of his aunt Mary, finds his many pranks have displeased her, and fearing that his allowance will be cut off, he turns over a new leaf. He writes, telling her he has at last settled down and is happily married. Aunt Mary, a little surprised and suspicious at such a sudden change, intends to investigate for herself. Norton receives notification of Aunt Mary's visit, one hour before her arrival. Taken unawares, he tries to persuade several girl acquaintances to become his wife at once. Not succeeding, he beguiles his chum, Baxter, to play the part during Aunt Mary's visit. Baxter, for want of a costume, robs his wife's wardrobe. Mrs. Baxter being away on a visit, returns unexpectedly, discovers the loss of her clothes, telephones the police, who follow down the clues and arrest the plotters before Aunt Mary's arrival.

THE WILL (Aug. 25).—Grandmother Hall, aged fast failing in health, is greatly comforted by her only two grandchildren, daughters of her own daughter long since past before. She has made a will in which she stipulates that Lawrence, her son, shall inherit her wealth providing he assumes the care of her grandchildren, and who are, of course, his nieces.

She dies. Lawrence claims the estate and orders his nieces to get out and earn their own way. A second will is found, properly filed and recorded. It is read and they learn that it is a repudiation of the first will, should Lawrence fail to live up to the terms therein. Lawrence tries to break the will but fails and the estate is ordered delivered to the girls. The granddaughters kind-heartedly offer Lawrence a home with them.

A MOSLEM LADY'S DAY (Aug. 25).—An intimate sort of glimpse into the life of an actual member of a ruler's harem. Highly instructive, inasmuch as it thoroughly disproves a common low conception of these much tabooed institutions.

ROBIN HOOD (Aug. 22).—A highly favorable review of this two-reel reproduction, from the pen of Mr. Harrison, was printed in the World of August 3.

Among the Exhibitors

Shreveport, La.—Messrs. Snively and Halloway, of Paris, Texas, will erect a moving picture theater here.

Toledo, Ohio.—The United Feature Film Company, Toledo, moving picture films: $20,000. H. E. Smith, A. A. Gottshall, Marshall A. Vanderlip, George E. Dixon and John E. Parsons, Jr.

Columbus, Ohio.—The Midland Amusement Company, Columbus. Amusement parks, theaters, airdomes, &c. Capital stock, $5,000. Incorporators: Arthur M. Crumrine, W. T. Robinson, S. M. Swisher, B. F. Reinmund, Jr., and J. I. Crumrine.

Peoria, Ill.—De Luxe Theater Company, Peoria. Capital, $5,000. To operate a place of amusement. Incorporators: Charles K. Lambert, Walter W. Whitney, and Robert N. McCormick.

Sioux City, Iowa.—The Empress Theater, formerly known as the Mizzou, at 310 Pierce Street, will open in the near future, giving Sioux City one of the best equipped motion picture houses in the West. Albert Bessmann is proprietor of the house. George W. Schermily will act as manager. A four-piece orchestra will furnish music. The theater has been remodeled and improved to the extent of $3,000. All the features of metropolitan houses will be introduced here. A new system of so-called "daylight pictures" will be installed.

Milwaukee, Wis.—The Grand Theater, Holton and Locust Streets, is another addition to the already large number of picture houses in Milwaukee. Its large seating capacity, beautiful decorations and light effects make it one of the prettiest theaters in this city.

Burlington, Wis.—Work has been started on a new theater at Lake Geneva. The building is to be under the management of George A. VanSlyck. It will be 32x100 and built of cement blocks.

Rockford, Ill.—A new theater is to be erected here and will cost $60,000.

Wapello, Ia.—Robert Silin has leased the Duke Building on South Street, in which he will open a moving picture show.

Martins Ferry, W. Va.—The new Rex Theater opened in Martins Ferry under the direction of the Atheneum Amusement Company of this city. The building formerly was known as the Star Theater, but it has been completely remodeled under the direction of Architect George Deringer, of this city, and it is claimed for it that there is no prettier or finer moving picture house in the Ohio valley.

Lebanon, O.—The Theatorium Motion Picture Theater in Eighth Street, is undergoing extensive alterations.

Chisholm, Minn.—This town is to have another picture show house. Mr. Miller, of Hibbing, has consolidated with Mr. Latham, manager of the Bijou, and new quarters are being arranged in the Barret Building, on Lake Street. This will give Chisholm a straight moving picture and vaudeville house.

Shamokin, Pa.—Plans are being prepared for the erection of a new theater here.

Memphis, Tenn.—M. Frank awarded a contract to R. C. Mulkey to erect two out-door moving picture theaters.

Fort Worth, Texas.—R. A. Healy will erect a moving picture theater at 10th and Main Street.

Belleville, Ill.—Grace Amusement Company, Belleville; capital, $2,000; to operate vaudeville houses, moving picture shows, etc.; incorporators: Louis Landau, Jr., Alexander B. Garvin, Edson Dodge, Cecille Dodge, Thomas Gray.

Louisville Ky.—The Novelty Amusement Company, with an authorized capital stock of $20,000, divided into shares of $100 each, filed articles of incorporation in the county clerk's office recently. The company will conduct a motion picture theater. The debt limit is fixed at $2,500. The incorporators, with their holdings, are: David Levinson, fifteen shares; Moses Levinson and Caroline F. Levinson, five shares each.

Peoria, Ill.—Crystal Amusement Company, Peoria; capital, $5,000; general amusement and theatrical business; incorporators, William Schafer, Lillian Naegele, Walter H. Kirk.

Fort Worth, Texas.—Feature Department, United States Amusement Company, Fort Worth; purpose, merchandising, films and picture show supplies; capital stock, $25,000. Incorporators, W. G. Underwood, Fort Worth; C. R. Scott, Amarillo, and E. F. Hardwick, Artesia, N. M.

Granite City, Ill.—Lillian Amusement Company, Granite City; capital, $2,000; general vaudeville, moving picture and show business; incorporators, Louis Landau, Jr., Thomas Gray, Cecille Dodge, Edson A. Dodge, A. B. Garvin.

Cincinnati, Ohio.—The Orpheum Amusement Company, Cincinnati, picture and vaudeville, theaters; $15,000: A. G. Turnipseed, Nelson B. Cramer, Franklin T. Cahill, C. Ouert and S. A. Headly.

Cedar Rapids, Iowa.—Palace Theater Company, Cedar Rapids, capital stock, $15,000. Incorporators: M. Ford, A. J. Diebald and L. M. Ford.

Halton, Kan.—A motion picture theater is to be opened in the Hedrick Building.

Lancaster, N. H.—A new moving picture theater will be constructed here.

Evansville, Ind.—Evansville Auto-Foto Company, Evansville; to manufacture moving picture films; capital stock, $6,000; directors: A. C. Sallee, F. W. Launestein and F. P. Fuchs.

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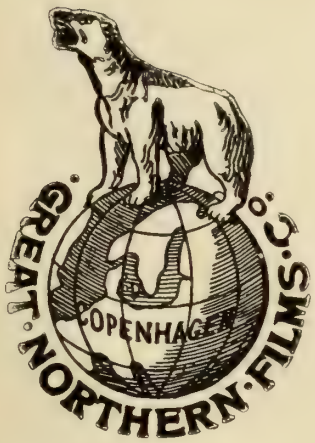

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INDEPENDENT Release Dates

AMERICAN.

July 31—The Fight at the Mill (Drama).....
July 31—Giants of Steel (Scenic).....
Aug. 1—A Life For a Kiss (Drama).....1000
Aug. 5—The Meddlers (Drama).....1000
Aug. 7—Saved by an Auto (Com.....1000
Aug. 8—The Girl and the Gun (Dr.).....1000
August 12—The Battle-Ground (2 reels).....2000
August 14—The Bad Man and the Ranger (Com.-Dr.) 1000
August 15—The Outlaw Colony (Drama).....1000
Aug. 19—The Land of Death (Drama).....
Aug. 21—The Outlaw Colony (Drama).....

AMBROSIO.

June 21—The Maniac (Dr.).....
June 28—The Actor's Test (Dr.).....
June 28—Benares, the Sacred City (Sc.).....
July 5—The Legend of the Chrysanthemum (Dr.)
July 5—The Airman (Com.).....

BISON.

July 27—The White Saviour (Dr.).....
July 30—An Even Break (Dr.).....
Aug. 3—His Partner's Share (Dr.).....
August 6—A Western Girl's Dream (Drama)..
August 10—Her First Choice (Drama).....
Aug. 13—The Widow's Claim (Drama).....
Aug. 17—The Shot That Failed (Drama).....
Aug. 20—How He Made Good (Drama).....

CHAMPION.

July 22—The Call of the West (Dr.).....
July 29—The Poisoners (Dr.).....
August 5—What a Woman Will Do (Drama)..
Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...

COMET.

July 20—Her Indian Guardian (Dr.).....
July 22—Reformed by Strategy (Com.).....
July 27—The Tomboy Ranch Girl (Dr.).....
July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
August 5—A Bachelor's Romance (Dramatic)..1000
August 10—Hold Up in Buckeye Canyon (Dr.)..1000
August 12—Two Women and One Man (Dr.)..1000
August 17—Western Chivalry (Drama).....1000
August 19—House of "No Children" (Com.)..1000
Aug. 24—The Deputy's Duty (Drama).....1000

ECLAIR.

Aug. 4—The Price of Blood (Dr.).....
Aug. 4—The Beautiful Vintage Time (Ind.)..
Aug. 6—Because of Bobbie (Com.-Dr.).....
Aug. 8—Boys Again (Com.).....
Aug. 11—The Foster Sister (Com.-Dr.).....
Aug. 11—Carlsbad (Scenic).....
August 13—Daddy (Comedy).....
August 15—Aunt Hetty's Gold Fish (Com.-Dr.)
August 18—A Child to the Rescue (Drama)....
August 18—Egyptian Ruines (Scenic).....
Aug. 20—Wanted, a Wife In a Hurry (Com.)..
Aug. 22—Robin Hood (3 reels; Drama).....
Aug. 25—The Will (Drama).....
Aug. 25—A Moslem Lady's Day (Novelty)....

GAUMONT.

Aug. 1—A Romance of the Palm Garden (Dr.)
Aug. 6—Dream Driven (Comedy).....
Aug. 7—Gaumont Weekly (Topical).....
Aug. 8—The Phantom of the Night (Dr.).....
August 13—Graziella, the Gypsy (Drama).....
August 14—Gaumont Weekly (Topical).....
August 15—Their Lives for Gold (Drama)....
Aug. 20—Her Supreme Sacrifice (Drama).....
Aug. 21—Gaumont's Weekly (Top.).....
Aug. 22—Androclus and the Lion (Ed. Dr.)....

GEM.

July 9—Under Two Flags (2 reels, Dr.).....
July 16—Two Men (Dr.).....
July 23—Bread Cast Upon the Waters (Dr.)..
July 30—Back to Her Own (Dr.).....
August 6—'Neath the Homespun (Drama)....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....

GREAT NORTHERN.

July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..
July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944

IMP.

July 27—A Case of Dynamite (Comedy).....
July 27—Love's Diary (Com.-Dr.).....
July 29—Reunited By the Sea (Drama).....1000
Aug. 1—Adrift (Drama) 1000
Aug. 3—The Cure that Failed (Comedy)....
Aug. 3—In and Around Chicago (Topical)....
August 5—The Hindoo's Prize (Dr.).....1000
August 8—Blood Is Thicker Than Water (Dr.).1000
August 10—How Jones Saw the Ball game (Comedy) .....
August 10—Ferdie's Family Feud (Comedy)....
Aug. 12—Big Hearted Sim (Drama).....1000
Aug. 15—In Old Tennessee (2 reels; Drama)..2000
Aug. 17—Kidnapping Dolly (Comedy).....
Aug. 17—In and Around Charleston, S. C. (Sc.)
Aug. 19—Padrone's Daughter (Drama).....
Aug. 22—The Castaway (Drama).....

LUX.

July 5—The Empty Holster (Dr.)..... 860
July 12—Spiffkin's New Job (Com.)..... 567
July 12—Ponto's Little Joke (Com.)..... 393
July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967
Aug. 2—The Mysterious Flowers (Drama).... 983
Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
August 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239

ITALA.
(By N. Y. M. P. Co.)

Feb. 17—The Italian Army in Tripoli.....
Feb. 17—Making a Cinematograph Scene.....
June 29—The Great Bank Failure (2 reels, Dr.)
July 6—A Woman's Duplicity (Dr.).....

MAJESTIC.

July 28—The New Policeman (Comedy).....
July 30—The Mighty Hunter (Comedy).....
Aug. 4—Farmer Allen's Daughter (Dr.).....
Aug. 6—The Higher Thought (Com.).....
August 11—The Matrimonial Substitute (Com.)
August 11—The Striped Parasol (Comedy).....
August 13—A Summer Idyl (Comedy).....
Aug. 18—Toodles (Comedy) .....
Aug. 18—A Game of Chess (Com.-Dr.).....
Aug. 20—The New Butler (Comedy).....

MILANO.

July 27—The Blind Man's Sacrifice (Dr. 2 reels)
Aug. 3—The Battle of Two Palms (2 reels) (Dr.)
August 10—Playthings of Fate (2 reels, Dr.)..
Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....

NESTOR.

July 26—Young Wild West's Prairie Pursuit (Drama) .....
July 29—The Undoing of Slim Bill (Com.).....
July 31—The Obligation (Dr.).....
Aug. 2—Young Wild West Washing Out Gold (Dr.).....
August 5—Fortunes of War (Drama).....
August 7—Fatty of E Z Ranch (Comedy)....
August 9—A Mexican Mix-up (Drama).....
Aug. 12—A Tale of the Foothills (Drama)....
Aug. 14—How Steve Made Good (Com.-Dr.)..
Aug. 16—The Miner's Widow (Drama).....
Aug. 19—When the Heart Calls (Drama).....
Aug. 21—The Alibi (Drama).....
Aug. 23—A Stubborn Cupid.....

POWERS.

July 31—The Rose Festival (Scenic).....
Aug. 2—Dora (Dr.).....
August 7—As the Wind Blows (Comedy)....
August 9—The Burglar and the Rose (Dr.)..
Aug. 14—Horse Show at Long Branch (Top.)..
Aug. 14—Wanted, a Practice (Comedy).....
Aug. 16—The Golden Rule (Drama).....
Aug. 21—Her Diary (Drama).....
Aug. 23—Life's Lesson (Drama).....

RELIANCE.

July 13—The Toy 'Phone (Dr.).....
July 17—At Cripple Creek (Dr.).....
July 20—Love Me, Love My Dog (Com.-Dr.)...
July 24—The True Love (Dr.).....
July 27—The Soldier Baby (Dr.).....
July 31—Where There is Soap, There is Hope (Comedy) .....
Aug. 3—The Wood Nymph (Drama).....
Aug. 7—Phillip Steele (2 reels) (Dr.).....
Aug. 10—The Two Fathers (Dr.).....
August 14—Order in the Court (Comedy).....
August 14—The Old Swimming Hole (Comedy)..
August 17—A Man Among Men (Drama).....
Aug. 21—One Against One (Drama).....
Aug. 24—North of 53 (Drama).....

REPUBLIC.

June 25—The Queen of May (Dr.).....
June 29—In the Balance (Dr.).....
July 2—Evil Be to Him Who Evil Thinks (Dr.)
July 8—The Gold In the Auto (Dr.).....
July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
August 12—The Borrowing Simp (Comedy)....
Aug. 19—The Curse of Drink (Drama).....

REX.

Aug. 1—The Lash of Fate (Dr.).....
Aug. 4—The Hour of Peril (Dr.).....
August 8—The Troubadour's Triumph (Dr.)..
August 11—None Can Do More (Drama).....
Aug. 15—The Greater Christian (Drama).....
Aug. 18—Thus Many Souls (Drama).....
Aug. 22—An Old Fashioned Girl (Drama).....
Aug. 25—The Leader of the Band (Drama)....

SOLAX.

Aug. 2—Buddy and His Dog (Drama).....
Aug. 7—Two Little Rangers (Dr.).....
Aug. 9—The Pink Garters (Com.).....
Aug. 14—The Blood Stain (Dr.).....
Aug. 16—The Strike (Dr.).....
August 14—The Blood Stain (Drama).....
August 16—The Strike (Drama).....
Aug. 23—The Equine Spy (2 reels; Drama)....
Aug. 28—His Double (Comedy).....

THANHOUSER.

Aug. 6—Baby Hands (Dr.).....
Aug. 9—Old Dr. Judd (Dr.).....
August 11—Big Sister (Drama).....
August 13—Now Watch the Professor (Com.-Dr.)
August 16—The Wrecked Taxi (Drama).....
Aug. 18—As Others See Us.....
Aug. 18—Warner's Waxworks .....
Aug. 20—Her Darkest Hour.....
Aug. 23—Conductor 786 (Drama).....

VICTOR.

July 26—Not Like Other Girls (Drama).....
Aug. 2—Taking a Chance (Dr.).....
August 9—The Mill Buyers (Drama).....
Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....
July 29—The Circus Girl (Dr.).....

GREAT NORTHERN SPECIAL FEATURE FILM COMPANY.

March 18—The Call of a Woman.....3000
April 8—Cell Thirteen.....2000
April 22—The Dead Man's Child.....3000
April 15—The Dead Man's Child, 3 Reels (Dr.)

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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ECLAIR

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THURSDAY, AUGUST 22nd, 1912

"Robin Hood"

In Three Parts

You can exhibit "Robin Hood" without a fear of its failing to please. It will go over big. Take our word for it. You will, won't you? Did we ever disappoint you on a feature release? And we never will!

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"The Will"

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LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

July 25—The Would-Be Shriner (Com.).....
July 25—Willie Becomes an Artist (Com.).....
July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.).....
Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (Special—2 reels—Drama) .....
August 12—The Inner Circle (Drama).....
August 15—An Interrupted Elopement (Com.)..
August 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Drama)....1000
Aug. 22—A Change of Spirit (Drama).....1000

CINES.

(G. Kleine.)

Aug. 3—Carthage and Sidi-Bu-Said (Sc.)..... 360
Aug. 6—The Little Orphan (Dr.)..... 903
Aug. 10—The Danger Line (Dr.).....1067
August 12—Rameses, King of Egypt (Special; 2 reels; Drama) .....
August 13—Mona Lisa In Disguise (Com.).... 600
August 13—Vicovara, Italy (Scenic)..... 400
August 17—A Convict's Gratitude (Drama)....1025
Aug. 20—A Matter of Pride (Drama).....1000
Aug. 24—A Picture C. O. D. (Comedy)..... 470
Aug. 24—Jenkins, the Watchman (Comedy)... 250
Aug. 24—Modern Naples (Scenic)..... 305

EDISON.

July 13—Madame de Mode (Com.)..... 700
July 16—Nerves and the Man (Dr.).....1000
July 17—Revenge is Sweet (Com.)..... 600
July 17—The Maple Sugar Industry at Thompson, Pa. (Ind.)..... 400
July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000
July 23—The Sketch With the Thumb Print (Dr.).....1000
July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960
August 13—A Dangerous Lesson (Drama).....1000
August 14—Holding the Fort (Comedy).....1000
August 16—The Harbinger of Peace (Drama)..1000
August 17—Spring Log Driving, Maine (Ind.)..1000
Aug. 20—The Street Beautiful (Edu. Dr.)....1000
Aug. 21—Mr. Pickwick's Predicament (Com.)..1000
Aug. 23—The Cub Reporter (Drama).....1000
Aug. 24—The War on the Mosquito (Edu.)...1000

ESSANAY.

July 19—Hearts of Men (Dr.).....1000
July 20—A Wife of the Hills (Dr.).....1000
July 23—The Understudy (Com.-Dr.).....1000
July 25—Mr. Tibbs' Cinderella (Com.).....1000
July 26—Twins (Com.).....1000
July 27—A Moonshiner's Heart (Dr.).....1000
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000

KALEM.

July 22—The Siege of Petersburg (Hist. Dr.) (Special) (2 Reels) .....
July 24—Fantasca, the Gypsy (Dr.) 1000
July 26—A Political Kidnapping (Dr.).....1000
July 29—The Family Tyrant (Dr.).....1000
July 31—The Soldier Brothers of Susanna (Dr.)1000
Aug. 2—The Barefoot Boy (Dr.) 1000
Aug. 2—Easter Celebration at Jerusalem (Scenic) .....
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Aug. 7—Freed From Suspicion (Dr.).....1000
Aug. 9—The Wandering Musician (Dr.).....1000
August 12—The Little Keeper of the Light (Drama) 1000
August 14—Kentucky Girl (Drama).....1000
August 16—The Prison Ship (Drama).....1000
Aug. 19—The Daughter of the Sheriff (Drama).1000
Aug. 21—The Frenzy of Firewater (Drama)....1000
Aug. 23—The Beauty Parlor of Stone Gulch (Comedy) 1000
Aug. 24—Rube Marquard Wins (Drama).....1323

LUBIN.

Aug. 3—The Detective's Conscience (Dr.)....1000
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Aug. 7—The Sand Storm (Dr.).....1000
Aug. 8—Buster In Nodland (Com.).....
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Aug. 22—The New Ranch Foreman (Drama)....1000
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Aug. 23—A Water Fight (Comedy).....
Aug. 24—The Government Test (Drama).....1000

MELIES.

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July 18—A Cowboy's Proposal (Com.).....
July 25—A String of Beads (Dr.).....1000
Aug. 1—The Will of Destiny (Dr.).....1000
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Aug. 15—A Romance at Catalina (Dr.).....1000
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Aug. 7—The Joker's Mistake (Com.)..... 390
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Aug. 21—Pulp Mills in the Province of Quebec (Industrial) 310
Aug. 21—Microscopical Curiosities (Edu.)..... 280

PATHE.

July 17—A Question of Size (Com.).....
July 18—The Brave Little Indian (Dr.).....
July 20—The Halfbreed Foster Sister (Dr.)...
July 22—Pathe's Weekly No. 30—1912 (Topical) .....
July 24—His Second Love (Dr.) .....
July 25—The Redman's Friendship (Dr.) .....
July 27—For the Sake of the Papoose (Dr.)..
July 29—Don Juan and Charles V (2 reels; Dr.; Special).....
July 29—Pathe's Weekly No. 31—1912 (Top.)
July 31—Anona's Baptism (Drama).....
Aug. 1—In God's Care (Drama).....
Aug. 1—A Little Trip in the Colorado Mountains (Scenic) .....
Aug. 3—Memories (Drama) .....
Aug. 5—Pathe's Weekly, No. 32, 1912 (Top.)
Aug. 7—The Arrow Maker's Daughter (Dr.)..
Aug. 8—The Famous Scout to the Rescue (Dr.)
Aug. 10—Here and there in Oregon (Sc.).....
Aug. 10—Kittens (Juvenile).....
August 12—Pathe's Weekly No. 33—1912 (Top.)
August 14—Silver Wing's Two Suitors (Dr.)..
August 15—Cupid's Stolen Arrows (Com.).....
August 17—The Cactus County Lawyer (Dr.)..
Aug. 19—Pathe's Weekly No. 34 (Top.).....
Aug. 21—Jealousy on the Ranch (Dr.).....
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 24—The $2,500 Bride (Dr.).....

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July 16—Whiffles Mourns His Twin (Com.)....
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July 30—The Martyrs (Drama).....
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Aug. 20—The Sedge Warbler and the Cuckoo (Ed.) .....
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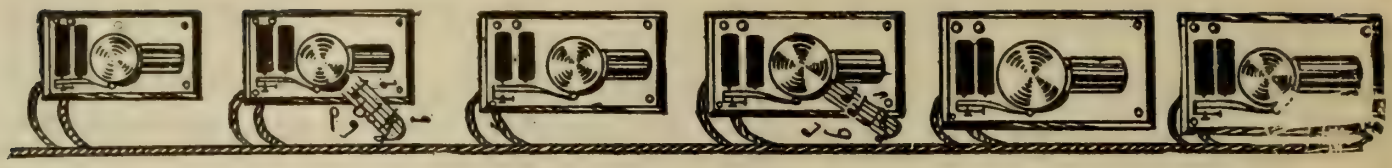

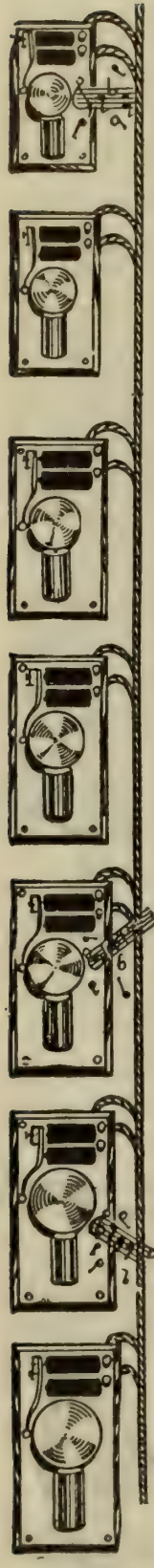

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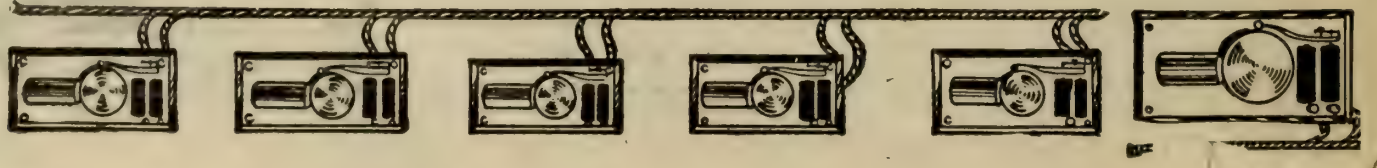

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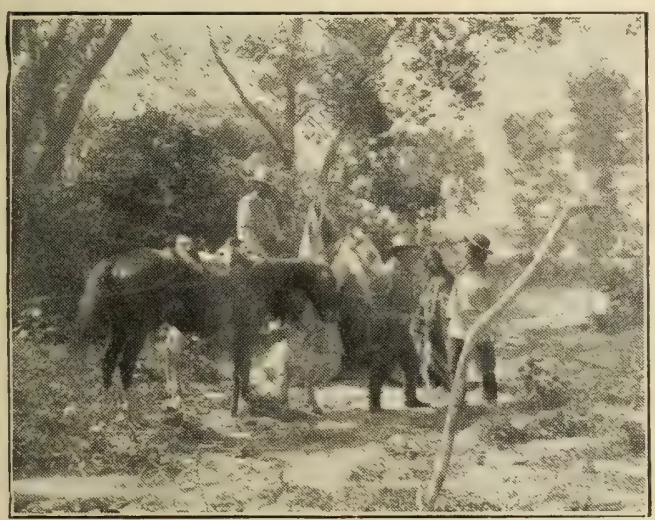

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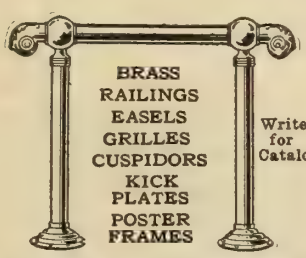

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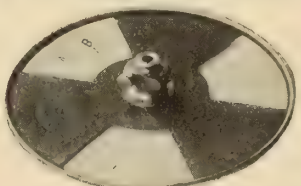

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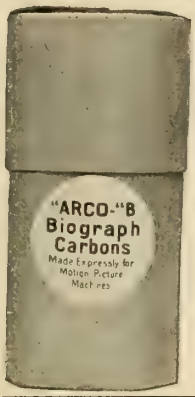

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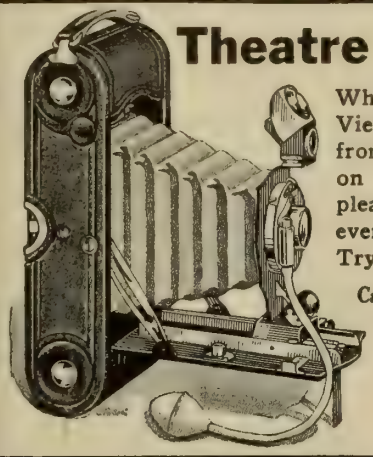

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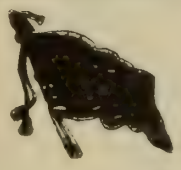

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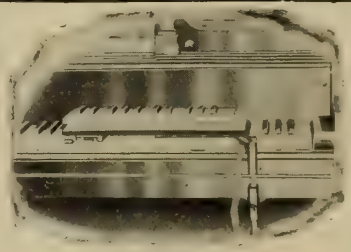

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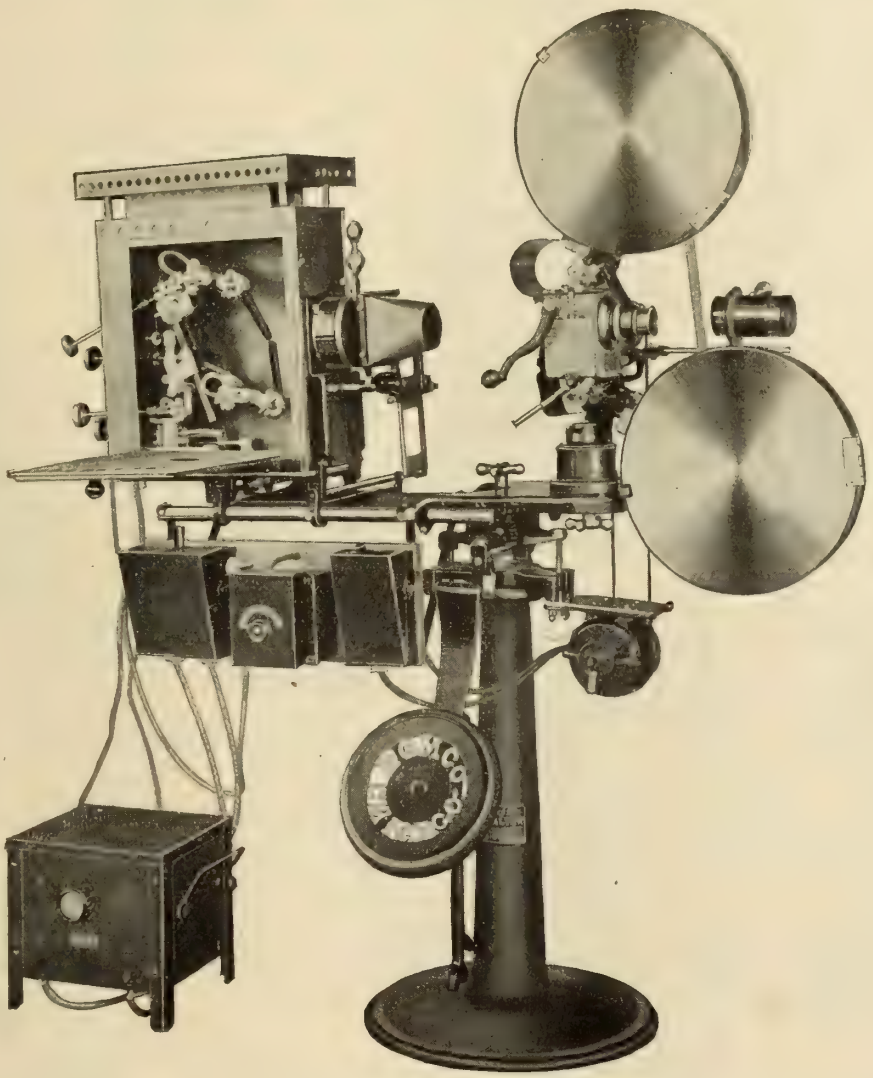

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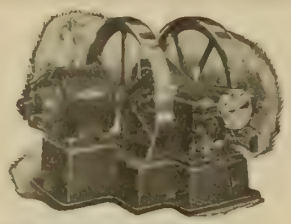

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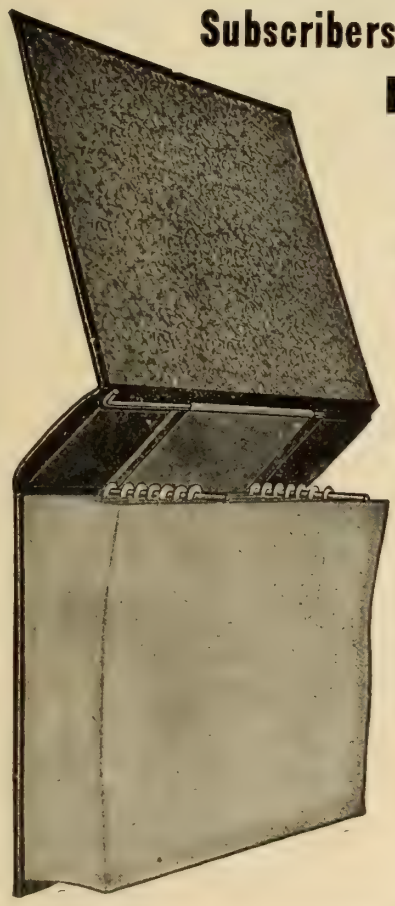

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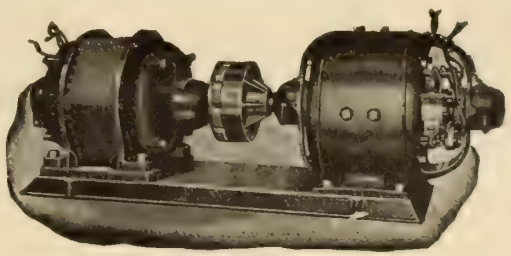

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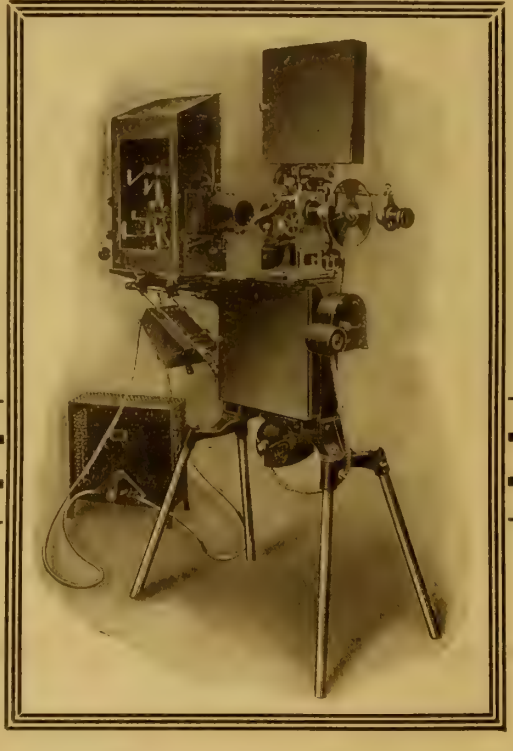

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MOVING PICTURE WORLD

THE FILM INDEX

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"The Return of Becky"

A wonderfully appealing heart-interest drama with a vital and original plot entwined about the life of a simple country lass. Beverly Bayne and Joseph Allen in splendid characterizations.

Released Thursday, August 22nd

"A Corner in Whiskers"

One of those real, live comic gems with a plot that is originality personified. One of the month's biggest laughing hits with Billy Mason, Mildred Weston and Eleanor Blanchard creating a hundred laughs per foot!

Released Friday, August 23rd

"Her Adopted Father"

An unusual dramatic subject, tender in gripping pathos, and replete with beautiful sentiment. Little Eleanor Kahn, Lily Branscombe, Eleanor Blanchard and Frank Dayton in powerful portrayals.

Released Saturday, August 24th

"Broncho Billy's Escapade"

Another dramatic masterpiece of this world-famous Western series, abounding with the vigor of the rugged hills. Mr. G. M. Anderson featured in his great character-creation, ably supported by Miss Vedah Bertram in a splendid role.

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"THE LONESOME TRAIL PIONEERS"

(Release Wednesday, August 28, 1912)

A stirring, red-blooded drama of troubles with the Indians, troubles such as the early pioneers bore with unparalleled hardihood—adventures that will entertain—the exception in Indian subjects.

"THE JEALOUS RAGE"

(Release Monday, Aug. 26, 1912)

A strong Western illustrating that old saw of "the woman scorned." A beautifully told tale that will delight and amuse.

"THE BANDIT OF POINT LOMA"

(Release Thursday, August 22, 1912)

A bandit escaped and spread terror throughout Point Loma. The lighthouse-keeper's daughter gave him protection despite her lover's remonstrances. The sheriff came and settled the question—how he straightened out the love affair makes 1,000 feet of "corking" good pictures.

COMING!

Two Giant 2-Reel Subjects. Both Historical

"Geronimo's Last Raid"

A magnificent two-reel historical subject of the out-of-the-ordinary kind. You remember Geronimo—the famous Indian chief, whose death a few years ago removed a constant source of trouble to southwestern settlers and army posts on the border.

A delightful love story winds its way through beautiful settings—a story of love and intrigue between two post officers and the Major's daughter. Beautiful battle scenes where close to 300 Indians and soldiers participate. Altogether the exception in motion pictures—a subject you, picture-tired, will find inspiration in.

"The Story of Starved Rock"

In Two Reels. A magnificent pageant—a spectacular giant, made **on the very ground.** A large company of "Flying A" players, by permission of the State of Illinois, encamped at **Starved Rock** while the pictures were being made.

This gorgeous costume subject covers the history of the famous Rock, showing the discovery by Father Marquette, the later journey of La Salle and Tonty and the mighty battle from which the Rock obtained its name. Watch for future announcements.

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An entertaining, exciting, thrilling and powerful melodrama, featuring

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Ready for Shipment, September 25th, 1912.

OTHER REGULAR FEATURES

Released Wednesday, August 28th, 1912.

Phantom Paradise

An old inventor and his daughter live happily in the belief that the inventor's new dry cell batteries are a big success, but in reality the wealthy merchant who had undertaken the promotion of the invention withholds from his proteges the fact that the invention is worthless. The inventor dies happy in his ignorance but the daughter learns that she has been receiving charity.

Released Friday, August 30th, 1912.

Playing Trumps

Harry is in love with a girl. Tom and Dick love the same girl. Tom and Dick conspire to make Harry's life miserable, but Harry holds trumps to the last and then plays them. This is a "regular Solax Comedy" with the all-star comedy cast.

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Write us for a copy of the Gaumont Graphic, which will explain its importance.

TUESDAY, SEPT. 3—Handcolored

The Refugee's Casket

NEXT IN LINE! **SEPT. 19—TWO REELS**

Kings in Exile

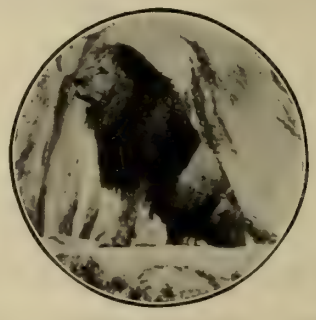
A film that deals with the events of great empires. Here's a serious, dignified monarchy exposer. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of title marry title!

Tuesday, August 27th
The Story of Chopin

Thursday, August 29th
Marriage on the Run

Thursday, Sept. 5th
A Midnight Encounter

Tuesday, Sept. 10th
Love's Serenade



Thursday, Sept. 12th
The Plague Stricken City

Tuesday, Sept. 17th
Queen Elizabeth's Token

Tuesday, Sept. 24th
The Heart of a Redman

Thursday, Sept. 26th
The Stolen Cub

Scene from Androclus and the Lion. Hand Colored.

Gaumont

Gaumont

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FILM SUPPLY CO. OF AMERICA, Sole Distributors

Here We Go!!! **Handcolored, One Reel**

TUESDAY, SEPT. 17th

Queen Elizabeth's Token

Why pay a bonus for a State right picture when you can get the same thing as an ordinary release. The same story as advertised elsewhere.

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are managing the affairs of the Universal. They are not stock-jobbers looking for a little easy money in the "film game," but earnest, ambitious men who *know* the film business from top to bottom; *know* what you want and *know* how to get it for you! They have surrounded themselves with an army of experts in all branches of the business, insuring you the finest selection of high class films in the universe. Your part is easy. All you have to do is to..... ....

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MONDAY - - -	Imp.....	Nestor.....	Champion.
TUESDAY- - -	Gem.....	Bison.....	Eclair.
WEDNESDAY	Powers.....	Nestor.....	Animated Weekly.
THURSDAY -	Rex.....	Imp.....	Eclair.
FRIDAY - - - -	Victor.....	Powers.....	Nestor.
SATURDAY -	Bison.....	Imp.....	Milano
SUNDAY - - -	Rex.....	Eclair	

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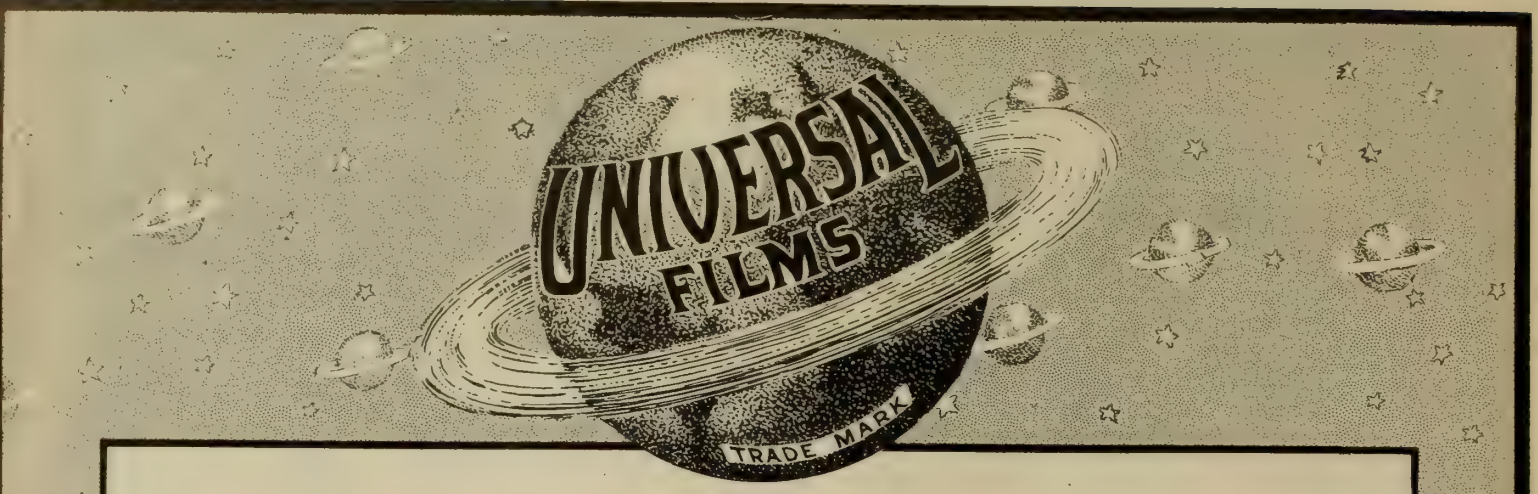

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AT a greater cash expenditure than has ever been paid out by any moving picture concern in the past we have just bought a complete outfit to make one, two and three-reel Bisons and other western features. With hundreds of horses, cowboys, Indians and high-priced moving picture stars in this outfit we will astound you and the whole universe with magnificent productions. The biggest, most gigantic film productions ever conceived of. Watch for details.

ECLAIR

"WANTED, A WIFE IN A HURRY."

A ripping good comedy with screamily funny situations. More laughs than you'd get in twenty joke books. An exceptionally humorous story and not a smile getter lost in its production. If you want to book a comedy that will make your patrons grin from ear to ear, go after this one strong.

Three Reels. "ROBIN HOOD." Three Reels.

Thursday, August 22nd.

The most pretentious motion picture ever made in the producing history of either independent or licensed manufacturers. Mr. E. Arnaud has eclipsed anything ever conceived of. With the purse strings open and a galaxy of stars to choose from, he let his productive genius run riot and the result is conceded to be the most masterful three-reel subject ever offered. It's really a state rights feature, but you get it as a regular release. Not a foot that is not alive with action. Every artist in it has exerted maximum ability to give you a picture that your patrons will talk about for weeks to come. Better book it now.

"THE WILL."
Sunday, August 25th.

Had he been a man of honor he would have respected his mother's last request and taken the two children to his heart and given them the comforts their grandmother intended they should have. But in his greed for gold he forgot even his moral obligations and drove the children out to live as best they could. But retribution followed and they came into the fortune due them. An emotionally dramatic release. Brilliantly staged and acted.

REX

"AN OLD-FASHIONED GIRL."
Thursday, August 22nd.

There's something about this release that will make your patrons yearn for more like it. A picture that will make a most vivid impression. It's a simply delightful story, handsomely staged. If you are looking for a real hot weather money getter book this now.

"THE LEADER OF THE BAND."
Sunday, August 25th.

The leader knew the little tambourine girl didn't love him, but he was a bully, an avaricious sort of being. He determined, by fair means, or foul, to destroy the fond hopes of the first violin and his sweetheart. 'Twas the power of his position alone that caused the second violin to join him in his wicked plan. But the second violin was friendly to the lovers and so he and the little tambourine outwitted him. The dainty offering ends most happily. A most ingenious story most excellently presented.

MILANO

"THE COURAGE OF FEAR"—Sat., Aug. 24th.

It was the kind of crisis before which the ordinary woman would have quailed and fainted. But Countess Eva was one of the few of her sex who looked the situation square in the face and then acted. She knew that the much-wanted criminal beneath her bed was watching every move and yet she outwitted him. When the count arrived with the police she was glad the strain was over; that her courage had not failed. Every detail of the plot produced most strikingly. You'll play to S. R. O. when you bill this.

NESTOR

"WHEN THE HEART CALLS"—Mon., Aug. 19th.

It's such a sweet little story, so romantic. The very kind that ma and the girls will just rave about and even pa will be impressed. A pleasant intermingling of the Western and Eastern atmosphere. When he left the little girl on the ranch he hadn't realized that he loved her so much and though he tried to forget her in the wild happy life of the city, he could not. So when his society sweetheart quarreled with him he went back to claim his own. Very superior cast and production.

"THE ALIBI"—Wednesday, August 21st.

It isn't often that you can get a Western drama with such an exceptionally strong story and such vivid situations. Though the outlaw had really robbed them of their gold for a drink of water, when he fell wounded before them, they protected him. Though he had often committed many desperate deeds the one the sheriff hounded him for he had not been guilty of. The fortune hunter and his family established the alibi. A most thrilling picture play most admirably staged and acted.

"A STUBBORN CUPID"—Friday, August 23rd.

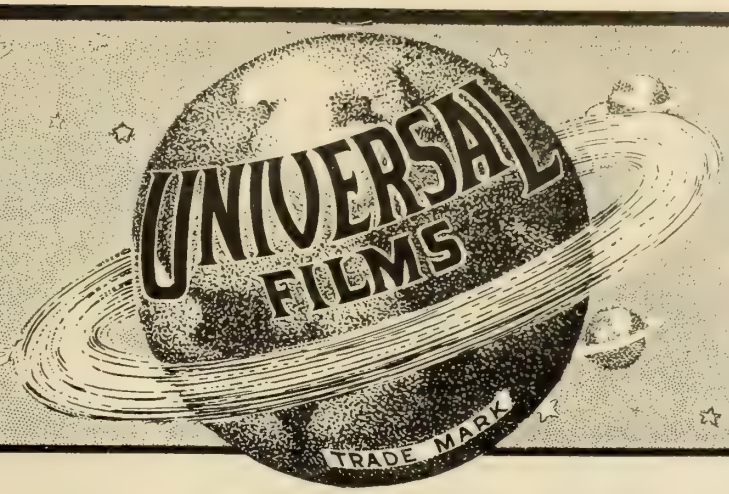
A side-splitting mirth provoker. Laugh after laugh will resound throughout your house when you project this picture. It's the funniest Western story that has ever been produced. Seldom you can get a comedy worth a return engagement. Here's one good for a long run.

GEM

"WHITE DOVE'S SACRIFICE"—Tues., Aug. 20

It might have been fascination, or he may have thought he loved her when he married her, but when he went back East and compared the pretty Indian maid to the beautifully vivacious white girl his love waned and White Dove felt it. She left him, but she knew the penalty. For the child's sake she dared brave even his hatred and so she returned. But Black Owl had avowed vengeance and just when he levelled his gun at him she knew her mission and willingly sacrificed her life. When Tom and Nan promised to care for the babe she knew her sacrifice had not been in vain. Dramatically beautiful.

"Demand that Universal Program"



WE OWN THE BISON

DON'T be confused on this point. WE OWN THE BISON. Plant, trademark and everything that goes with it. If there's any legal tangle, that's up to us to worry about. Meanwhile don't you worry that we intend to let Universal exhibitors suffer for lack of Western features. Don't forget we said FEATURES. We let you share our victories but we don't ask you to share our fights. Read about our new Western outfit. See the top of the opposite page!

IMP

"THE PADRONE'S DAUGHTER."
Monday, August 19th.

Here's a fine big romance, in which a ruffian and a fire laddie are contestants for the hand of a pretty Italian lass. Though the fireman's love quest is beset with many hardships, when he saves the girl's life the father readily relents and the loved ones live happy ever after. Produced in the usual effective Imp manner. Book it now and bill it early.

"THE CASTAWAY."
Thursday, August 22nd.

A tale of the sea presented in such a thrilling manner that you'll wire your exchange for a return date. From the time of the wreck until the lovers are locked in a fond embrace the situations are most enthralling. The rapidity of action and the merit of the story will impress you as strongly as your patrons. The kind of release that means a packed house and a satisfied audience

"CHAPPIE THE CHAPERON."
Saturday, August 24th (Split).

It's a riot of fun, and the fun is never-ending. The girl loved the fellow but the father didn't. Result—fellow decides to make life miserable for papa and he succeeds only too well. It's the kind of picture that starts your audience with a snicker and it ends with their being in convulsions of laughter. If you want a good comedy scream, get this one.

"THE GREAT GEYSERS OF YELLOWSTONE PARK."
Saturday, August 24th (Split).

It's simply beautiful to be out there amid the splendors of America's most wonderful playground, and your audience will appreciate it just as much sitting in their little comfortable seats in your theatre as if they were thousands of miles from home. Not a particle of the awe-inspiring spectacle is lost. The camera got it all.

VICTOR

"HER COUSIN FRED."
Friday, August 23rd.

She was impetuous and high spirited. But you really couldn't have expected a pretty, vivacious and healthful young girl to be otherwise. Her cousin Fred had intended, from the very first, that she should marry his chum, but neither his chum or Flo were quite so anxious to carry out his plans. The chum suffered unending tortures from her impetuosity, but her cousin successfully carried out his plan. Of course she really loved the chum all the time, but you couldn't expect her to show it. A pleasant comedy with plenty of romance and excitement.

POWERS

"HER DIARY."
Wednesday, August 21st.

A novel, most original and corking good side splitter. It's as funny as the dickens. A farmer's kid goes looking for information for her diary and she certainly gets it. But that's not the funny part of it. It's the way she recorded it, and the trouble she brewed for everybody she wrote about. See that you get this reel or you'll miss a treat for your patrons.

"WHAT THE MILK DID."
Friday, August 23rd.

An oddity that will afford fifteen minutes of brisk entertainment. A decided novelty in the way of a comedy-drama. The widow wanted her daughter to marry the widower's son. But the children could not see it that way. They met, however, on a farm. She posed as a milk-maid and he as a cultured farmer. They didn't know they were unconsciously fulfilling the hearts' desires of their parents when they fell in love.

CHAMPION

"THE BUM AND THE BOMB."
Monday, August 19th.

A release much out of the ordinary and one that will please every patron in your house. The kids will be strong for it. A good, live, breezy comedy of a very superior nature. Well produced and exceptionally well staged.

BISON

"HOW HE MADE GOOD."
Tuesday, August 20th.

It's seldom—very seldom—that you can get in a single Western picture such a galaxy of situations. Love and heroism, avarice, hate and cowardice run riot throughout this exceptionally clever story. It will simply sweep your patrons off their feet with enthusiasm. Bigger, better and more thrilling than any Bison ever produced.

"FOR LOVE, LIFE AND RICHES."
Saturday, August 24th.

There's not a single Western picture that has ever been conceived of that has as much worth to it as this truly wonderful Bison release. Time, effort or money have not been spared to make this brand the biggest money's worth ever offered. A stirring, thrilling story with an extraordinarily large cast; enacted with vim and vigor. It's a Bison with a capital B, and you can bank on it it's a winner.

"Demand that Universal Program"

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HIGH CLASS
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FRONTIER -- INDIAN -- MILITARY AND PIONEER SUBJECTS

THAN ANYTHING HERETOFORE ATTEMPTED

TREMENDOUS CASTS — PERFECT PHOTOGRAPHY

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SPECIAL

TWO REELS

FIRE AT SEA

AUGUST 26th 1912

Nothing is more thrilling than a story of a ship afire at Sea. Here is one accurately and dramatically portrayed by the brilliant Pathe players.

AUG. 19 Vitagraph's Feature Film 2 REELS

RIP VAN WINKLE

Robert McWade, Sr., stars in the leading role made famous by the late Joe Jefferson—A great film from a great story.

GENERAL

FEATURES

AUG. 12, 1912 CINES **Rameses, King of Egypt** TWO REELS.
ROMANCE IN THE DAYS OF THE SPLENDOR OF THE PHARAOHS

JULY 29, 1912 PATHE'S **Don Juan & Charles V** TWO REELS.
A WONDERFUL OLD WORLD STORY OF LIFE AT THE COURT OF SPAIN (COLORED FILM)

JULY 22, 1912 KALEM'S **Siege of Petersburg** TWO REELS.
A MASTERFUL PRESENTATION OF THE CIVIL WAR PERIOD

JULY 15, 1912 VITAGRAPH'S **The Money Kings** THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

JULY 8, 1912 PATHE'S **The Adopted Child** TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 1, 1912 KALEM'S **Tragedy of the Desert** TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AND TRAGEDY OF THE SEA OF SAND

JUNE 24, 1912 PATHE'S **A Nation's Peril** TWO REELS.
AN EXCITING FILM WITH A MARVELOUSLY THRILLING BOAT EXPLOSION

JUNE 17, 1912 VITAGRAPH'S **The French Spy** THREE REELS.
AN ENTHRALLING STORY OF MILITARY LIFE IN REAL VITAGRAPH STYLE

JUNE 10, 1912 EDISON'S **Martin Chuzzlewit** THREE REELS.
DICKENS' FAMOUS CHARACTERS ARE BROUGHT TO LIFE—PERFECT

JUNE 3, 1912 PATHE'S **The Orleans Coach** THREE REELS.
A MYSTERY STORY, FASCINATING TO THE VERY LAST FOOT OF FILM

FILM CO.

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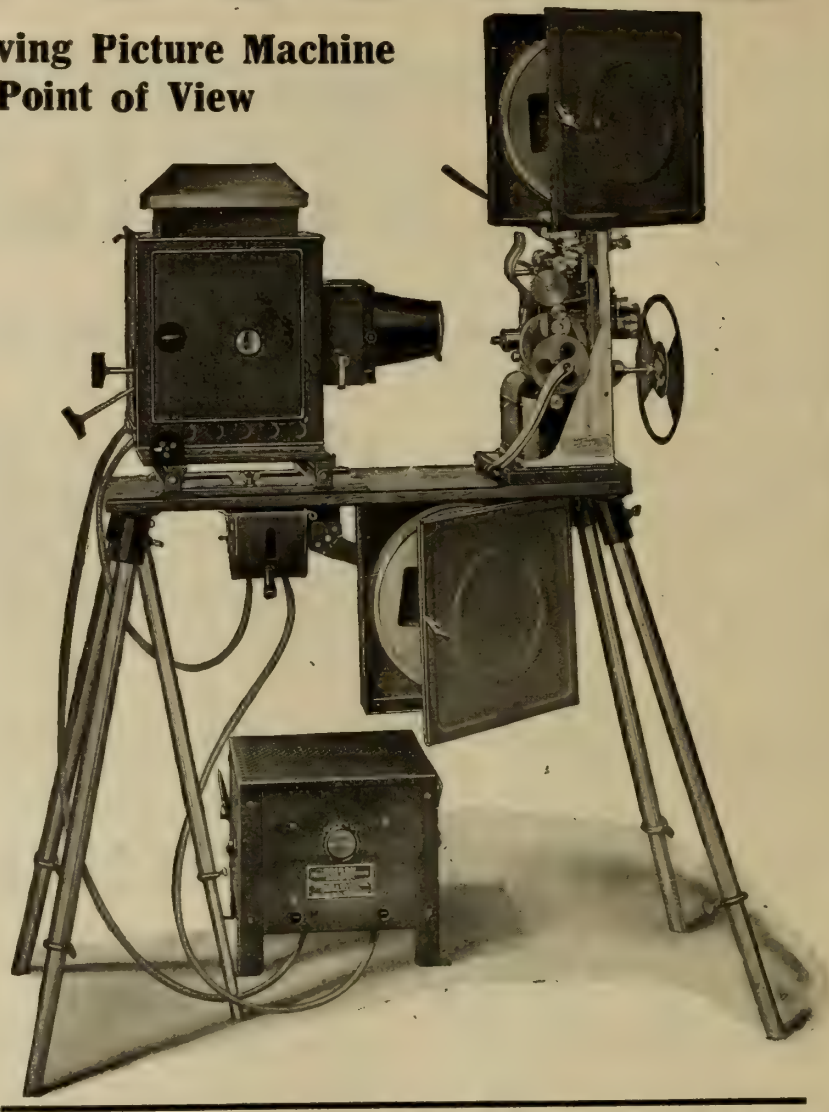

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Price, with Rheostat, 110 volt, 24-40 amperes, $225.00
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Current Edison Films

Aug. 23—"The Cub Reporter." 1,000 feet. Dramatic.

" 24—"The War on the Mosquito." (Taken in New Jersey.) 1,000 feet. Educational.

" 27—"Alone in New York," being the second story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

" 28—"Helping John," by Bannister Merwin. 1,000. Comedy-Drama.

" 30—"The Boy and the Girl." 1,000 feet. Dramatic.

" 31—"Simla," one of the hill towns of India, Summer Capital of the Empire. 1,000 feet. Scenic.

Sept. 3—"The Triangle." 1,000 feet. Comedy-Drama.

" 4—"Aladdin Up-to-date," by William Henry Kitchell. 1,000 feet. Comedy.

" 6—"Believe Me If All Those Endearing Young Charms," suggested by Thomas Moore's famous poem. 1,000 feet. Dramatic.

" 7—"Bridget's Sudden Wealth." 600 feet. Comedy.

" 7—"Opening of the Y. M. C. A. Playground, Lynchburg, Va., 1912, produced in co-operation with the Industrial Dept. of the International Committee, Y. M. C. A. 400 feet. Descriptive.

" 10—"The Manufacture of Paper, Maine." 1,000 feet. Industrial.

" 11—"The Stranger and the Taxicab," by E. J. Lucke. 1,000 feet. Comedy.

KLEINE

CINES TRADE MARK URBAN ECLIPSE

CINES FEATURE RELEASE, AUGUST 31, 1912

RICHARD, THE LION-HEARTED

An exciting tale of the Crusades adapted from "The Talisman," by Sir Walter Scott. Laid in the days of knighthood and chivalry, gorgeously produced, it will hold the spectator spellbound.

The challenge of the knights who engage in mortal combat.

The victor receives the hand of a fair lady as a reward.

BEAUTIFUL ONE AND THREE-SHEET POSTERS!

ECLIPSE
WEDNESDAY,
AUGUST 28, 1912.

THE GOLDEN CURL

A thrilling detective story, in which a golden tress of hair proves the clue to the mystery.

CINES
TUESDAY,
AUGUST 27, 1912.

THE BRIDE OF LAMMERMOOR

A powerful drama, telling of a beautiful but unhappy maiden who is forced to marry against her will.

ADVANCE SYNOPSES FREE. WRITE TO

GEORGE KLEINE

166 North State Street **CHICAGO**

KLEINE KLEINE

LICENSED BY MOTION PICTURE PATENTS CO.

LUBIN FILMS

RELEASED WEDNESDAY, AUG. 21st, 1912
LENGTH 1062 FEET

THE CONVALESCENT

Harry Devereux, a young millionaire, expecting to die of consumption, proposes a formal marriage with Alicia Chambers, who is engaged to his dear friend, Philip Holden, that they may marry after his death and enjoy his fortune. Devereux after the marriage recovers and Holden proposes that Alicia shall elope. but realizing the superior worth of her legal husband, she fills the bond.

RELEASED THURSDAY, AUG. 22nd, 1912
LENGTH 1056 FEET

THE NEW RANCH FOREMAN

Jack Walton, a murderer and outlaw, gets into the confidence of Mrs. Sawyer, owner of a big ranch, and is made foreman in place of Tom Lewis, who held the position and is in love with Grace, the daughter. A reward, however, is offered for Walton and to make a "get away" he endeavors to get $5,000 of the widow's money. His game is blocked and he is turned over to the Sheriff. Lewis is reinstated as foreman and the widow offers Grace as a reward.

RELEASED SATURDAY, AUGUST 24th, 1912
LENGTH 1060 FEET

THE GOVERNMENT TEST

A very dramatic story. Two railroads are bidding for the rights to use a patent device to stop a runaway train. A discharged employee of one of the roads offers to the opposition line to wreck the machine when the Government test is made. News comes that a bridge has gone out. The President of the road who entertained the proposition has his family on the train and by a mad dash in an auto is just in time to save the train from plunging into the river.

RELEASED FRIDAY, AUG. 23, 1912
LENGTH 842 FEET

WORK IN AN U.S. ARSENAL

An interesting picture giving scenes of Uncle Sam's workshops. Thousands of industrious workers are seen making Flags, Uniforms, Chevrons, Tents, etc. At the U. S. Arsenal you will see that Uncle Sam knows how to run a factory.

LENGTH 213 FEET

A WATER FIGHT

Duffy is sprinkling his sidewalk and the spray goes over into Flanigan's yard. Flanigan responds by turning his hose on to Duffy's face. The wives take a hand with buckets and finally the street cleaners turn on the fire hose. The battle royal is a scream.

RELEASED MONDAY, AUG. 26th, 1912
LENGTH 1062 FEET

THE DECEIVERS

Ormi Meredith and Paul Gresham, both leading players, spend their summer vacation at separate farms at Cowper Lake, both working in the fields and dressing as farm hands. They meet and fall in love, each believing the other to be employees of the farms. Mr. O'Neil, the manager, visits them and introduces Gresham to Miss Meredith, but she enjoins him not to tell her quality. They get married and Gresham discovers that his bride is the Star of the Company.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England. Berlin, 35 Friedrich Str.

VITAGRAPH
LIFE PORTRAYALS

"HER GRANDCHILD" — *Monday, August 19th*

EVERYTHING WORKS TOGETHER FOR GOOD. A young fellow driven from his home town by narrow-minded bigots. He returns years afterwards and finds that his mother has adopted his child. A very strange happening.

Tuesday, August 20th

"THE LOVE-SICK MAIDENS OF CUDDLETON"

EVERYBODY'S DOING IT. A young Doctor locates in town. All the girls get love-sick. After consulting him they all get well. His wife comes to town and all the boys get love-sick.

"THE ANCIENT BOW" — *Wednesday, August 21st*

SWIFT AND SURE, the bow sends the arrow that lays low the slayer of the Indian girl's husband. Constant in her love, she avenges his death.

"SAVING AN AUDIENCE" — *Friday, August 23rd*

IT HOLDS THEM. A young girl impersonates a suffragette oratoress. The audience does not detect the deception until the real suffragette arrives. This comedy was written especially for the Vitagraph Company of America by Will Carleton, of Farm Ballad fame.

Two on Same Reel — *Saturday, August 24th*

"THE PARTY DRESS"

Too pretty for anything. That's how she looks in her grandmother's dress. It makes a hit with her escort and he marries her.

"ON BOARD THE KAISER WILHELM II

You have the run of the ship. You are taken all through the Kaiser Wilhelm Second and you are made acquainted with all the doings on shipboard.

NEXT WEEK	NEXT WEEK
"A DOUBLE DANGER"—Brings a Double Joy.	MONDAY, AUGUST 26th.
"FLIRT OR HEROINE."—True Blue.	TUESDAY, AUGUST 27th.
"TWO CINDERS." / "BUMPS." — A Comedy and a Circus Story.	WEDNESDAY, AUGUST 28th.
"WRITTEN IN THE SAND."—Romance by the Sea.	FRIDAY, AUGUST 30th.
"THE BOND OF MUSIC."—Harmonious Friendship.	SATURDAY, AUGUST 31st.

Special Vitagraph Full House Feature

In Two Reels

"RIP VAN WINKLE"

Released through the General Film Company, Monday, August 19th, 1912

KALEM

NEW-YORK
235 West 23ᴰ Street
LONDON
86 Wardour Street
"International Producers"
BERLIN
35 Friedrich Str:
PARIS
13 Rue du Faubourg Montmartre.

The Hoodoo Hat

A Rollicking Comedy

Ruth has a hat that is a wonder. The milliner's creation, however, brings troubles galore to the owner.

(***On the Same Reel***)

From Jerusalem to the Dead Sea

The spectator is taken to many famous spots in the Holy Land, from the Tomb of Rachael to the River Jordan.

Released Monday, September 2nd

Down Through the Ages

An American girl visits the Temples of Isis at Karnak, Egypt, where the weird atmosphere brings a remarkable dream.

Released Wednesday, Sept. 4th

The Loneliness of the Hills

Joe, the trapper, in a series of thrilling fights aids the Ogallalas to defeat the Creeks.

Released Friday, Sept. 6th

The Darling of the C. S. A.

A romantic drama of the Civil War

This spectacular military production portrays the adventures of an intrepid girl spy.

Released Sat., Sept. 7th

Special one, three and six-sheet posters for this headline attraction.

Your Exchange will book you for all four of these Features if you ask them.

FOUR A WEEK

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J. P. Chalmers, Founder.

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Facts and Comments

WHENEVER a new field of usefulness is opened to the motion picture the entire industry is the gainer thereby. In this way hundreds and thousands are reached and made friends of the motion picture who would otherwise never have appreciated it at its true value. An important discovery touching the usefulness of motion pictures was made very recently by a veterinary surgeon and chemist in the employ of the German government. The inspection of meats intended for consumption as food is very rigorous in every part of the Empire and cases of ptomaine poisoning are consequently rare. The official mentioned reported to his government that an inspection of meats could be made in a simple and effective manner by means of the motion picture. The present method is thorough, but requires an enormous lot of work and time. The plan proposed would mean a very substantial saving of both time and labor. Samples of meat are to be put under the microscope and filmed. Thus enlarged they can be easily and quickly examined as to the soundness of the carcass from which the samples have been taken. Scientific journals have taken this matter up and commented on it as the most advanced step in meat inspection. Thus great numbers of men to whom the motion picture as a mere means of amusement would never have appealed are converted from hostility or indifference to a recognition of the merits of this great invention.

* * *

THE numerous "Americanisms" in the titles of motion pictures have filled one of our esteemed British contemporaries with a most laudable desire to enlighten our British cousins in the mysteries of U. S. terminology. We quote from our contemporary:

"American Words and Phrases.

"Readers are continually asking us the meaning of various words of American extraction which they have seen on the picture screen, and accordingly we publish this week a glossary of American expressions and their British equivalents. We propose to make this a regular feature, changing the list at intervals, and heartily invite readers to tell us any American words or phrases they have seen but do not understand, in order to complete the glossary."

Some of the elucidations are not quite as lucid as they might be. The word "Yeggman" according to our contemporary denotes "a man employed by a trust to injure enemies." Just what our brother editor means by designating as "Americanisms" such classic words as "posse," "stenographer" and "hardware," "junk" and "thug," it would be difficult to explain. We will continue to watch this interesting "glossary" with considerable solicitude. We expect to see a number of novel and interesting interpretations, which we will not fail to mention.

* * *

IT is most deplorable that circumstances often put it in the power of one man to injure not only himself but others engaged in the same business with him. While public sentiment is veering distinctly toward a just recognition of the motion picture, even a slight mistake or an exhibition of bad judgment on the part of one exhibitor will quickly work a revulsion of feeling and destroy in a few hours what it has taken months to build up. We have often called attention to the evils of lurid posters and of overloading lobbies with cheap paper. Only a few days ago the authorities in Rochester, N. Y., were compelled to order the removal of objectionable posters from a Moving Picture theater. In a moment all the "reformers" and enemies of the motion picture set up a general hue and cry, and filled the newspapers with intemperate and unjustifiable denunciations of the motion picture. The action of one man resulted in loss of money and prestige to the rest of the exhibitors, who according to the unbiased statement of one newspaper, had been conducting their theaters in a proper and decent manner.

* * *

How to deal with such men who willfully cause harm to others is a problem which must be solved. As a rule men of this type do not belong to a reputable organization of exhibitors and cannot be reached directly through any steps taken by organizations of exhibitors. It seems, however, that it would be possible to properly label them in the public press and call attention to the fact that they are the exception rather than the rule among exhibitors of motion pictures. Suitable resolutions passed by a meeting of organized exhibitors will always be received as a matter of news by the daily papers. It is a curious circumstance that all kinds of societies are eager to volunteer their services as film censors, while the evil of lurid and cheap looking posters receives little attention.

* * *

THE matter of finding proper titles, especially for comedies, is one which manufacturers justly regard as important. Often in a comedy a very amusing situation develops and just as the audience is entering into the spirit of the thing, a cleverly chosen word appearing on the screen makes a most fitting climax, often convulsing the spectators with innocent mirth. We believe that the success of many of these comic reels has been due to an intelligent, clever choice of title and sub-title.

* * *

THERE are two ways of looking at the question of admitting children under sixteen years of age to Moving Picture Entertainments. In most States of the Union, legislation has been enacted regulating the admission of minors, and the general rule seems to be that children under sixteen are not to be admitted unless accompanied by parents, guardian or adult friend. While a literally drastic enforcement of such a law will eventually work hardship to many exhibitors, it is to be considered on the other hand that the indiscriminate admission of minors does much to lower the standard of the entertainment. There is a tendency among some of the manufacturers, getting weaker we are glad to say, to cater to the young, rough element of the cities. Where pictures of a sensational or dime novel character are made features of programmes, this element easily predominates and breeds disorder and disgust.

It seems to us that the proper adjustment of the hours in which children may be admitted without being accompanied by parents or guardians will form one of the solutions of this difficult problem. The Motion Picture has, from its very inception, always been a favorite with the children and remains so to this day. Intelligent cooperation with the authorities will often enable an exhibitor to get all the valuable patronage of children and at the same time avoid offending against the law.

DON'T BORE THE AUDIENCE.

By Louis Reeves Harrison.

WHETHER or not the photoplay is to picture our lives or to take us out of them is not of such serious consequence as that it shall appeal to an immense variety of tastes, prejudices and sympathies. I attended a performance the other night where the managers did their best to give their patrons a wide variety of program and watched a picture play where a mother died for no obvious purpose. In the next one a child died. In the third one an old soldier died. Then there was a tragic sketch by some talented players from the studio company of Pathe Freres. I went behind the scenes to chat with the actors and missed the fourth photoplay. When I came around to the entrance, a man leaving the auditorium said to me, "There has just been another death. I am going down to the undertaker's and *enjoy* myself."

The men who are running that theater are thoroughly alive to the necessity of entertaining an audience in order to bring its members back again, the management is capable, tactful and up to date, hence I can only ascribe the crepe on their presentation to causes that lie in the strain of overproduction. Those who are turning out quantity in the place of quality are compelled to fall back on hackneyed appeals to sympathy in order to arouse it from stale situations. Poor room; dying mother; empty milk bottle on the table; harsh landlord, and the rest, is growing tiresome. Also the sick child; specialist called in; hovering between life and death; all very harrowing but unnecessary. The only play in which there was a *raison d'etre* for death was that depicting the heroic and thrilling end of the veteran.

The last-named photoplay was applauded in every part of the house—the audience was both intelligent and generous—the sketch received a veritable ovation, although it ended in a double tragedy, but the three other photo-tragedies were a united frost. There was no thrilling or holding element in them and nothing to purify, humanize, or strengthen those compelled to sit through them wondering

"What meant the woes
"By Tantalus entailed upon his race,
"And the dark sorrows of the line of Thebes?"

The audience was simply bored during half of the presentation when high comedy would have afforded relief—low comedy would have been inharmonious. A great tragedy is considered by students of the drama as affording the playwright his widest opportunity, and may be his crowning achievement, but the unnecessary thrusting of death into the faces of moving picture patrons is an offence upon good taste and no come-again attraction.

There is a middle line in American life which has scarcely been touched in the photodrama. Tragedy and high comedy must be very strong to win without contemporaneous sympathetic interest. The drama that will succeed without straining in plot or situation is that we are not likely to get until a capable corps of photo-dramatists has been evolved from those now entering the field. I mean the drama of modern life that is a reflex of the period. It will have to present people as we know them or as we imagine them to be. It will have to be strong in characterization to afford an interesting study to those in front, whether or not the action is complicated or the situation sensational.

Love? It is said to be the motive power, electric or gasoline, of the legitimate drama, but in many of the photoplays there is something the matter with the carburetor. Here they come, Romeo and Juliet, wandering through the hired garden, he straining his newly-pressed suit in an effort to appear ardent, and she working her best smile overtime 'til the makeup cracks. So, this is love! Welcome to Los Angeles! We will now be treated to a feeble little struggle with the villain. Tension! Ah! Relief! They embrace! It is all over, and therein lies the real relief.

Over and over again this marrowless and spineless drama is presented on the long-suffering screen. What do we care whether or not they get married? We have not even been properly introduced to them, to say nothing of having any interest aroused in their careers. Neither of them has made a failure at anything or a success at anything. There has been no struggle of moment, no great conflict of forces to stir our souls. We know the end in the beginning, even if the director forgot to placard the plot in the title and explain every inch of the way in subtitles.

Lead us into the personality of the principal characters. They have souls. Their acts, their conduct, their facial expression reveal those souls. Show the audience the shadowy recesses of those souls, their dark and secret spots, those we strive to hide behind masks of civility and propriety. Go down to the profoundest depths where each of us walks alone with conscience and dig up a portraiture that will enlist and hold human interest. Now, when we are in touch with the men and women of the play, tell us their story. We can now feel with them or for them.

In historical plays action and sentiment must cluster around one strongly marked character. Supposing this personage to be a man, he must be at his highest potency and dominate all the principal scenes. There should be no mushy love story between unimportant characters as a side issue, such as I have seen over and over again where the figure of George Washington was introduced as the leading element of interest. As soon as the name of Washington is brought into the title, the audience not only has its interest centered on him, but demands that his acting and conduct shall be in accord with our conceptions of his noble character.

There are few figures in our history whose presentation on the screen brings a thrill, but the thrill dies away when it becomes obvious that their illustrious names are commercialized. Abraham Lincoln has been used to the point of abuse in this way, but note the difference when he is brought before us in a dignified way, all the majesty of his noble democracy supported by superb and fitting environment.

Abraham Lincoln, wonderfully impersonated by Ralph Ince, was shown in the same theater, the same week, to the same kind of an audience, with results that told for the popularity of the place. His immortal address on the field of Gettysburg was supported by a stirring musical improvisation, and the magnificent presentation, with scene after scene of the highest tension, kept the audience in a state of excitement until round after round of applause burst forth with a storm of approval at the conclusion. This appeal to patriotism succeeded because there is force, character and genius in the production itself. Such noble conceptions set the pace for those who are turning out moving pictures for American audiences, their artistic merits are of the highest from a critical point of view, and they go straight to the hearts of the people.

NATIONAL CONVENTION OPENS IN CHICAGO

MOST AUSPICIOUS SHOWING OF MOTION PICTURE EXHIBITORS EVER KNOWN IN THE HISTORY OF THE TRADE
M A. NEFF RE-ELECTED PRESIDENT AND ALL FORMER EXECUTIVES RETAINED.

By James S. McQuade.

EVER since Saturday visiting exhibitors, including high officials of the M. P. E. L. of America, have been flocking into Chicago from all sections of the country to take part in the second annual convention of the League. National President M. A. Neff was the first to arrive and immediately took up quarters in the LaSalle Hotel, which has been made the headquarters for most of the visiting members of the Ohio State League and for delegates and alternates from many other states. President Neff put on his working harness soon after his arrival and held successive meetings with the convention committee of Illinois branch number two on the third floor of the Orpheum Theater on State Street. Since Monday he has been hard at work receiving delegates and exhibitors in his quarters at the LaSalle and in arranging the filling out of the skeleton program drawn by the convention committee. On Monday afternoon the New York and New Jersey delegations arrived accompanied by representatives of the Film Supply Company and other guests, making the Grand Pacific their headquarters; the same hotel being selected by quite a number of Ohio delegates and visitors. Most of the Indiana contingent are quartered at the Brevoort, near the LaSalle, with F. J. Rembusch among the number. James L. Hoff, one of the editors of The World, who arrived with the New York delegation, is a guest at this hostelry.

The arrival of the Cincinnati delegation on Tuesday morning was the most spectacular and imposing of the visiting delegations. The party, which comprised seventy-five members, was met by F. O. Neilsen, chairman of the reception committee, and his aides and conducted from the Illinois Central depot to the LaSalle Hotel accompanied by a band of eighteen pieces engaged for the occasion by members of the Universal Company. This imposing delegation from President Neff's home city set at rest any doubts that might have existed as to his popularity there.

By Tuesday noon it was estimated that over eleven hundred delegates, alternates and guests had arrived in the city from widely scattered States, with many large and small aggregations still on the way. One hundred and nine delegates and as many alternates were on hand at that time, the following States being represented: Ohio, Illinois, New York, Pennsylvania, Michigan, Indiana, West Virginia, Kentucky, Wisconsin, Missouri, California, New Jersey, Washington, D. C.; Alabama, Louisiana and Tennessee.

Oklahoma, Texas, Georgia, Massachusetts and Canada are expected to bring in their reports Wednesday, August 14th.

The fine showing made by these arrivals has invested the Second National Convention with an importance that is keenly felt by all concerned, and this meeting is destined to be one that will furnish a memorable landmark in the history of the motion picture industry. It is perfectly safe to foretell that nothing revolutionary in an injurious sense will be wrought, for one feels it in the air that these men assembled here are full of high purpose and intent to fight the legitimate battles of the motion picture and gain for it just recognition from State legislatures and city governments.

The first session, which was an open one, was begun at one-thirty on Tuesday. Mayor Harrison, who had expected to give an address of welcome, was compelled to send a proxy, Mr. Hoyne, to represent him, owing to grave questions under his immediate consideration concerning the impending strike of street and elevated car employees. Mr. Hoyne was followed by Sidney Ascher of New York, who made a neat speech before presenting President Neff with a gavel. Mr. Neff deferred his speech of thanks until another time, not wishing to infringe on the time of the next speaker, the Hon. J. Lenz, ex-Congressman of Ohio and attorney for the Ohio State League. This gentleman made an exhaustive speech on the motion picture. He was so persistently applauded at the close that a motion was passed to thank him by a rising vote. This was accorded him unanimously. Mr. Neff followed by a short address, after which he appointed credential and other committees to report on Wednesday morning at nine-thirty, when the delegates will meet in executive session.

At seven o'clock Tuesday evening visiting delegates and guests boarded the large steamer Pere Marquette for a lake trip along the water front to view the water carnival and naval review now in full blast off Grant Park. Preparations for the trip were made by a committee of the Universal Company.

Exhibitors Watch Big Selig Scene.

On Wednesday the delegates went into executive session at 11 A. M., barring members of the press. This session lasted until 2 P. M., when adjournment was taken in order to make a visit to the Selig plant.

Visiting motion picture exhibitors attending the Chicago Convention, at the personal invitation of Mr. W. N. Selig, witnessed at the studio the taking of the big scene for a forthcoming Selig release to be entitled "The Fort Dearborn Massacre." In this scene almost a hundred Indians were used in the attack upon the fort. A special arrangement with the U. S. Government was necessary in order to bring these Indians from the Northwestern reservations. For some weeks the preparations for this big scene had been going on with the intention of having everything in readiness for the visiting exhibitors at the Selig plant. This occasion was the first opportunity that many of the theater managers had had of observing a moton picture in the making, and to them it was a revelation as well as a valuable piece of knowledge to carry back home for use in answering the questions frequently put by patrons who like to learn all they can about the pictures. About 1,500 delegates went out to the plant, and in the evening saw themselves in a moving picture down town that had been taken during the day at the plant.

Officers Elected...

In the evening the delegates again went into session and the nomination and election of officers was immediately proceeded with. All of the former officers of the National League were re-elected, M. A. Neff as president, Mr. Wm. J. Sweeney, of Chicago was nominated for the presidency, but withdrew his name and moved that the election of Mr. Neff be made unanimous. C. M. Christenson was re-elected as secretary; J. J. Rieder as treasurer. The utmost harmony prevailed throughout the meeting.

The next issue of THE MOVING PICTURE WORLD will contain a full detailed report of the proceedings of the Chicago Convention, and accounts of the various pleasure junkets of the visiting delegates.

EXHIBITORS' CONVENTION AT SAN FRANCISCO.

The California exhibitors are making extensive preparations for their coming state convention. They are advertising it to the limit in various ways and, judging from the lively way in which it is being boomed, it will be a big affair. One of the schemes for advertising the convention is unique. It is a large printed "sticker" reading as follows: "BOOST —Don't forget to attend the annual convention of the Motion Picture Exhibitors' Association of California at San Francisco, September 17, 18, 19, 1912. Excursion rates on all railroads." This gummed label is pasted on the outside of reel cases and express packages every day as they leave the film exchanges. In this way exhibitors in all parts of the state are confronted daily with this label to keep them reminded of the convention. Many of the most prominent exhibitors of the state are taking an active interest in the coming affair and all indications point very favorably toward the accomplishment of improved conditions.

TO TAKE IN TEXAS.

President Neff is in correspondence with E. T. Peters, of Dallas, Texas, and a number of exhibitors at other points on the subject of a Texas meeting of motion picture exhibitors. The date for the convention has not been set at this writing, but will soon be announced.

IT PAYS TO ORGANIZE.

Through the efforts of the Cincinnati Local a proposed ordinance requiring exhibitors to purchase a special kind of magazine, was killed before it got to the City Council. Had that ordinance passed, every exhibitor in Cincinnati would have been compelled to pay $50 for the patented equipment. Does it pay to organize?

TENNESSEE MEETING.

Warren Clay Scott, manager of the Edsonia Theater, Harriman, Tenn., is working for an organization in Tennessee. The date for the convention has not yet been set, but it will, in all probability, be held at Nashville at an early date.

Latham Loop Patent Adjudicated.

End of Long Litigation Between Licensed and Independents Favors the Latter Faction.

THE United States Circuit is the court of last appeal in patent cases. For several years litigation has been going on between the Motion Pictures Patents Company, owners of the Latham patent as complainant, and the Independent Motion Pictures Co., which was the former name of what is now the Imp Company, as defendant. While the Laemmle concern is designated as the defendant, in reality the entire Independent side has been vitally interested in the case, and the combined manufacturers of that side have joined in fighting it.

To sum up the case broadly, Latham in Philadelphia, back in 1895, thought of looping the film in a projector just before it passed into the intermittent movement, a simple process quite familiar to every exhibitor and operator. However, he did not specify his loop to cover a camera; only a projector. Before Mr. Latham could rectify this omission, the Armat Jenkins patent was filed to cover the loop as applied to a camera, and thereby Latham's claim was anticipated. Both the patents of Latham and Armat and Jenkins were antedated by a similar patent issued in France to Joly, which renders either of them without the qualification of absolute originality.

The story is familiar, to most readers of the Moving Picture World, of the numerous injunctions that were brought against the Independent film manufacturers for using alleged infringing cameras. These injunctions were finally denied, a year ago last June, and the interim has seen the case go through two courts to its final settlement. Here we append a statement from Messrs. Kenyon & Kenyon, attorneys for the defendant, including the decision:

> The United States Circuit Court of Appeals for the Second Circuit on August 9th, 1912, handed down a decision affirming that of the lower court dismissing with costs the bill of complaint in the case of Motion Picture Patents Company, complainant, against Independent Moving Pictures Company of America, defendant. This suit was for an alleged infringement of United States Letters Patent No. 707934, issued August 26, 1902, to Woodville Latham for Projecting Kinetoscopes and owned by the Motion Picture Patents Co. The United States Circuit Court of Appeals is the court of last resort in patent cases and thus this suit is definitely terminated and the Independent Moving Pictures Company of America has been vindicated in its use of the apparatus that was charged in the bill of complaint to be an infringement.
>
> This suit was looked upon by all parties as a test case. The owner of the patent claimed that it included all projecting machines and cameras in commercial use, but this suit has definitely settled their claims. The lower court rendered its decision about six months ago. The decision was then rendered by Judge Hand for the United States District Court for the Southern District of New York, in which he held that defendant's camera was not an infringement of the Latham patent. In this test case the complainant had sued a user of a camera rather than the user of a projecting machine because it was essential to complainant's case to obtain a finding that the Latham patent covered a camera as well as a projecting machine. The reason such a finding was essential to this case was that Armat and Jenkins (and not Latham) were the first to embody the feeding mechanism in a successful projecting machine. Judge Hand in a carefully considered opinion held that the patent does not cover cameras and applied that holding to the question of infringement, going no further than that because that was sufficient to dispose of the case. But the holding led equally to the conclusion that the patent being for a projecting machine only is anticipated by Armat and Jenkins and is consequently invalid.
>
> An appeal was taken by the complainant to the United States Circuit Court of Appeals for the Second Circuit and the case was argued at final hearing before Judges Coxe, Ward and Noyes of that Court on May 21st and 22nd, 1912, complainant's case being argued by Mr. Parker W. Page and Mr. Thomas B. Kerr, of Messrs. Kerr, Page, Cooper and Haywood, and on behalf of defendant by Mr. Wm. Houston Kenyon and Mr. Richard Eyre, of Messrs. Kenyon & Kenyon.
>
> The majority of the court, Judges Ward and Noyes, entered the following decision of the court:
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> "The majority of the Court are of the opinion that the decree appealed from should be affirmed with costs upon the opinion of Judge Hand; and it is so ordered."
>
> This means that the majority of the court of appeals were satisfied, not only with the decision of Judge Hand in the District Court, but also with the reasons expressed in Judge Hand's opinion and upon which he reached his decision.
>
> This decision is directly to the effect that no camera is an infringement upon the Latham patent. In effect the decision means more than that, since if any attempt should be made to sue a user of a projecting machine the very reasons that lead to a holding of non-infringement in this particular case must lead to a holding that the patent is invalid because it is conceded that if the patent is limited to a projecting machine it was anticipated by the projecting machine of Armat and Jenkins and also by the French patent to Joly.

Impressions of the National Convention.

Whatever the future may bring forth for the exhibitor of motion pictures, he will never wish to forget this convention. The men and motives of the second annual National Convention are honorable. A serious vein runs through all their proceedings. The way they received the speech of Mr. John J. Lenz abundantly proved their intelligence—their enthusiasm was sound, not frothy. When Mr. Lenz, who is the assistant legal adviser of the Ohio exhibitors, started in with his remarks, there was a move of the stump orator, who "points with pride" to the achievements of his own party and "views with alarm" the horrible doings of the other party. The speaker soon dropped this trite phraseology and gave utterance to splendid sentiments. When he spoke of the higher aim, which should animate every exhibitor he was applauded to the echo. In the course of his speech, which lasted over an hour, he showed a thorough comprehension of the scope and mission of the cinematograph in this and in coming generations. When he told the delegates, that the men who wanted to cater to the lower instincts of human nature ought to be eliminated by the organized exhibitors, he called forth a storm of approbation. It is evident that Mr. Lenz has given great attention to the subject of the motion picture and that he is its sincere and warm-hearted friend.

There were over a thousand people in the convention hall when Mr. Lenz spoke. It was a refreshing contrast to the last convention, when but three states had working organizations upon their arrival at Cleveland.

The Ohio delegates are the most active and appear to be adept politicians. The big word in their dictionary is "busy." They are all busy. Their entrance into the convention hall was typical of their "live-wire" methods. They are enthusiasts in the best sense of the word and to know them is to admire them. I can well believe the statement of Mr. Lenz, that "the thousand exhibitors of Ohio are a mighty force for good"— or words to that effect.

"The National Board of Censorship" was represented by its chairman, Mr. Collier. He found himself in the maelstrom on the 18th floor of the LaSalle Hotel and eventually landed on one of the golden chairs in the room over which the unquenchable Kerr presided. Mr. Kerr insisted on introducing the chairman of the National Board of Censorship to every delegate who got within reach, emphasizing in far-reaching tones that the chairman "was a fine type of moralist." The chairman has elaborate plans for an improved censorship, which, it is believed, he will lay before the convention. Censorship does not appear to be a popular topic and there may be breakers ahead.

The failure of Mayor Harrison to appear and address the convention was a disappointment to many exhibitors. The name Harrison has long been associated with the civic progress of Chicago and no class of citizens honor the name more sincerely than the local exhibitors of motion pictures.

It cannot be said that the press of Chicago rose to the importance of the occasion. A Hearst paper devotes six or seven lines to what it calls "the meeting of the nickel show men." The other papers had not a line about the convention, though it is being held within a stone's throw of most of the papers published in Chicago. The same papers, which so completely ignore the convention carry a dispatch from the town of Montclair "in darkest Jersey," announcing the fact that moving pictures have at last been allowed to come into Montclair. The inability of the press in the great cities of the country to realize the importance of the motion picture is one of the continuous mysteries of modern journalism.

W. STEPHEN BUSH

Chicago, August 13, 1912.

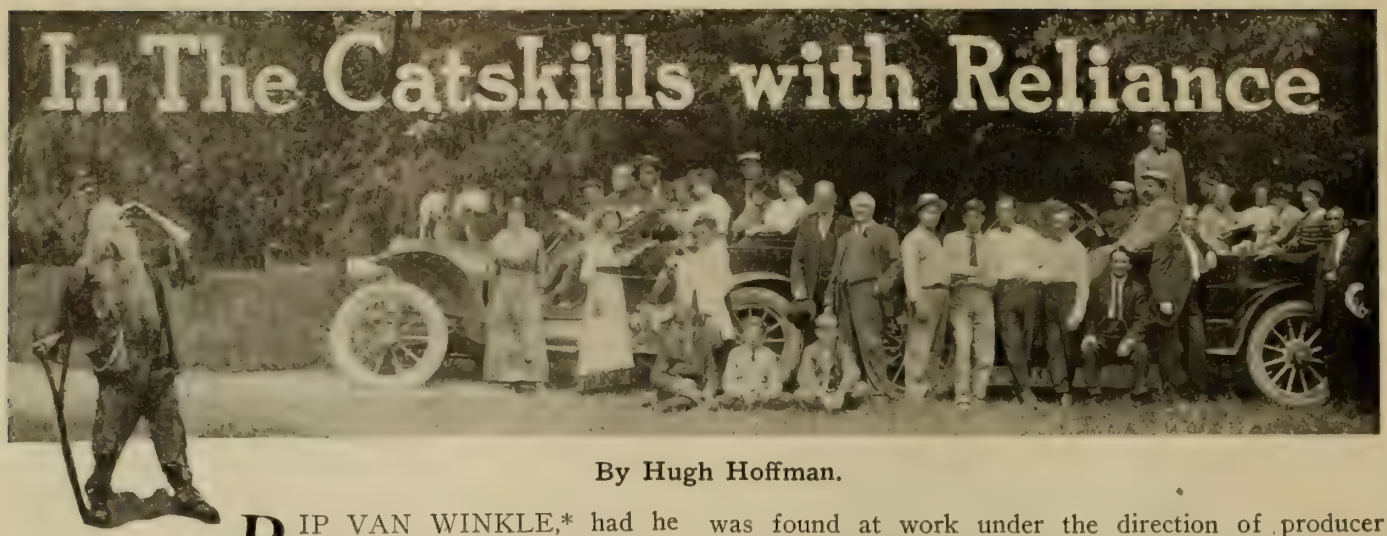
CLEVELAND EXHIBITORS HAVE PICNICS.

One of the favorite diversions of the exhibitors of Cleveland, Ohio, is picnicking. One of these events was held at Forest City Park recently. There was a big turnout and everybody had a good time.

SIX VITAGRAPHS A WEEK.

Beginning with the last Thursday in September, the Vitagraph Company will release six productions a week. The call for more Vitagraphs has been heard and this is the answer. Six Vitagraph life portrayals every week.

In The Catskills with Reliance



By Hugh Hoffman.

RIP VAN WINKLE,* had he been allowed to sleep for a hundred years instead of the fleeting twenty, would have inspired a more wondrous tale. It would have come closer to being a fairy tale, and would have been more nearly within the category of the Arabian Nights, ranking perhaps with "Aladdin" and his lamp.

Rip left a five-o'clock call with Father Time, proprietor of the Dreamland Hotel. Had Rip not been an early bird he might have slumbered on for a few score years and awakened in an age of marvels. Arising in the year 1912 from his reptilian hibernation he might have shaded his faded eyes and gazed in the direction of Hendrick Hudson's river, where perchance he would see the gliding biplane on its way from New York to Albany.

Dragging his atrophied limbs into his native village of Polen he would have found more interesting developments than the deaths of his friends and the births of his grandchildren. The "honk" of the motor car would probably be his introduction to that new-fangled contraption as he made haste to move his creaking bones out of its path. Had he returned through his village street during June, July or August of this year he would have beheld another of the latter-day miracles, the cinematograph, recording the doings of the Reliance Motion Picture Company, at his very doorstep.

During early August, in response to a kind invitation from Mr. James V. Ritchie to come as a guest of the Reliance Company, I arrived in the ancient village of Palenville, N. Y. In the days of Rip Van Winkle it bore the name of Polen. It lies in the shadow of the mountain side at the head of a narrow-gauge railroad, of which the train conductor is the business reincarnation of Jesse James.

The country thereabouts has been immortalized by the pen of Nathaniel Hawthorne. The cold transparent streams sparkle with mountain freshness while in the shadows of their rocky depths the lazy, wary trout basks heedless of eyes that see him as clearly as through glass. The sweet breath of the pines exudes from the ever rustling branches on the heavy timbered mountain slopes. Precipices, canyons, caverns, mountain torrents and cascades, abound in riotous profusion. Some of the gorges are spanned by quaint frail suspension bridges, built regardless of the laws of engineering, and accentuating the wildness of the place. Magnificent distances everywhere delight the eye and soothe the mind. Irving may have discovered the Catskills but nature made them for the moving picture man.

It was amid these scenes that the Reliance Company was found at work under the direction of producer Anthony O'Sullivan. His dramatic voice echoed through the rocky walls before a sight of him was had. The play in hand was "Philip Steele;" a two reel adaptation of James Oliver Curwood's novel of the same name. Philip Steele was a member of the Northwestern mounted police and his heroic adventures have gained wide popularity for Curwood's vigorous novels. The scene being enacted was the climax of the first reel wherein Philip Steele battles single handed against the superior numbers of the scoundrelly Bucky Nome and his crew, at "Hell's Hole," a wild and rocky mountain torrent. Above the din of the skirmish rose the commanding voice of the director, while half the population of Palenville sat spellbound on the rocks behind the camera.

The story of Philip Steele was adapted by George Terwilliger, scenario editor and playwright of the Reliance Company. He was formerly dramatic critic and editorial writer on the Dramatic Mirror and is one of the most popular men in motion picture circles by reason of his ability and his affability.

The second part of "Philip Steele" will be released under the title of "One Against One." Philip gets orders to capture a murderer in his vicinity. He takes the trail and overtakes the fugitive, but when he does so the two men are exhausted and Philip falls at the feet of his man. The fugitive saves the officer's life by taking him to his own cabin and giving him food. While there Philip finds out that this man is the one who married the girl of his heart. The man explains that he killed in self defence and Philip in return for the saving of his life bids him to flee to his wife who is waiting for him across the Canadian border.

"A Man Among Men" is the title of another fine picture that the writer saw produced. The story tells how a villainous quarryman attacks his employer and puts the blame on the sweetheart of the employer's daughter. He is about to be hung when the employer returns to consciousness and the girl saves her sweetheart and the blackleg gets his deserts.

"Where there is Soap there is Hope" is the title of a clever comedy done in the Catskills. A young fellow to get money to wed takes to selling soap to the country folks. Surreptitiously greasing an axle with black tar soap, he later smears his handkerchief with it and then easily washes it out. Big sales, followed by a wedding.

In some of the Catskill pictures the townspeople of Palenville were given a chance to appear. Mr. O'Sullivan did a wise thing in quartering his company at the various hotels in the town instead of placing them all under one roof. In that way his people became well

*Photo by C. B. Schaldner, N. Y.

acquainted and gained the good will of the entire community.

As a director Anthony O'Sullivan, although for many years a comedian, has shown conclusively that he poses the true dramatic instinct. Every member of the original Biograph company has risen high in the profession of motography, and as "Tony" was one of that remarkable organization, he too has prospered. His stage experience, however, dates much further back than the Biograph company. For twenty-five years he has trod the boards, appearing first with Lillian Russell and Pauline Hall at the New York Casino. For years he delighted the nation as the star in "Mrs. B. O'Shaughnessy" and in "The Doings of Mrs. Dooley." He was with Harrigan and Hart in the old Comique Theater days in New York. In 1894 he took his own company to England and starred throughout the English provinces, after which he filled eighteen months unbroken time in English vaudeville, which is very nearly a record. Before going with the Biograph he staged "Mary's Little Lamb" and "A Spring Chicken" for Richard Carle, and appeared in both productions. While he is producing a picture he is all busness but after working hours he is the life of the party. One sure sign of his ability is the respect accorded to him by his company. There are men among them who have been thespians for a longer period than he, but they voluntarily testify to their faith in him as a director.

"The Old Swimming Hole" is a bright comedy that will remind every man of his childhood. Into this picture a majority of the juvenile population of Palenville were impressed, with excellent results. The principal part, that of a country constable, is played by George Siegman.

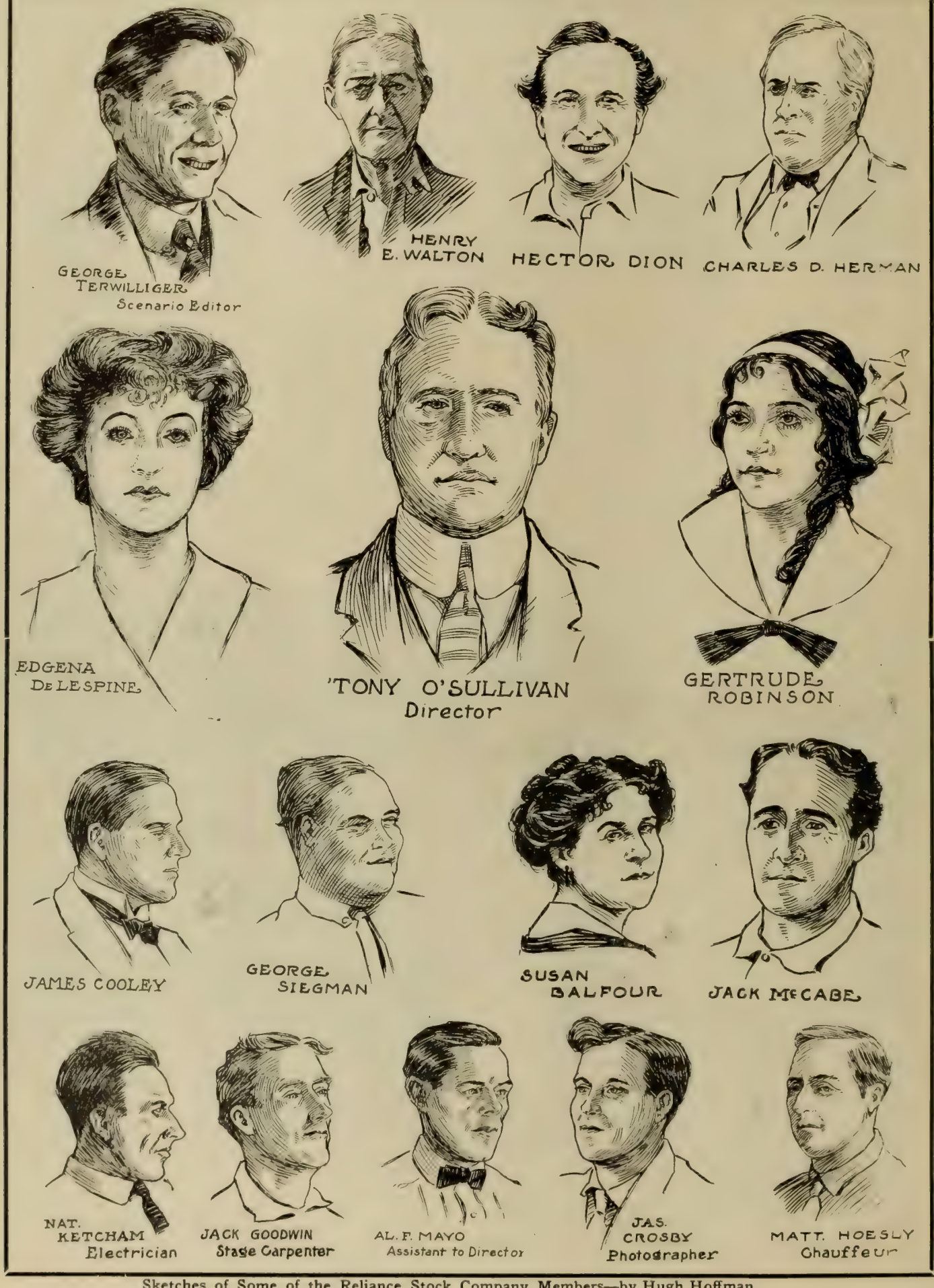
"The Two Fathers," soon to be released, was done in the Catskills. It is a story of the love of the son of one father for the daughter of the other. The girl's father proves to be rather unscrupulous and allows the boy's father to go to prison for his own sin. Later the prisoner escapes and insists on the young people's marriage as the price of his silence.

"The Soldiers Baby" is a tale of how the friendship of a little girl and a general of the Civil War saved the child's father from worse than disgrace when he deserted his post to be near her when she was ill.

Then there is "The Wood Nymph" relating the story of an amateur fisherman's promise to his sweetheart that he would give it all up for her. His one fall from grace —his adventure with a girl of the forests—his rescue of her, and failure to be at his own wedding—his final "throw down" by his fiancee, and his return to the "Wood Nymph" altogether form a pretty comedy with a certain amount of wholesome logic.

"North of 53," a stirring northwest subject, was also done at Palenville.

In my time I have been with many traveling organizations, but trouping with a motion picture company is an improvement on all past experiences. Instead of one-night-stands, six week stands and longer are the rule. The actor makes-up in his hotel room; an automobile calls for him and takes him to the meeting place, after which the necessary actors proceed to the selected loca-

A Highly Artistic Grouping in a Scene from "A Man Among Men," Done in the Catskills by Reliance.

Sketches of Some of the Reliance Stock Company Members—by Hugh Hoffman.

tion where the scene is gone through in short order. By sundown the work is over and the actor has his evening to himself. Being many weeks in the same place the actor becomes acquainted and quickly enters into the social life of the town. He has also the privilege of having his family with him, if he has one, which adds to his happiness. Therefore, on the whole, it is preferable to the old order.

The personnel of the Reliance Company is interseting for the list experienced actors it contains. The eldest is Henry E. Walton, an English actor, who has been forty-five years on the stage. He has acted all over the world; in Indian, China, Japan, Africa, Australia, New Zealand and elswhere. For years he appeared in "The Lights o' London" and "Youth." In America he has appeared in support of Dion Boncicault, Mme. Modjeska and Margaret Mather. He was with the original Ermine Company at the New York Casino and later appeared with Effie Ellsler in Jeanne d' Arc.

Susan Balfour was for two seasons with Charles Frohman's "Jane." Later she joined the Girard Avenue Theater Stock Company in Philadelphia. These engagements were followed by others with the Kirk La Shelle Company; with Edwin F. Mayo in Pudd'n Head Wilson and with Proctors 5th Ave. Theater Stock in New York. Latterly she has been a year with the Edison company; two years with the Lubin Stock company; with the Imp. company, and a year with Reliance.

Charles D. Herman has been a player for thirty years. He appeared first in stock with Mme. Janusheck, and was later with Frederick Warde in Shakesperean repertoire. For four years he was with Ward and James, enacting classic roles, after which he went with Mme. Modjeska as leading man for a number of years. He next was associated with Nance O'Neil, James O'Neill, Walker Whiteside, and Robert Mantell. He is a sterling actor and a fine scholar.

James Cooley is a studious actor of long experience. For three years he was with the Frohman production of "The Sign of the Cross." Later he appeared in a long list of Clyde Fitch comedies with Clara Bloodgood, Amelia Bingham and Annie Russell. Following that came a year in comic opera with Grace Van Studdiford; then with Dorothy Donnely for two years in "The Lion and the Mouse." After a year of stock work he went to the New Theater, under Donald Robinson, and from there to play the lead in "Baby Mine" at the Lyric, New York. His next appearance was with Hilda Spong in Vaudeville, after which he spent a year in Chicago with The Drama Players. He has been a year with Reliance.

Jack McCabe began his experiences with McKee Rankin and Nance O'Neill. Later he was in the cast of "A Knight for a Day" and "How Baxter Butted In." Another season found him with "Salomy Jane;" another in vaudeville with Junie McCree, and latterly he has been in the stock company of Virginia Harned.

Miss Edgena De Lespine is the late star of "The Turning Point." Before that most of her stage work was done in vaudeville.

Gertrude Robinson has been acting ever since she was four years of age. She made her debut as Eliza's child in "Uncle Tom's Cabin." With J. H. Stoddart in "Beside the Bonnie Briar Bush" she was one of the group of children in the play. As she grew older she was seen as Joseph in "Sapho" with Olga Nethersole. With Thomas Jefferson she was cast for grown-up "Menie" in "Rip Van Winkle." In "Ben Hur" she played the part of Tierza. Miss Robinson played with the Biograph company for a year and has now been with Reliance two years.

A Scene from "One Against One" in a Reliance Catskill Production, Showing "Fawn's Leap" Cascade in the Background.

George Siegman, playing heavy leads varied with heavyweight comedy, began his professional career with the Castle Square Stock in Boston. After a good schooling there he put in four years with Charles Frohman's production of "To Have and to Hold." He then joined Eleanor Robson's company and appeared in "Under Southern Skies" and "Salomy Jane," as long as those plays lasted. Leaving the legitimate he went for a season in vaudeville with Joe Welch. He then joined the Biograph company and some time afterward went to the Edison company, going from there to the Reliance.

Hector Dion was one of the first of the photoplay favorites and was the first man with whom Florence ever played leads. At the outset of his stage career he played for four years the erring son in "The Old Homestead," with Denman Thompson. He created the part of the minister in "The Volunteer Organist," and after a few seasons of that he went with Orrin Johnson in "Hearts Courageous." He next appeared in a number of Broadhurst plays; then with Joseph Murphy in "The Kerry Gow" and "Shaun Rhue." After a season with Robert Downing he joined the Vitagraph company as leading man. Many of the pioneer exhibitors have good reason to remember his work in such splendid old Vitagraph pictures as "The Easterner;" "The Mill Girl;" as Paolo in "Francesca Di Rimini," in "Liquid Electricity;" "The Gipsy's Warning," and many others.

Conductor on the Narrow-Gauge Railroad.

THE RESCUE, CARE AND EDUCATION OF BLIND BABIES.

Reviewed by Louis Reeves Harrison.

THERE is to be released September 14th, by the Edison Company, a reel produced in co-operation with the International Sunshine Society so momentuous that its surpassing importance may be overlooked—it can not be measured at a glance. In truth, it deals with part of a subject of absorbing interest to mixed audiences wherever in our fair country intelligence and humane sentiments flower in the cheerful rays of progress. Wherever there are manly men of broad minds and womanly women of tender hearts the welfare of those who will constitute the race to come awakens intense sympathetic interest, and the whole question has become one of national consequence.

In evidence of the truth of what I am saying, I have only to illustrate the startling success of a book written by an Italian woman named Maria Montessori in relation to the marvels she has accomplished, whose translation was eagerly awaited, and whose sale ran ahead of that of popular fiction until it became the "best seller" of its kind ever known. The astonishing welcome accorded this work may have been prepared by widespread interest in magazine articles on the subject, or because the methods it advocated were originated and worked out successfully by the constructive effort of one of the most intelligent women the world has ever known, but all the evidences of its popularity point to a receptive mood on the part of our people—they were waiting and longing for something of the kind.

So far as the book is concerned, it is cited only in proof of my claim—there will be millions who will silently watch this initial effort of the Edison Company made along the same lines and as silently be affected by what it **suggests** as by what it offers in actual demonstration. Though it only touches the edge of a tremendous subject, the Edison release is of high consequence, just as were the first steps Columbus took upon shores now radiant with superior conditions of living and promise of greater improvement to come. Americans are only reactionary when they reach the "public-be-damned" state of mind of those who are well done financially. While morally raw or half-baked, most of them are progressive, and this release is in accord with the racial spirit of the times.

No producer, no exhibitor, no director, no playwright, no man of intelligence, engages in advance what will exactly suit all shades and varieties of the primitive mind, but each of them recognizes within the complex make-up of our characters greater forces than have ever been called out. It may be that none of us is able to reach anything like full expansion of mental power and effort because of that faulty elementary education for which our parents were in nowise to blame. Recognizing this and blaming no one for the imperfect development of what was implanted in us at birth, shall we sit still and cater to all that is weak and frail in human nature, or shall we pay our debt to men and women who preceded us by extending a helping hand to those less fortunate and by raising ourselves to a higher plane in the ennobling effort?

The International Sunshine Society has made splendid answer to this question, and the Edison Company is echoing their reply. They have taken blind children out of institutions unfitted for human betterment and placed the helpless little creatures where they no longer live in hopeless solitude to be drawn by dark tortures of the mind into idiocy or death. The work of the association is set forth in series of moving pictures more fascinating than the still ones can possibly indicate, and it is to be hoped that this is only an initial performance.

The Sunshine Ladies are shown going in search of defectives among the tenements, those dark seats of vice into which the rays of refined comfort so rarely percolate. They visit a poor family where one of the little children is blind and more or less of a nuisance to all the others, so restraining their freedom of action that they are forced to tie a sheet over its cradle during absence from the room. The mother of such a family has a thousand vexing problems to solve in the matter of maintainance alone, yet she will not send

Scene from "The Rescue, Care and Education of Blind Babies" (Edison).

the helpless creature she has brought into the world where its opportunities will be still more limited, to a public institution. She rebels at the idea of parting with the tiny thing entrusted to her tender mercies even when the ladies give warm assurance of its safety and comfort in their hands—they are humanity's foster mothers—but she finally yields, and the baby is taken to the Sunshine Home in Summit, New Jersey.

We now see the blind children exercising in the kindergarden. Only those unable to act for themselves are assisted. The others go at it from natural inclination, though some falter and display so much caution that they seem to walk sideways. They are allowed to rest or play without coercion, and the pleasure of those able to use their own muscles unguided is manifest in the way they laugh and romp with one another. Some of the kids even play "Indians," just like the motion-picture actors, and execute a highly creditable war dance.

If I may judge from the Edison pictures, the Home provided by the Sunshine Ladies assumes many of the gentle and feminine attributes of that which the babies should have if their natural parents were in better circumstances. Its walls seem to embrace kindly welcome, and those entrusted with teaching the helpless human creatures pure guardians of all that men hold sacred. The house has a soul of its own, that of patient tolerance and sweet beneficence. I only sigh that this can not be extended to poor mothers themselves. Perhaps it will, but one needs sublime faith in the ultimate redemption of mankind from the worship of false gods to conceive of such commiseration.

Collective discipline is shown in a fire drill, and we are given a view of babies learning to feed themselves—it is not astonishing that these little blind creatures do so well with a spoon for a weapon and an open mouth for a target, making a bull's-eye nine times out of ten—but they do not take so kindly to a smooth shute down which they slide. Here is a form of amusement calculated to excite distrust among those who can see where they are going, and the kids seem to balk at its uncertainties.

I was interested when watching a blind child learning to communicate its ideas by form printing, and one of the most delightful pictures in the entire presentation is that of a sightless little girl laughing at something comical conveyed to her mind while reading a book by the sense of touch. What new happiness for a creature condemned to a world of eternal darkness! Nothing is more apparent throughout the production than the desire of children to acquire knowledge, from that of keeping an equilibrium and moving about through the performance of useful acts to the spiritual awakening that prompts their communal sweetness of manner to one another.

That they do not acquire grace of movement is not remarkable, there the eye is deeply concerned, but the hidden precepts of kindly natures are all the more attractive when they spring into bloom. They are fighting for a right to live, and seem to feel that they are aided in their unequal struggle by the Sisters of Sunshine, accomplishing slowly and steadily the complicated operations of keeping house and training one another under difficulties that only those who have been partially blind can appreciate.

One "Little Blessing" by the name of Rachael is shown as she actually appeared before the Governor of the State when a bill was pending which allowed blind children under the age of eight to be placed in homes and training schools especially prepared for them. Rachael is one of those rescued from an institution for the feeble-minded, and she was only a few months old at the time. She appears in the hall of assembly in charge of one Sister of Sunshine and walks up bravely to the Governor's platform. She is taken up to a seat by his side and allowed to remain there, a potent illustration of what can be done by enlightened methods of education, until the bill is passed.

At the conclusion of the voting in its favor, she is given a gavel and permitted to pronounce the measure a law in the executive's name. She is then escorted to his private withdrawing chamber, and there gives such eloquent expression to her gratitude that he is moved to tears. So will many be who see this presentation of what the world's finest examples are accomplishing in behalf of its feeblest. In purity, "Whosoever shall become as one of these little ones, he shall be the greatest in the Kingdom of Heaven."

Scene from "The Rescue, Care and Education of Blind Babies" (Edison).

"Alkali Ike Plays the Devil" (Essanay).

Reviewed by Jas. S. McQuade.

AFTER many months the laughter excited by "Alkali Ike's Auto" may still be heard in faint ripples, and now the Essanay Company announces a successor, under the title, "Alkali Ike Plays the Devil," which will be released on Monday, August 27. There is a wholesome atmosphere about these film laughmakers notwithstanding the crude incidents and humor of the stories, which burlesque life of a certain type in the Far West some thirty or forty years ago; and the surface risibilities of men and women of today are excited by them in much the same way as they are affected by practical jokes that work no injury on the victim.

In these riproarious Western mirth-provokers one is not troubled by unraveling the thread, or guessing the climax, of the narrative; one simply looks on and shakes his sides or breaks into loud guffaws, without a care or bow-wow for dramatic verities. One is out for a good time and lets things rip in their own snorting way, in full confidence that everything will contribute to the mirthfest on hand.

Augustus Dornly is still the same "amoosin little cuss" in the part of Alkali Ike. His experience in the role of the devil somewhat reverses our conceptions and expectations, for he gets considerably the worst of the game and finishes minus the tip of his Mephistophelian tail, which is shot off by a stray bullet as he flees to safety.

The locale of "Alkali Ike Plays the Devil" is Haughton, California, wherever that burg may be. As has been his custom in times past, Alkali Ike has allied himself to a sweetheart 'steen times larger in bulk than himself. The ponderous and aggressive Sophie loves him so well that she is inclined at times to jealousy, which finds vent in physical castigation several times during the run of this farcical skit.

Ike receives an invitation to a masquerade ball in an adjoining town and is requested to bring his "gal." "Fine duds and a mask called fer; com dressed," the letter concluded. Ike consults Sophie as to the dress requirements, but she fails to enlighten him. Then he calls on the postmistress, who knows more about such matters, and she gives him a catalogue with list of costumes and prices. Ike writes for a Mephisto costume, which is received about a week afterward.

When calling for the precious package at the postoffice, Ike comes to grief through sheer goodness of heart. Just as he is passing through the postoffice door, with the package in his arms, he meets a friend who requests him to direct a young strange girl to a certain house. Ike willingly consents.

On this very day Sophie and her dad drive into town and chance to meet Ike and his goodlooking companion. In a fury Sophie alights from the wagon and pounces on the girl, hair and hat suffering grievously from the attack. Then it is Ike's turn, and he and his package fly through the air as if shot from a catapult. The chasm is too wide to be bridged, and Ike determines to go to the masquerade alone. In the meantime Sophie tries to get another partner, but fails.

Dressed in the customary habiliments of Mephisto, with a three-pronged fork in one hand and a bottle of "red eye" in the other, Ike sets out. At sight of him his horse bolts, and Ike is forced to tramp it. At the outset he meets a horseman, who turns and gallops madly away. Further on he comes across a pair of lovers seated on a wall. Catching sight of him they fall backwards and rush wildly from the spot.

By this time Ike is in high glee over the success of his make-up, and makes straightway for a tavern. He had broken his bottle of liquor at the start, in trying to catch the bridle of his horse, and resolves to renew it. Just before Ike enters, the horseman whom he had frightened is telling a group of cowboys that he had seen the devil, and is reviving his courage by draining several glasses of liquor in quick succession. As the cowboys listen in wonder and fear, there is a sudden yell from the saloon keeper as he dives under the counter. All eyes are centered for a moment on the diabolical stranger and, in a twinkling every man has found a hiding place. Ike marches to the bar, seizes a bottle of whiskey and noiselessly passes out. Then he helps himself generously and continues his journey.

In the tavern, complete stillness prevails for a time and is

Scene from "Alkali Ike Plays the Devil," an Essanay Comedy.

first broken by the keeper, who has reflected that several bottles of liquor had been left unprotected on the counter. An angry oath from him, on discovering that a bottle is missing, brings the startled cowboys to his side. They decide, in grim conference, that no real devil could make away with substantial liquor, and rush outside.

Ike is regaling himself in refreshing fashion some distance away and waves at them the bottle and his three-pronged fork. Their fright returns and they rush from the scene, but the wiser heads call a halt and open fire on Ike, who is trying his best to increase the distance between himself and them. The volleying continues and Ike draws up sharply while at breakneck speed. We see him examine himself for injuries and look sadly at the caudal part of his costume, the tip of which is missing. Then he throws away his fork and runs for dear life, with the whole pack of shooters close in his wake. Just as he is spent and in great danger from the shower of bullets, he nears Sophie's home. Dad rushes out and assists him to shelter. Sophie and he are in the secret. When the cowboys arrive, vowing vengeance, they view the reconciliation scene between the devil and Sophie. "Why, it's Alkali Ike!" they exclaim as they and Dad quietly move out and leave the lovers to their bliss.

"LUCILE"—THREE-REEL THANHOUSER PRODUCTION.

Reviewed by Louis Reeves Harrison

THERE are many delightful surprises in this beautiful play, but the last reel captures us with an unexpected movement when we are completely off our guard. The spirited scenes there depicted fall upon us suddenly and imprison us by a *tour de force* that is a splendid example of military action. Such soldiers in what has all the appearance of actual warfare! Such magnificent horses in the cavalry maneuvers, dashing into the thick of the fight without swerving from the bomb explosions! It does not seem to be a moving picture of prearranged military strategy, but a view of the real thing. It is battle.

The play is lovingly adapted from a narrative poem published a half-century ago by the Earl of Lytton, "Owen Meredith," and is a veritable restoration. So far as I am concerned the distinguished author has always seemed overshadowed by his still more distinguished father, the noted Bulwer Lytton, but "Lucile" shines forth as the gem of his early conceptions. Its restoration to the modern world in pictured form by Thanhouser is so delicate in finish and complete in detail that I dare to say that the work was a labor of love.

The increasing political power and intelligence of those who frequent the moving picture theaters has been so often manifested during my recent observations that I am constrained to believe most people know and care a great deal about the quality of presentation, and, if there still remain a number who do not know or care, it is part of the exhibitor's responsibility to educate the lower element while catering to the best class of patrons who attend the picture shows.

Here is a story of woman's sweet unselfishness and noble magnanimity—a theme entirely modern—which presents characters of good red blood and questions of moment, amid highly picturesque views of other times and customs than our own, and it is superior to small, silly and temporary aspects of life as we know it. It has a dainty flavor of old-time romance pervading its manners, costumes and settings that is like a whiff of perfume from an old jar of roseleaves. It will please millions who enjoy any form of entertainment that appeals to good taste and enjoy it in a quiet and refined way, the ones who can afford to come often, who keep aloof because of vapid and spineless productions of commercialism pure and simple.

The types are all well-chosen; the acting of the principals is so consistent that the picture should please in France and in England quite as well as at home, the actress who portrays the title role being especially strong in emotional situations. The cast in part one is as follows:

Lucile ..... Marguerite Snow
Lord Alfred ..... James Cruze
Matilda ..... Flo La Badie
Duc de Luvois ..... William Russell

Lord Alfred receives a letter from Lucile stating that she has heard that he is to marry Matilda, a young heiress known as Miss Darcy, and that it is time for them to return certain loveletters exchanged before they "parted as friends, soon mere strangers to grow." Each had made a pledge at this parting to return to the other the pictures and letters given before the quarrel that parted them. Lucile is at Luchon, one of the most beautiful sites in the Pyrenees, and there Lord Alfred rides to restore the pledges of love.

The exterior where he meets her in the midst of adoring friends and is presented to her suitor, Monsieur le Duc de Luvois, is one of rare beauty in itself and gives a sweeping glimpse of distant mountains that is very attractive. It cannot, however, give more than a faint indication of what is in the heart of the woman—the poet, only, can do that—and, more is the pity, Lord Alfred is manly enough as such men go, but is incapable of appreciating that woman's beauty is more than skin deep, that her form is the stem and her face the flower of a soul—a soul that may fade in sorrow, yet bloom again and again in ever-renewed loveliness. He symbolizes unenlightened MAN.

She is described by "George Meredith" as one of a type now becoming familiar, a woman whose high intellectuality and lofty aspirations accentuate her endowment of natural beauty, the one who usually loves most and suffers deepest, the one who learns another's woe and hides the pain she feels.

"To shelter her heart
"From approach, she then sought in that delicate art
"Of concealment, those thousand adroit strategies
"Of feminine wit, which repel while they please.
"A weapon, at once, and a shield to conceal
"And defend all that women can earnestly feel."
"Had her life but been blended
"With some man's whose heart had her own comprehended
"All its wealth at his feet would have lavishly thrown
"For him had she struggled and striven alone;
"For him had aspired; in him had transfused
"All the gladness and grace of her nature; and used
"For him only the spells of its delicate power."

Even when the stage actress indulges in soliloquy it is difficult to penetrate the heart and conscience of a character,

Scenes from "Lucile," a Three-Reel Thanhouser Feature Production.

yet this is one of the highest delights the drama affords. In the pictured play the opportunities of character portraiture are more limited and more subtle. It is only by significant action, artful gesture and facial expression, that personality is made to emerge from its cave of solitude and stand forth in full view of human perception. The entrancing twilight realms of Lucile's soul are not all explored in the impersonation of Margurite Snow, but the character becomes wonderfully effective in the important scenes.

Lucile exerts a powerful fascination, that of refined intelligence, upon Duc de Luvois, firing him to desperate measures, and causes Lord Alfred to promptly regret his shabby conduct. After the exchange of letters is made, he meets Lucile while riding through the forest; they are driven to shelter in a storm, and he falls in love all over again. He becomes pledged to two women at the same time. Circumstances bring the impetuous Duc de Luvois knowledge that Lucile is about to throw herself away upon the fickle Englishman and he is about to put the latter where he can no longer torture the heart of woman when Lucile intervenes.

In the pictured version, Lord Alfred sees Lucile and the Frenchman in an attitude of intimacy—she becomes clasped in his arms while taking away his pistol—and this leads to another change of heart. Lord Alfred marries the rich and pretty Miss Darcey. Luvois, his case hopeless, retires to his castle. Lucile consecrates her life to the church. After many years Monsieur le Duc adopts Constance, young and attractive daughter of his sister, and takes her out into the world of society long renounced because of his true-hearted devotion to Lucile. Constance meets Richard, a young officer who is the son of Lord Alfred and Matilda. These new characters in Part II are thus cast:

Constance ..... Mignon Anderson.
Richard ..... William Garwood.

We are now presented with a familiar situation. Constance and Richard fall in love, deeply and passionately, only to learn that their union will not be permitted because of a bitter enmity of the guardian of one and the father of the other. The lovers are violently separated and Richard goes away to the Crimean war then being waged in the Danubian Principalities between Russia, on one hand, and the allied forces of Great Britain and France on the other. The Duc de Luvois responds to the call and meets Richard.

"Enduring and dying, Gaul and Briton abreast,
"Where the towers of the North fret the skies of the East."

In a splendid cavalry charge Richard goes down.

"Thus fighting he fell
"On the red field of Inkerman; found, who can tell
"By what miracle, breathing, though shattered, and borne
"To the rear by his comrades, pierced, bleeding and torn,
"Where for long days and nights, with the wound in his side,
"He lay, dark. But a wound deeper far undescried
"In the young heart was rankling; for there, of a truth,
"In the first earnest faith of a pure pensive youth,
"A love large as life, deep and changeless as death,
"Lay ensheathed. Lives there are though in love,
"Which cling to one faith, and die with it; nor move,
"Though earthquakes may shatter the shrine."

Richard is carried to a tent and there has a vision of a pale woman who ministers silently while cheering him and changing the aspect of all things about him. When he recovers full consciousness it is to find that she knows who he is, and she bears none of the malice in her heart that has characterized the relations of her two suitors all these years. She nurses the young soldier and encourages him during his waking hours and weeps over him while he sleeps. He is the image of the one she loved. When she comes to know his story, she is all compassion and tenderness, and she it is that gives him reason to live. She brings him from the shadow of death that he may be united to the woman he loves, and she carries her noble mission to the end in a spirit of high unselfishness, reuniting those who have been made unhappy by the clash of their baser passions, assuaging a mother's anguish, lifting the cloud of a father's despair, joining loving hearts in supreme happiness, only to become a pale nun once more, mute and suffering, yet glorious in the power of her pure love for humankind.

The poet's own characterization of Lucile is:

"A power hid in pathos; a fire veiled in cloud;
"Yet burning outward; a branch which, though bowed
"By the bird in its passage, springs upward again,
"Through all symbols I search for her sweetness in vain.
"Judge her love by her life! Our life is but love
"In act. Pure was hers, and the dear God above——
"Led her soul into peace."

"Her nature was like a stream
"That breaks its heart over wild rocks towards the shore
"Of the great sea which hushes it up evermore."

FLICKERS.

M. Noto, American representative for the Greater J. D. Williams Co., Australia, has moved his headquarters from Chicago, Ill., to 146 West 23rd St., New York City. Mr. Noto's idea in locating in New York was to keep in closer touch with the trade in general, especially the film end of it.

* * *

Herbert L. Miles, president of the Republic Film Co., 145 West 45th St., New York City, has been directing his efforts to manufacturing feature films since the disbanding of the Sales Co., and declares he has something that when released within the next two weeks "will make them all sit up and take notice."

* * *

Signor Sciamengo, of the Itala Film Company, Torino, Italy, while in New York City, informed us that the American agency for that company will be controlled by Mr. H. Raver, at present general manager of the Film Supply Co. of America.

* * *

If you should meet a distinguished-looking gentleman with a breezy manner, wearing a goatee and real Broadway clothes, and answering to the name of Jim Hoff, now doing duty in Chicago, hold him up, and insist on him telling you where he is going after the convention, and what he is going to do. There is a good time in store for all those who follow this tip. While in Chicago, Mr. Hoff intends visiting the plant of the J. C. Deagan Co., to get accustomed to the sound of those musical (wedding) bells.

* * *

For the past four weeks, manufacturers of and dealers in feature films have been complaining about the poor business weather, and lack of interest of the exhibitor in feature programs. Though business at present is poor, the feature man is not worrying; especially Mr. Dreher, of the Special Film Co., Ltd., 5 West 14th St., who forecasts a large demand for this class of program in the early fall. So positive is he in this prediction that the Special Film Co. has made arrangements for large shipments of two and three-reel feature subjects for early delivery. MAC.

REPORT OF I. A. T. S. E. MEETING.

The first meeting of the new M. P. department of Local 35, I. A. T. S. E., was held at their meeting rooms, 409 W. 47th St., on Friday, August 9, at 9:30 A. M.

The meeting was called to order by Chairman Frank Brennan, with about 175 enrolled members present.

The members present elected a committee of nine to confer with the Executive Board of Local 35, to thoroughly discuss the plan of reorganization and submit their findings at the next meeting, which takes place on Sunday, August 18th, at 10 A. M., at their regular meeting-room, No. 409 W. 47th St., N. Y. City.

A GAUMONT PHOTO-NEWS SERVICE.

The Gaumont has made arrangements to begin an illustrated news service as a by-product of the Gaumont Weekly. The service will consist of photographic prints measuring 11 x 14 inches, which are intended for display in the lobbys of theaters, and which will cover the latest happenings in the World's News and are most exquisite in tinting and toning.

Scene from "The Power of Destruction," Controlled by the Universal Feature Film Co.

"The Refugee's Casket" (Gaumont)

Reviewed by G. F. Blaisdell.

THE French Revolution has been a prolific source of material for the playwright. It is the most natural thing that the photoplaywright, especially he of the French sort, should recur to those bloody days—those days of tragedy in dramatic setting—for inspiration in the creation of entertainment for the millions. For if the playwrights of the speaking stage think in thousands, the photoplaywrights surely are justified in thinking in millions—certainly, at least, those who have arrived at the point where their product is sought by the successful manufacturer.

"The Refugee's Casket," to be released by the Gaumont Company on September 3, depicts a minor phase of the Revolution—for the safeguarding of worldly goods received secondary consideration when the loss of a few moments might mean the sacrifice of precious lives. If in these two reels of film there be no guillotine, no ride in the death wagon, let no one infer that there are not tense moments or dramatic situations. It is probably taking no great hazard to suggest that Gaumont will not deny that "The Refugee's" Casket" represents its best work—from the viewpoint of the dramatist, the artist, the photographer, the stage director—and, above all, the actor. The brunt of the work of the play is placed on the shoulders of Mme. Renee Carl, that serious-faced, splendidly-talented leading woman; and so well does she acquit herself that, writing two weeks after seeing the picture, the impress of her artistic interpretation of the faithful maid remains in the memory of the writer the distinctive characteristic of this drama.

Of the picture itself—as a picture—without reservation it may be said it is a gem. It is hand colored, and the coloring is so deftly done that while it adorns it does not obscure. The photography is sharp, stereoscopic.

THE SEARCH BEGINS

THE DISCOVERY

The play opens in the mansion of the Marquis de Saint Hilaire. The master of the house has been warned that the Revolutionaries are coming. The marquis knows the full meaning of the dread message. It means flight, hasty flight, with his family—his wife; his daughter, just on the dividing line between childhood and womanhood, and his six-year-old son and heir. While he hurries the harnessing of the coach and four, the marquise directs the maid, Marie Jeanne, to take care of a casket containing the family jewels. The casket is trunk-shaped, perhaps 12 by 15 inches and 10 inches in height. There are ample handles at each end.

As the mistress points to the treasure chest reposing on the polished table, the daughter, seated on a couch, has her arms thrown protectingly, reassuringly, about the young brother. A faithful servant stands at the door, which he holds open to facilitate the departure. The marquise seizes a wrap and the family leave the room. Outside the mansion the coach awaits. No time is lost in getting aboard. The whip cracks, the horses break into a gallop; the great gate, held open for them, is cleared and the refugees are away for the border, over which only may they find security.

Marie Jeanne is a maid, but she has that most desirable qualification of the ideal soldier—individual initiative, resourcefulness in emergency. Taking the casket under her arm, she passes through the grounds to her own cottage. Entering the great living-room, she looks about for a hiding place. She can discover none that seems to guarantee that security which her instinct tells her will be necessary to conceal valuables from the looters she momentarily expects. Her eyes suddenly rest on the fireplace, in which lazily burns a log fire. Again she is in action. Taking a poker, she inserts it under the edge of the heavy four-inch hearthstone, which she props with bricks. Hastily depositing the casket in the cell underneath, she replaces the stone and throws straw over the crevice.

The marquis's coach was scarcely out of sight when there passed through the gates a mob of men and women—a motley crew. Two officers were in command—that is, they exercised such supervision or authority as might be expected in these circumstances. Enraged at their failure to nab what they looked upon as legitimate prey, the revolutionists bent all their energy to searching the house for the family jewels, which they felt sure the marquis would not have dared take with him in his journey. Their anger rose as continued prowling failed to uncover the treasure. If they could not discover they could destroy, and that they did in thorough fashion. Statuary went to the floor, the furniture was broken and piled in a heap in the center of the room, and the torch applied. Around and around the blaze, like so many Indians in war dance, marched the crazed citizens, drunk with sudden power.

The officers, however, were not satisfied that the jewels were beyond their reach. They decided to search the home of Marie Jeanne. They found Marie in her house, all alone, She was not put out by the visit. On the contrary, she was smiling, suave. Did she have anything concealed? No, no. Two citizens were detailed to search the house. The two officers, while Marie accompanied the searchers, seated themselves by the fireplace. The sharp eyes of one noted the slight crevice in the hearthstone. Seizing the poker, he lifted the stone. His companion took some straw from the floor and made a torch, to enable them to see the contents of the cell. Their eyes bulged as they fell on the casket.

To lift the trunk out on to the table is the work of a moment. A hasty survey of the contents confirms their hopes. Then, in the manner of so many other patriots, since their time as well as before, the common weal was forgotten. The lust for gold overcame the pride in their new-found citizenship. They decided to replace the casket and return later and secure it for themselves. In trembling haste they returned the trunk to its resting place and let down the stone to its level. But they neglected to remove the traces of their work. There was straw on the hearth. Distinctly the picture shows the outline of several wisps sticking out of the crevice.

The citizens return from their fruitless search of the house. Marie Jeanne, calm, unperturbed, is again questioned by the officers. Again she shakes her head, and the raiders depart. As soon as the door closes behind them, the maid bolts it and hastens to the fireplace. She makes the alarming discovery that the wisps of straw only too obviously foretell. In feverish haste she also removes the casket and puts it on the table. Her eyes survey the shelves. Reaching up, she takes down a large plain stone jar. So ends Part I.

The Return of the Officers.

There is a pounding on the door. With forced calmness Marie draws the bolt. Two officers, the same pair who were in command of the marauders, enter. They are arrogant, confident. They indulge in no preliminaries; they want the casket and they take it. They call for a drink. Marie gets it

for them. To their jeering invitation to join them she replies with a shrug of the shoulder. In glee the officers depart, taking the casket with them.

Marie again reaches for the stone jar. Rapidly removing the bags of precious stones, she throws them into the centre of the tablecloth and ties the corners. Out of the house she hastens, the parcel in one hand, a spade in the other, and crosses the grounds until she stands by a great tree near the shore of a lake. Marie digs deep. The jewels are dumped in and the earth carefully returned and the traces of the excavating removed by leaves.

In the meantime the officers have mounted their horses and ridden to a forsaken sand pit. Dismounting, they open the casket to divide their spoil. To their dismay and rage they find nothing but junk. The trunk is left as it was opened. The officers remount their horses and gallop back to the home of Marie Jeanne. They have carefully examined their pistols and are already inside before Marie, warned of their return by the presence of the horses, calmly enters. The would-be thieves storm and threaten and again search the house. Marie refuses to be frightened—at least, not visibly so. The officers bind her hands and feet and then tie her into a chair, straight-backed.

Like so many men confronted by a situation they are unable to master, the officers sought relief in liquor. They took a long drink, and then another; and then a third. Brutally they informed the maid that if in the morning she refused to reveal the hiding place of the treasure they would shoot her. Their manner indicated that there would be no hesitation on their part in carrying out the threat. Firm in the belief of the security of their prisoner, stupefied by the copious draughts of liquor, the officers, sitting at the table in the center of the room, fell into sound slumber.

In the fireplace a bright fire glowed. It was the same fireplace which had figured so conspicuously throughout all the rapidly accumulating trials of Marie. As the heads of the officers fell on their breasts, Marie, with her eyes on the fire, fell gently forward on her knees. Slowly, gradually, she worked her way to the fireplace. She put her hands over the fire. She placed into the flames the bonds that held her hands. As the strands weakened in the heat she struggled to break the grip of the rope. At last the fabric parted. She put her arms behind her. To loosen the bond was the work of a few moments. Once on her feet, it was a simple matter to cast loose the last restraint.

Marie walked softly to the table. Gently she removed from its holster the pistol of the nearest officer. She glided across the floor to the barred door in the corner of the room. As she removed the only barrier between herself and freedom one of the officers suddenly awakened and rose to his feet. He realized that his prey, and with his prey his visions of sudden wealth, was vanishing. He started for Marie. There was a shot from the great pistol in Marie's hand. The officer fell in a heap. His comrade, already aroused by the roar of rage, bent over him. Marie was through the door and mounting the nearest horse.

By the shore of a lake as smooth as if covered with new ice ran a perfect road—one of the highways for which France is famous. In the dim light a horse was tearing madly along, carrying a figure barely discernible. Beyond the lake and away from the road, across fields, now descending into a gully and again at top speed up the side of a knoll, the frightened animal raced with his nervy rider, her blistered hands guiding him to a place where she would be safe from the vengeance of the revolutionists—across the border.

The Return of the Refugees.

The great gate of the Saint Hillaires swings open. Through it passes a coach and four. It bears the same company which so hastily departed at the outbreak of the revolution. Peace has come; and with it the return of those who escaped the keen tongue of Madame Guillotine. The refugees' first thought is of Marie Jeanne. Going to her home they find the doors fastened—and on them the sinister government seals. Sadly the marquise, with her daughter and son, wander over the grounds. On a great uprooted giant of the forest they sit down to talk over the old days—the days of prosperity, the days which it now appears are gone. With Marie among the missing, it follows naturally that a goodly portion of their wealth has likewise departed.

The little dejected group has not noticed the approach of a familiar figure, smiling and happy. It is that of the faithful Marie Jeanne. There are fond embraces. A question is in the eyes of the marquise. Marie leads them down to the lake, the trees on the opposite shore reflected in its mirrored surface. The maid halts under spreading branches that have a familiar look. She calls to a gardener. He comes with his spade. Marie indicates a spot to him and tells him to dig. A few shovelfuls of soil uncovers the tablecloth. The maid kneels on the ground and unties the knotted corners. To the delight of the mother and her children and to the amazement of the old gardener, there are revealed the bags of treasure.

The old gardener had uncovered for the marquise something above and beyond treasure. He had uncovered a friend—a friend in need.

WOODS LEAVES MIRROR FOR KINEMACOLOR.

Mr. Frank Woods, who is well known to the motion picture trade through his seven years' connection with the Dramatic Mirror, has resigned from that publication to accept an official position in the production department of the Kinemacolor Company. He takes up his new duties on August 20th, and it is probable that he will leave for California with the producing company that starts west in September. Mr. Woods was not prepared, when interviewed, to state just what his specific work will be. Whether or not he will act as scenario editor, consulting or active producer, or both, is not yet settled, according to his statement.

Mr. Woods for several years past served on the Mirror as motion picture editor until he was promoted recently to editor-in-chief. He is known widely and favorably through his weekly articles under the pen name of "The Spectator." Prior to joining the Mirror staff, Mr. Woods was engaged in daily newspaper work in Ohio and Pennsylvania. The Moving Picture World extends its best wishes for his success in his new environment.

A MISSTATEMENT FROM CALIFORNIA.

Recently in the California column of correspondence in this paper there was an item to the effect that a Mr. Markowitz, after visiting New York, had made arrangements for the output of certain film manufacturing concerns, including The Film Supply Company of America. The item brought forth a letter from Mr. Harry Raver, secretary and manager of the Film Supply Company, requesting us to deny that his company had had any business dealings with the said Markowitz. He further says that the Golden Gate Film Co., located at 234 Eddy Street, San Francisco, and 514 West 8th Street, Los Angeles, have been appointed as the exclusive agents of the Film Supply Co., and that any of the Film Supply Co. product offered for sale or rent by any other California concern than the Golden Gate Film Co., must necessarily be a counterfeit. Mr. Raver has begun an investigation of the matter.

MR. CH. JOURJON RETURNS FROM PARIS.

We have it officially that Mr. Jourjon, president of the Eclair Company, is returning on the Ocean liner "La France," which is due to dock Saturday, the 17th. Now we shall learn in definite fashion just where Eclair is at. Eclair has rather divided honors with the Bison Company as a topic for rumor and film gossip. The New York office has so far put the answer aside by a reply that Mr. Jourjon alone knew the answer, adding that they were releasing through the Sales Company. Next week we expect definite final news as to Eclair's future program.

ENTER—WILLIS LEWIS ROBARDS, III.

Another young scenario writer and producer has been born; this time to Mr. and Mrs. Willis Lewis Robards, and upon the young man has been conferred the full and unabridged title of his well-known father. The youngster arrived on August 5 and at the time of our going to press he weighed in at ten pounds. Mr. Robards, senior, is at present with the Lubin Company in Philadelphia, in the scenario and production departments. He was formerly producer of the Melies in California, and prior to that with the Eastern Nestor Comedy Company.

WATCH OUR ADVERTISING COLUMNS.

Readers of the Moving Picture World are respectfully reminded that our advertising columns are worthy of careful scanning every week. All live advertisers in the field have found that the World brings results and are using our columns more and more. No matter what it is you have to sell or desire to get in the moving picture field, look in our columns and you will be very likely to find it. Our classified columns bring many buyers and sellers together. Already the inquiry in regard to good locations for theaters has commenced and the next few months will undoubtedly be a busy time throughout the whole country and many houses will find new owners. Whether you are buyer or seller, the Moving Picture World is your best medium.

The Moving Picture Educator

PROGRESS ABROAD.

IF a correct idea may be gained from the published accounts of the results of applied cinematography in England, it would seem that definite progress is very marked and perhaps more distinct than in this country.

In one London church special Saturday evening concerts with suitable moving picture accompaniments are given, while on Sunday evenings special young people's illustrated services are being held. The same authority says that these services are now forming a regular and permanent addition in all the institutional churches in the large cities. In particularizing upon the results of these services we repeat the opinion expressed by one authority: "Ample proof is forthcoming on all hands, that in the future the cinematograph is likely to develop into a very important educational instrument, and it is urged on behalf of living pictures, for instance, that at one attendance at a show at which a film on the 'Eruption of Mount Etna' was thrown on the screen, the children would learn more about this wonder of the world than could be taught them in many geography lessons." Some churches are making exhibitions a permanent part of their parochial work, only suspending them to prevent a conflict with other functions which they are supposed to augment and not supersede.

Under the auspices of the London County Council an educational exhibition was recently given in which geography, embryology, ornithology, entomology, zoology and marine biology were the special subjects added to the usual grammar school lists. This somewhat formidable program was exceedingly attractive; an eminent lecturer introduced each subject.

In another English city the members of the Board of Education attend the moving picture sessions, not only to notice the nature and value of the instruction given, but also for the especial purpose of recording the progress made in the more rapid acquirement of knowledge by the scholars.

Inquiry as to the reason of a more steady advance of the educational picture in Europe than in America brings to light the fact that the moving pictures were not so much abused in their earlier days in Europe as they were here. A steady oversight by the authorities prevented the obnoxious form of nickelodeon, and the lack of a yellow journalism prevented much "muckraking," so that the pictures suffered fewer setbacks and thereby maintained a steadier reputation. Now that in America the moving picture is coming "into its own place," there can be no doubt but that like everything American it will soon outstrip its contemporaries abroad, and become the power always predicted on these pages as its true destiny.

IMPORTANT PICTURES NOTICED BY THE PRESS.

It is a great pleasure to notice the large amount of attention being paid to the high-class pictures by the newspapers in their most important issues, i.e., the magazine portions of the Sunday editions. It need scarcely be pointed out that the highest class pictures are those which come under the heading of the educational characteristics.

The New York American of August 4th had a large sheet, 32 x 21 inches, with nine large pictures of "The Childhood of Jesus," the same being a part of the first issue of the famous Kalem series already noticed by this journal, and from which the greatest possible cinematographic success is expected and awaited.

The American says that the publication of a previous series "aroused so much interest throughout the country that a further publication was demanded." This being true of a simple newspaper production, what may be expected when the pictures are exhibited.

There is no doubt that however difficult the portrayal of the characters of the times, the fact that all the surroundings are identical with the historical incidents presented will give truth and realism to the whole.

The description given by the Kalem workers in the Holy Land of the great difficulties under which they labored are very interesting, as assuring the thoroughness to local scene and detail; despite these hardships they will feel repaid if they prove to have given the world a work that is at once a masterpiece in history, religion, literature and art. While the Moving Picture World is preparing the trade for this great series, the newspapers are preparing the millions of America so that all classes of society will be ready when the date of release is announced.

The New York Herald in its magazine supplement of August 4th devotes a large space to the work of Mr. Raymond L. Ditmars, of the New York Zoological Park, who is filming "musical insects" when engaged in giving their nightly programs. Successful pictures have already been taken of the white cricket, which on account of its color was easiest to begin with. Other sound-producing insects are the meadow locust, greater and lesser cone-headed locust, broad-winged locust, katydid, field cricket, smooth-winged cricket, and two species of tree crickets. To make this work entirely appropriate, it would seem that a phonograph record should accompany the film, as, although the film will be a most interesting exhibit of nature's musical or sound-producing insects, the quality of the music remains to be demonstrated. The main object, however, is the practical value of cinematographic research, as no matter how minute the life photographed, its picture reproduction is most interesting, fascinating and instructive; indeed, when enlarged upon the screen the doings of small insects are more marvelous than those of many awkward ponderous animals.

NOTES

The other day the writer was asked by a city school teacher the following question: "What is Pathé's Weekly and is it a proper thing to see?", supplementing the question with the statement that the children in her class were always talking about it and she was not prepared to rebuke them. Before giving the desired information concerning Pathé's Weekly, the writer first pointed out to this teacher that in this instance at least her scholars were ahead. This is an instance where the inherited evil reputation of those "evil days" through which the pictures passed fastened itself on the mind of this teacher so that she felt compelled to maintain a spirit somewhat akin to an "armed neutrality" lest she lead her scholars astray. After a thorough comprehension of the true nature and purpose of the "illustrative news," it is safe to say that in future Pathé's Weekly will no longer be tabooed in class, but rather used as an aid to many enlightening subjects.

There is undoubtedly a lack of knowledge among the teachers which is restraining the better development and usefulness of the pictures. When this lack shall have been removed, great strides will readily follow along lines only waiting a pedagogical popularization.

BUFFALO JONES IN THE SOLITUDES.

Many weeks ago a letter was addressed from this office to that brave and upright gentleman, Col. Charles J. (Buffalo) Jones, to his address in Las Vegas, N. M. An answer from him received last week tells of one of his trips into the great southern forests where he often goes with his horse, his dogs and his trusty lasso, being absolutely alone with them for weeks at a time and cut off from all communication with the outer world. He is a real son of nature, knowing the ways and thoughts of birds and beasts. Col. Jones has lassoed every species of large wild animal in the world with the exception of the tiger and the gorilla. It is to be hoped that he will fulfill his plans for his next trip, which is an excursion to India and Borneo, in order that his list of lariat captures may be complete.

NEW FIRM TO MAKE EDUCATIONALS AND INDUSTRIALS.

A company has been recently organized under the name of the Great Eastern Film Manufacturing Company with offices at 218 Tremont Street, Boston, Mass., for the purpose of manufacturing educational, commercial and feature films. It has been reported that abundant Boston capital is available to promote this latest film enterprise of New England.

DOINGS AT LOS ANGELES.

THREE complete companies are now working independently of each other at the Western studio of the Selig Polyscope Company in Edendale. Besides the company of which Colin Campbell is director, there is now another company directed by Hobart Bosworth and a third with Fred Huntly as director.

Bosworth is a notable addition to the ranks of the motion picture directors. For many years he was a leading man in legitimate drama and he is no novice in the stage directing game, for he also followed that for several years. In the comparatively short time he has been a motion picture actor he has obtained recognition as one of the stars in the new art.

Campbell and his company have been at Catalina all this week, chiefly for the purpose of making a historical drama depicting the scenes attending the discovery of the island by Rodreguez Cabrillo in 1542. This occupied three days, and the remainder of the week was devoted to making scenes which will be incorporated into other dramas and comedies which are in preparation.

Bosworth's company of eighteen people will go up to Bear Valley soon for an indefinite stay. This is the time of the year when the motion picture actors and directors bless the photoplaywrights who furnish scripts that call for mountain and seashore backgrounds. Catalina and Bear Valley are among the most delightful summer resorts in the West. At the latter resort there is a turquoise lake of about forty square miles area surrounded with snow peaks and pine covered hills. The trout bite best about the time the cameraman announces that the light has vanished.

* * *

George H. Melford, director of the Kalem Glendale Company is back from New Mexico quite excited and enthusiastic about a two-reel picture he went there to make. It is the story of the reconquest of Santa Fe by DeVaigas, late in the seventeenth century, and it covers the principal events in the period from 1680, when the Indians drove the Spaniards out of Santa Fe, until 1690, when DeVaigas took possession of it again. This great Spanish soldier's accomplishment is one of the fine things in history. The Spaniards had settled Santa Fe, which was then in Mexican territory, and the Indians in driving them out had shown great brutality. Considering the ideas which prevailed at that time DeVaigas would probably have been justified in dealing severely with them when he marched out of El Paso in the last decade of the century at the head of a large enough body of troops to annihilate the Indians. Instead he preferred more gentle methods of meeting the situation. He negotiated with the Indians, held many conferences and finally persuaded them to surrender the city without a drop of blood being shed on either side. This feature has been made the most of by Mr. Melford in his production.

Miss Mae Marsh, who has been Melford's leading woman, has left the company and her place has been taken by Miss Lillian Christie, who came out here as leading woman for the Vitagraph's Santa Monica Company and afterward went with the Bison forces.

* * *

Further details of the plans of the new Brand's Advanced Motion Picture Company have been announced by H. J. Brand, head of the company. The company is capitalized for $500,000, he says, with all the stock subscribed, and $490,000 already paid in. No stock is for sale. A large tract of land has been purchased at Brand's Station on the Burbank line of the Pacific Electric Railway, a mile and a quarter from Casa Verdugo and the same distance from Glendale. Contracts have been let for buildings which will cover an area of 1,057 square feet in excess of ten acres. Ground has already been broken for several of the buildings. There will be four glass studios, each 40 by 100 feet. Other buildings of the same dimensions, but two stories in height, will be a carpenter shop and scene room, a stock and costume room, a developing plant and laboratory, and an electric light power house. There will be an office building, 40 by 60, two stories in height, and Mr. Brand will have a seven-room bungalow on the grounds. An open top Roman stadium, 500 by 275 feet, will be built for spectacular productions.

Ben Horning, director of the famous California Mission Play, will be the principal director, and has signed a long term contract. There will be four other directors, with whom negotiations are now being carried on. Mr. Brand does not admit it, but there has been a rumor to the effect that Fred Mace, formerly of the Biograph and Imp companies, and now with the Bison, is to be one of these.

The cameras are scheduled to begin working about the second week in September. There will be 428 people on the permanent payroll, but many supernumeraries will be employed from time to time.

The first production is to be the Siege of Rome, with 4,000 people in the cast, according to Brand's statement. Other productions promised are the "Last Days of Pompeii," the "Fall of Sebastopol," the "Fall of Babylon," the "Fall of the Bastile," the "Reign of Pharaoh," and the "Book of Job." These are to be the big productions, says Mr. Brand. In length they will run from five to sixteen reels. A 16-reel subject, which is planned, will be put out in four sections of four reels each. Besides these there will be a series of one-reel dramatizations of Biblical stories.

* * *

An attempt on the part of one of the downtown exhibitors last week to comply with the city ordinance prohibiting the exhibition of posters "depicting crime" disclosed in a laughable way one of the weaknesses of the motion picture industry.

The exhibitor was showing a special feature put out by one of the independent manufacturers. The posters which accompanied it were full of "action." That is, nearly every scene showed some kind of a "gun play." There was one in particular in which a Mexican, crouching, with one arm drawn, back holding a knife in the striking attitude, was confronting a cowboy hero who had covered him with a revolver. To keep out of trouble with the authorities the exhibitor had pasted squares of paper over the knife and the revolver. Then, to prevent the glaring white patches being too prominent, upon each one a bouquet of flowers had been painted. Thus modified, the poster told a story entirely different from the original intention. The Mexican, while about to receive a bunch of flowers, was trying to conceal the fact that he already had one. The effect was ludicrous, but it also emphasized the fact that the performance inside was probably of a nature that would cause it to be suppressed if the pictures were shown on billboards instead of a screen.

* * *

Apparently James Young Deer, director of the Western Pathe Company, has found an ideal place for the production of motion pictures of Western, Indian and Spanish subjects. The company is at the big S. & M. ranch in Orange County, where it went seven weeks ago for a stay of what was to have been seven weeks. Last week Young Deer brought his people back to Los Angeles for a few days' work on interior scenes at the Edendale studio, but now they have gone back to Orange County for another two weeks.

* * *

Tom McCarey, prize fight promoter, has not been getting the returns he looked for from the exhibition of the motion pictures of the Wolgast-Rivers fight, held here July 4. McCarey kept the motion picture concession for himself, and employed Fred Balshofer to photograph the fight. He sent out two copies along the coast. One was accompanied by a manager at $75 a week and an assistant at $50 a week. After they were out two weeks and McCarey had been figuring on what he would do with all the profits, the manager sent in a statement showing that there was $13 due him for expenses. The other set, after two weeks on the road, showed a net profit of $38.

* * *

Local exhibitors are awaiting the arrival of an organizer for the new Moving Picture Exhibitors' Association of California, who is reported to be working down the coast from San Francisco, where the association was recently organized. There are no members in Los Angeles at the present time, but a number of the exhibitors have heard favorable reports about the association and are prepared to join it and work with it. The first annual convention is to be held in San Francisco for three days beginning September 15, and the northern exhibitors are anxious that there shall be a strong representation from this end of the state.

* * *

E. H. Emmick, head of the recently organized E. H. Emmick Film Exchange, Independent, of Los Angeles and San Francisco, has gone East on a business trip. Before he returns to the coast he will go to Europe on a film purchasing expedition, for big features especially. He will also investigate a new picture machine with a view to becoming the American agent for it.

* * *

Lanier Bartlett, photoplay editor for the Western section of the Selig Company, is taking a two weeks' vacation at Seven Oaks, a Southern California mountain summer resort. That is, it will be two weeks provided the store of photoplays he piled up before he left is not exhausted by the three directors before his time is up. They made him promise not to get out of reach of the telephone or telegraph.

AT THE SIGN OF THE FLAMING ARCS.

By G. F. Blaisdell.

LUBIN will dig deep into the hearts and stir the emotions of thousands of followers of the silent drama with his splendid "Derelict's Return." Many a wayward son, more thoughtless, perhaps, than wicked, will feel the sting of conscience and of remorse as he watches the unfolding of this pathetic story; and his thoughts and possibly his feet will turn to the home where loved ones day after day await his coming. "The Derelict's Return" is a powerful story, and it is carefully staged and feelingly acted. The climax, in which participate Harry Meyers and May Buckley chiefly, and in a minor degree Peter Lang as the sexton and Charles Arthur as the minister, is one of the most effective, most dramatic, pieces of acting this writer has been privileged to see on the screen.

Harry Meyers is the wayward son. May Buckley is the sister of the minister, and she is trying to reform Harry. Harry has a liking for the pool table; yet sometimes he goes to church. His companions joke him about attendance at divine service. When attempts are made at home to show him the error of his ways he quarrels with his mother and the minister and leaves home. This scene affords Charles Arthur an opportunity to show what he can do. A year later Harry's mother dies. The second day following Harry returns to his home; he is in tatters and is hungry. He enters a bakery and steals a loaf of bread. He eludes the pursuit of a policeman by entering a church and climbing to the belfry, where he spends the night. In the morning the wanderer is awakened by the tolling of the great bell just above him. He looks out the window and sees a funeral procession approaching. Slowly he makes his way down to the ground floor. He peers through the door at the sad old sexton, who has just ceased tolling the bell and stands wiping the tears and the perspiration from his face. Through the glass in the door can be seen the minister as he stands by the coffin. The sexton does not at first recognize the unkempt figure before him, but when he does Harry is informed that it is his mother whose funeral sermon is now being preached. Harry throws back the door and sways down the aisle. He falls on the casket.

Back in the rear of the church the sister of the minister sits. She is in mourning for her friend. Her eyes have followed the wanderer as he passed up the church. There never was an instant's doubt on her part as to the identity of the nondescript. The sister of the minister was still the friend of the wayward youth. She went to his side and put her arms about him. Gently she drew him away from the casket. Harry turned and tried to go back, but May dissuaded him. At the door the old sexton, long-time family friend, joined the pair. The minister had not yet resumed his interrupted eulogy. The eye of every mourner was fixed on the strange scene taking place in the aisle. Many of the assembled friends were using their handkerchiefs to conceal their tears. The depth of tenderness and sympathy in May's eyes reveal the power—and the art—of this versatile woman.

The next scene is "The Reformation." Harry, restored to society, is putting a ring on the finger of May. Both are smiling. The minister enters. A glance tells him what has taken place. He folds his sister in his arms.

* * *

The Rev. B. Lack Hodge, speaking before a committee of the common council of Richmond, Va., in favor of a proposed ordinance prohibiting children under fourteen years of age entering a picture show unless accompanied by a guardian, made a remarkable confession. He is reported as being "quite heated in his denunciation, saying that picture houses were debauching, wrecking and ruining the younger generation." This, it is submitted, is a good example of clerical intolerance and shows to what verbal lengths a man may be led through customarily speaking from the pulpit—in which, of course, he may say anything he pleases, without fear of immediate refutation or "comeback." But here is the confession:

He had not attended the picture houses himself!

The proposition was killed, 6 to 3.

* * *

There was commotion in Rochester, N. Y., in the latter part of last month when the Mayor summarily closed the Bijou Theater for displaying a reel declared to be offensive. The house was closed for several days before the license was restored. No opportunity was given the exhibitor to withdraw the picture from exhibition; the film was arbitrarily confiscated and the doors closed. A resume of the drama responsible for this drastic action, as printed in a local paper, failed to reveal anything that on the speaking stage would be given a second thought.

The revocation of the license, however, was speedily followed by the organization of Rochester Local No. 5, M. P. E. L. A.

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The exhibitors of an Illinois town have agreed to charge full admission to all children over two years of age.

* * *

On a Tuesday afternoon the National Board of Censorship had put in rather a long session at the Film Supply. The last reel was near the end. That was indicated by the ascending, tell-tale voice of the film as it passed through the projector. The picture was a Majestic—"The Higher Thought." Just as a sub-title was flashed on the screen there was a sound of something falling to the floor; there was no need to look to see what had dropped; the report of the impact pointed only too clearly to a piece of stiff summer headgear. Brother McKinney, who always keeps everyone in good humor as well as carefully superintending the projection of the pictures, brought a hearty laugh out of the assembled censors and scribes as he shouted:

"Here, here! Cut out that small-town stuff!"

The sub-title was: "The Last Straw—Deserted."

* * *

The first attempt of the screen and the magazine page to join forces resulted certainly not to the disadvantage of the former. Edison's production of "What Happened to Mary" in conjunction with a serial running in the Ladies' World seemed certainly to be a more interesting piece of work than the dead page. Mary Fuller has the leading rôle, and she adds to her laurels. The cover of the magazine has a picture of "Mary" drawn by C. D. Gibson. Far be it from a humble picture scribe to attempt to criticize the work or the judgment of a master artist, but he is willing to wager a good smoke that many a full-grown man who looks on the pictured representation of the flesh-and-blood Mary—wholesome, normal, everyday womanhood—and then on the pictured ideal of the ethereal, goose-necked, ultra-aristocratic, over-bred, clossy creation of the artist will instinctively cast his ballot for Mary Fuller.

* * *

Although there is no apparent effort on the part of the Vitagraph Company to call attention to the fact, film followers must have noticed the remarkable quality of the recent work of little Helen Costello. In two pictures seen by the writer this last week —"Lulu's Doctor" and "Wanted, a Grandmother"—the naturalness of the child, her unconsciousness of the camera, her infectious laughter, and delightful naïveté stamp her as second to none among the small children who have achieved fame on the screen.

While mentioning "Wanted, a Grandmother," it is a pleasure to note another appearance of Miss Turner. Each entrance on the film proves that her popularity is founded on artistic worth; furthermore, in these days of splendid actresses on screen work the Vitagraph Girl can still hold the same place in the hearts of picture-goers she did when she had little real competition. Her interpretation of the "Grandmother" was filled with the individual touches which mark the alliance of intelligence and experience—the distinctive factors which are in and of the player and which are beyond the power of the director to instill.

* * *

Pathe's Weekly of August 12th had a delightful bit of human interest in its marriage picture, a feature of the balloon race at Kansas City. The bride, already in the car and about to go into the clouds, on her wedding journey, cared no more about the camera that was bearing upon her than if it were a mile away. Her thoughts were entirely on the business in hand. The bridegroom also was as unconscious of the camera as if he had been doing the leads in a picture studio for twenty years. In fact, his absolute unconcern might well have reminded one of the remark of the Texan at a Democratic National Convention when he gazed on the immobile features of the late Senator McCarren, of Brooklyn: "What a face to put behind four aces!"

* * *

Speaking of camera-hardening, it is interesting these days to watch the professional manner of President Taft when under the fire of the cameraman. His sang froid at the ceremonies marking his official notification of his late nomination was in strong contrast to his camera-consciousness in the earlier ordeals.

* * *

Thanhouser has a real star in Riley Chamberlain. There is no comedian on the screen to-day putting up finer work. Nor is he limited to comedy. He is doing all-round stuff and doing it well.

* * *

The Weeklies have discovered the pictorial quality of the yacht race. There is no finer thing in motion pictures than the reproduction of the big racing machines ploughing through the water, heeled over, a bright sun shining on immaculate canvas and on dancing and sparkling waves.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT.

Pictorial Paper.

WE spoke last week of the change in the mode of exhibiting motion pictures that led away from the old days of the exhibitor and the store show to the more modern day of the manager of the photoplay theater. There is a growing tendency to follow more and more in the footsteps of the dramatic theatrical managers and one of these signs is the increased use of pictorial paper.

In this connection we quote rather extensively from a letter from Mr. R. W. Midgley, assistant manager of the Liberty Theater, Salt Lake City.

It is no longer possible to draw a good business by merely displaying the old sign "Moving pictures and vaudeville 5c" that is still to be seen in the cities. The proposition must be handled in a businesslike way and Mr. Midgley handles the matter precisely as a theatrical man would do. He writes:

"Since the advent of the two and three reel feature subjects, we have taken considerable interest in the three and six sheet posters and I am enclosing some kodak pictures showing the use we are making of same. Before this time, since we opened, about a year and a half ago, we used nothing in the lobby in the way of posters, our idea being that the majority of the one sheet posters gave a false idea or no idea of the show inside. When we started using the three sheets—'Martin Chuzzlewit' was the first—we had two nice looking galvanized stands with small lights across the top and part way down the sides made to fit around the corner of the lobby. They proved to be such an attraction and the posters being furnished by the A. B. C. Co. were of such a high quality that we decided to build two three and one six sheet stands on the side of our building, which forms one side of an alleyway, the illuminating them at night as shown in the photo. The alleyway is well illuminated also, and as our patrons exit that way, the posters are seen by them as well as by the people from the street.

"Our craze was not yet satisfied, so we had more stands made for the other side of the alley, and one for the space between the double doors on the interior of the theater. This latter stand just fits the space between the doors and is illuminated by an X-Ray reflector, and nine out of ten patrons making their exit through the front doors stop to look at the poster, which advertises the next two or three reel feature. Also one in the lobby between the doors as shown in the photo.

"We have not done yet with the stands we have, as we expect to erect a few in good locations around the business district. As you no doubt see, we consider that they have a good advertising value. There are no doubt other exhibitors who have considered posters in the same light that we have, but who do not know that the present high quality of three and six sheets are obtainable, and it is for this reason that we are citing our experience.

"The first half of this week we are running the Vitagraph feature, 'The Money Kings,' and the last half Selig's 'The Coming of Columbus,' and since you have asked for experience with the 'Columbus' picture in the World, we will give ours:

"We used 'The Coming of Columbus' when it was first released and made a miserable failure of it financially, but a great success artistically, as it was well liked by all who saw it; *about 2,000 in a whole week.* To explain this, when 'Dante's Inferno' was released we ran it in the Liberty for four days at 25 cents night and 15 cents and 10 cents matinee and cleared over $1,000 net, with an expense of $1,300, of which $140 was for advertising. This success was so encouraging that when 'Columbus' came along, we decided to get a larger house (ours seats 1,000) in order to handle the crowds. We rented one of the legitimate theaters and advertised big—that is, to the extent of $275 and at the same prices as 'Dante's Inferno.' We put the picture on, using special music to fit the picture and a ten-piece orchestra. The people didn't come; whether it was the nature of the picture, the admission price or the fact that the theater was not a motion picture theater that kept them away, we have never been able to figure out. The week following the owner of the State's rights for 'Homer's Odyssey' put it on at the same prices with no better success. We lost almost all we made on 'Dante,' but learned that people here will not pay more than a dime for pictures as yet. We have used all the features and have found that they make more business here at the Liberty, especially 'The Lady of the Lake.' The last half of this week will test the real drawing power of 'Columbus,' and we hope to see that it does as well as the preceding features, and better than it did at the Colonial.

"I am enclosing one of the heralds we distributed on the eventful occasion and wish to ask if you do not think it ought to entice someone to come to the show. We distributed 5,000 of these and 6,000 of the Hennegan heralds, under the doorsteps, too! (the boys were followed with an automobile). We ran six different slides in the Liberty a week before the date, used 10-8 sheets, 125-3 sheets, 600 one sheets, 100 half sheets and 200 window cards, and 85 newspapers. If the picture was not well advertised, it was no fault of ours. What is your opinion?"

A Photograph Exchange.

Mr. Midgley adds a plea for a photograph service along the lines of posters. He points out that photographs of scenes from the play form a most valuable advertisement for theatrical attractions and argues that it should pay someone to start an agency for the handling of photographs of scenes from photoplays. It is his suggestion that these be hired from exchanges, the same as posters may be, but this does not seem to be feasible, since but a small number of prints for each release would be required; too small to show any profit.

At the same time reproductions in genuine photography could be made at so small a cost as to be within reach even of the smaller houses. The Kalem and Selig companies have offered scenes from notable releases, but only for specials, and the manager wants photographs of all releases.

One trouble is that the manager, as a rule, does not know just when he is going to get any particular release in time to order photographs direct, and it is improbable that the exchange would handle them to any great extent, but managers who take a dated service could arrange for photographs of their special runs to be shipped as made and use these ahead. There is no reason why a 5 by 7 print could not be delivered to the manager for ten cents each and as a general thing we think that these photographs could be sold to the fans in large numbers. Certainly any manager could dispose of his old prints at half price and be thanked in the bargain.

Such prints are made by automatic machinery and the usual price in small lots is five dollars a hundred for 5 x 7. Every manufacturer makes from one to a dozen pictures of each release varying in size from 5 x 7 to 8 x 10 and most manufacturers work far enough ahead to supply these prints to the maker. For nearly a week we have had the entire Lublin list for August, the Essanay casts into September. It should be possible to get the prints far enough ahead and there should be a demand for at least a thousand prints of each subject. It might pay someone to get interested in

the subject. We will be glad to supply full information to any person really interested in starting such a bureau.

Keep to Class.

In one important matter Mr. Midgley seems to have failed in handling the Columbus reels. Sarah Bernhardt once toured in a circus tent because of the alleged opposition of the theatrical trust, and the novelty of seeing the great French actress under canvas was sufficient to draw the crowds, but it is a well established theatrical fact that a house having a certain clientele cannot draw as many of another class. There are certain theaters in New York where one expects to find musical comedies and others where more serious plays are to be looked for. The problem play in a musical comedy house or vice versa might make a draw, but the chances are very much against it.

The Inferno in a picture theater drew down a profit of a thousand dollars. Columbus and the Odyssey in a theatrical house did not break even in spite of a larger capacity. The picture public went to a picture house to see the Inferno and so did the theatrical public, but the theatrical public stayed away from the dramatic house that ran pictures and so did the picture people. Theater going is more of a habit than most managers realize. Certain houses seem homelike and cozy because the patron is a regular attendant. The others are stranger houses, though these, too, have their supporters. Columbus in the Liberty should draw well, but Columbus in the Colonial was a stranger in a strange house. There were pictures at the Liberty and the picture regular went to the Liberty through the unrealized force of habit, end the regular Colonial patrons stayed away because they unconsciously resented the fact of the stranger show. That left 2,000 curious persons without affiliation to form the patronage of the dramatic house. We hope that Mr. Midley will let us hear how the second appearance went.

Heralds.

The home printed heralds were on coated paper, done in cut ink and well displayed in every way. We have not seen a better looking herald in a long time. The Hennegan heralds were also well done. Eleven thousand heralds should have brought more than 2,000 patrons, but the persons most likely to be tempted by heralds are not the ones most interested in Columbus. But the advertising was done with the same thoroughness in every department and the answer seems to be that the reel was in the wrong house. Make the special release work for your regular theater unless you want to spend some money getting the public used to the idea of switching to another theater with a big reel. We think the time will come when the really big feature will alternate with dramatic attractions, but it is not yet here and pioneering is expensive.

Billboards.

The most efficient advertising, where decent space can be afforded, is in the newspapers, and the Liberty runs big double-column advertisements. It gets into the home and gets people off their guard, but pictorial paper has a value of its own. It supplements the newspaper and reaches in a way that the newspaper advertisement cannot. The two in combination with what lobby display of photographic material is available is the ideal combination.

Until the system employed by the exchanges is altered to permit the houses to know well in advance what they are to have, the pictorial paper cannot be used to the greatest advantage. At present it is most useful in connection with the special releases, but here, even, the high price holds down the use in comparison with theatrical paper. The dramatic advance man or manager orders his paper for the season at one time. He gets a thousand eight sheets, so many thousand three sheets, so many thousand one sheets and so many halves. The paper is run off and the stones are cleaned, the paper being stored and shipped as wanted. There is but one transaction to cover the season and the paper costs from four to eight cents a sheet, most of it being six cents.

The difference between the cost of dramatic and motion picture paper represents the difference in the cost of handling and the smaller order. There is some stock paper, such as the Advertising & Specialty Company and the Photoplay Advertising Company have to offer, that can be ordered in ten thousand lots, but here the cost of handling raises the price and the sheet price will not fall until a more general advertising business is done and the weekly order of a house may cover several hundred sheets.

Spreading Out.

Mr. Midgley expects to go further from home than the front door or side alley presently, and others like him will follow suit, billing the town or section as is done with theatrical paper. It will be remembered that the Liberty does not make a daily change and does not have to advertise a fresh program daily. For daily work the half sheets or the hired three and six sheets will have to stand, but it would not be surprising to find in the reorganization of affairs that the larger house with a larger clientele can draw two and three days to the same program where the small houses must make a daily change to attract the same regulars to all programs. For the present the most effective use of paper will be for the coming special and we reproduce a couple of Mr. Midgley's snap shots to show how he is doing his work. The bill boards had to be taken at too sharp an angle to give perspective, but the arrangement may be seen and others may profit thereby. Where the paper is costly and not easily to be replaced, we think that a gutter to take the wall water off the paper will give the sheets a better chance to stand up under a heavy rain where all the drops that strike the wall cascade down over the surface and on to the paper. It is not often done, but where it is done it may save a stand in a heavy rain.

Educationals Popular.

And, by the way, Mr. Nichols, who introduced into England the system of fixed releases, offers this encouraging comment:

> On this side we note an increasing demand for short scenics about 300 feet in length. This leads me to believe that we are gradually getting the better class of the public interested in our picture shows, and to help the exhibitor I am now getting out a line of small pictorials for this class of work.

The pictorials are those referred to above. We wish that we might reproduce one here in color. The work is crude but effective, the use of mass and line giving almost a two-tone effect to straight and rather rapid work. We are sorry to note that they refer to foreign made subjects, since there is a small supply from this country, since the exchanges and managers are apt to regard the scenic as padding for a comedy subject.

Note that Mr. Nichols believes that the increased demand for scenic subjects is due to the interest of the better (more intelligent) class. We are quite in agreement with Mr. Nichols that the scenic and industrial stuff makes stronger appeal to the educated, and the educated man usually has more money to spend for amusements than the muscle worker. Why not make your own bid for this class of patronage? Get up a special day when you will run good scenic stuff. Most exchanges will be glad to let you have the scenics. Boom this feature day and see if you do not get a more prosperous appearing class of patronage on that day. They are not to be won wholly with scenics, but you can build a program, if you will take a little trouble to get in touch with your exchange, that will make a general hit.

And in this connection a word about the short comedies that usually go with the scenic. Drop them from an educational program. Run only the scenic, unless you have as its reel mate something like the Kalem Barefoot Boy with Easter in Jerusalem. Many of the Kalems are linked scenics and polite releases. Edison, too, combines a good feature with a scenic, but the tendency to pad with a rough comedy defeats the best use of the educational material.

Music.

Mr. Nichols has this to say about music. It is more for the manager than the exhibitor, but will interest all:

> You will note that in The Pictures (publishing the fictionized stories of the films) a column gives the musical selections which we recommend to the exhibitors. We have an expert here who reviews all our films as soon as the program is made up, and makes these selections. These are very much appreciated by exhibitors on this side and our expert is instructed, as far as possible, not to force the exhibitor to increase his musical library; that is, we try to make out recommendations so that they will be able to use the music they have on hand.

Until the manufacturers look after this important matter, why not build up a library and arrange with some good musician to collaborate with your home pianist in selecting the music from that library. In this way you can gain the advice of a well qualified person and make more of your musical program.

Thirty-Two Pages.

The Surprise Theater, South Bend, Ind., dropped the weekly program last spring, but now comes out with a thirty-two page program covering the entire month of August. The weekly edition will be resumed in September. Mr. Ezra Rhodes, the manager, writes that he has not seen as many comments in The Moving Picture World regarding the Independent films. Since the split it has not been easy for the reviewers to locate many releases, and if Mr. Rhodes likes exercise he can find no better fun than coming on to town and looking for first run Independent releases, bar the Savoy, which only recently put in Universal releases. Then, if his boots hold out, he might try to round up all the Licensed first runs for one day.

The booklet is readable and interesting and we think that with a distribution of 15,000, Mr. Rhodes could have made some money with outside advertising. He does not believe in outside advertising, but we do, where it is not carried to excess.

The Surprise puts up a mighty good little booklet, with clean type, good printing, coated paper and an orderly arrangement.

Here is something that is of real moment. He writes:

> I think that the film companies make a mistake in not giving casts more than they do. We can get them in quicker on the strength of the actors than on the title or the maker, but so often it is impossible to bring out this point in our advance advertising.

There still exists in some quarters a tendency to hold back names on account of the fear that by making players popular the manufacturer places himself at their mercy, but since the popularity of the business is founded on the popularity of the players this is a short sighted policy indeed. We think, though, that if Mr. Rhodes will correspond with the various makers whose brands he uses he can get this information.

Here's a New One.

The Rajah Theater has a new scheme. We do not know where the Rajah is located because C. H. Henderson, the manager, forgot to put this information on his bill, but he sends in a well printed sheet announcing the opening of the house and tells a slightly new scheme for drawing patrons. The offer runs:

> Each ticket of admission will be specially numbered, 50 of these numbers have been selected and marked with a red star, which will entitle the lucky purchaser to free admission during the month of August. This is a bona fide offer and absolutely no strings attached to it. You will know at once upon the purchase of your ticket if you are one of the lucky ones. *Watch for the red star.*
>
> This system of giving free tickets will be repeated the first of each month.

No details of the scheme are given, but we presume that different colors or a number system marks the difference in the monthly tickets. We think that it would be better to make this a weekly rather than a monthly feature of each month. It gives four periods of interest instead of one. We also think we would exclude Saturday and Sunday from the offer.

May we again remind you that once a bill becomes divorced from its envelope the name of the town cannot be ascertained unless you mark it on the sheet.

The PHOTOPLAYWRIGHT

CONDUCTED BY EPES WINTHROP SARGENT

The Dinner.

SATURDAY afternoon, September 7th, is the date set for the dinner of the Photoplaywrights. Henderson's restaurant, at Coney Island, has been selected as the place, and dinner will be served promptly at half past five. Two of the persons expressing an opinion have suggested Staten Island as the proper place, but this involves a tiresome trip by ferry and trolley, and it was the consensus of opinion that Coney Island would be better at this time of year than some place in town more centrally located. Henderson's has been decided upon as the place because we know the kitchen there is as well kept as that of any first-class restaurant in town. A seven-course dinner will be served the guests.

Tickets, which will cost $1.50 each, must be purchased not later than August 30th. The price covers the flat cost of the dinner. All orders from the wine card will be extra. Remittances should be made either to Spectator, or this writer.

The original restrictions have been removed and all who are interested in the production of photoplay scripts as writers, editors or producers are cordially invited to be with us.

Please send your acceptance as early as possible.

The number of women playwrights is so few that it has been decided to make this dinner a stag affair. Later on, perhaps, another dinner will be given under different conditions.

Studying Style.

A correspondent wants to know where photoplay scripts may be obtained for the purpose of study and several others have suggested that this department print a series of produced scripts from the leading manufacturers for the same purpose. We do not know where the student may obtain scripts and we do not think it would pay to reproduce any here for the reason that the place to study photoplay is in the theaters and not in the script. The idea and the treatment are far more essential than the question whether the script be single or double spaced or whether it runs three pages or six, and theme and treatment are to be seen on the screen to better advantage than in the script. Go to the theater and study the pictures there. See not only what is done, but why it is done that way. See if you cannot think out some better and more effective way, something that will get the same idea over in fewer feet or some bit of business or some situation that will express the idea more clearly. If you think you can, go home and write down that play. Use no more space than is necessary to indicate the action, but write in the action scene by scene just as you remember it. If you've got it all down scene by scene, with the leaders and inserts, you have a script to study that is far more valuable than a studio script.

Now go over it, scene by scene. Make certain that you have all the essential action down. If you have, take it up scene by scene and see where you can make it better. Perhaps the addition of a couple of scenes will make the points more clearly understood. Put them in, but pull out enough of the other action to allow for their insertion, for the play you saw probably came close to the 1,000-foot limit.

That's the sort of study that will bring some result, but the more you ponder over a studio script the less you will understand. All you can get from the script is the exact manner in which some company words its stories. That doesn't matter. What you need to learn is to take an idea and put it down on paper so clearly that someone else can take the result and make pretty much the same photoplay you had in mind.

Just the other day a well meaning director loaned an acquaintance a script he had worked from. He overlooked the fact that it was one of his own plays and that the script was scarcely more than a memorandum of scenes, with the result that the recipient tried for the same brevity and failed.

There is just one photoplay form that is essential. Convey your idea of the actions and the scenes with sufficient clearness to let the editor and the director grasp your thoughts. If you can get it in proper shape so much the better, but by the time you've learned to get the idea over, you will find that the proper form has almost suggested itself.

Warren Has Returned.

Giles R. Warren has returned from Asbury Park where he has been recuperating from the hustle of getting the Victor company photoplay room in running order in record time and he is back at his desk in the aforesaid room ready to buy some scripts and send the others back with such courtesy that you are glad they did come back because they bore a message of good cheer. We do not know any editor who has made more friends through his courtesy than Mr. Warren.

He pays unconscious tribute to the following of this department when he writes that the grouping the Victor with the other members of the Universal company cut down the supply of scripts alarmingly. Mr. Warren reads all Victor scripts and, as we said last week, these should go direct to him at 575 Eleventh Avenue, and not to 1 Union Square. Remember that all scripts should fit Miss Lawrence's personality, since she stars in every Victor release. If you have any of that kind send them along. Meantime here is a welcome home to Mr. Warren and an invitation to the photoplay dinner.

Seasonable Stories.

Someone wants to know the best time to send out Christmas stories. There is no best time for Christmas stories, but if they are sent out they should be started in September or October. It doesn't pay to waste time over season stories. Releases are made to run six months and the Christmas stories go stale so soon that they are not particularly welcome. Many studios make a special release for Christmas, Decoration Day, Thanksgiving and the Fourth of July, but the list is so small that it does not pay to take a chance. With but three or four Christmas stories offered by twenty-five makers you can figure out the percentage, and possibly remake your story into a general one. Bannister Merwin's The Sunset Gun, the Edison Decoration Day release, is as much of a hit now as it was in May, but it seldom happens that the special story is so generally useful.

But start in now to get up some stories that will fit southern scenery and hold them until the cold weather comes. Late in October send them out to catch the companies that are sending sections south to escape static electricity, dark days and other troubles. Then write some more that can be made all in interiors to catch the companies that are not sending south and so must work almost entirely in the studio.

A Record.

In the Stockton list the Biograph takes top notch with 68 scenes in The Sands of Dee, but they are not quicksands alongside the same company's Man's Lust for Gold. This contains 107 scenes, twelve leaders, the title and the censorship tag all on the thousand feet of film. There is one scene that runs four-fifths of one second according to three trials of a stop watch. We do not mention this as a pattern but as a horrible, a most horrible example.

Stick to your twenty or thirty scenes in writing your play and when some producers either get fired or restored to sanity you'll be in line again. Meantime let them take your proper script and fuss it up to suit themselves. About the time they speed up to 150 scenes in seventeen minutes and forty-five seconds something will drop with a crash that will wake the sleepers up.

Getting in Bad.

Here is part of an editorial from The Editor, the magazine that is the fiction writer's bible, the rest making reference to a song publishing stunt:

> A few months ago there was the advertisement which offered large prizes for scenarios, which had to be written in accordance with directions contained in a *certain* book on scenario writing, price one or two dollars. ($1.50 Ed.) These prizes have not been awarded and scenarios sent to this concern are not returned to their owners; the man who inserted the advertisement will not answer inquiries from those whose work he has, and the publisher of the magazine in which the advertisement was featured will not give attention to complaints. What is to be done? Not so very much! Complain to the postmaster at the town of mailing, and have a postoffice inspector discover what has become of the property entrusted to the mails; refuse to buy or subscribe to magazines which print advertisements which result to the disadvantage of those who respond to them.

A recent inquiry from one of our correspondents was answered to the effect that some thirty scripts were being held for decision. As the contest was inaugurated in September, it would seem that it is about time some action was had. The editor is in error, however, in saying that it was required in the advertisement that the company's instruction book must be followed. This did not appear until the scripts were received and a reply sent offering book and course, with a gradual revision downward.

Another correspondent demanded and received his script back with a statement that he probably would have won a prize had he waited, which, coming after several months, was a rather diverting statement.

And in this connection it is interesting to note that the photoplay author refused the advertisement of another concern that advertises an alleged "institute building" that is in purely a residential street and not a very pretentious one at that. The principal is the manager of a couple of repertoire shows that tour the Ohio towns when the manager has the money to keep them moving, and he never sold a photoplay in his life, the work being done by an employee.

Once More the Hook.

Two correspondents have written that they have received their scripts back from the Imp Company with markings on the back. One writes:

> Yesterday a script was returned to me from Los Angeles, and on the back of it was penciled: "Property of the Imp Film Co. Hold pending outcome of the Universal-Bison litigation." What does that mean? Is it a mere studio memorandum, do the Imp claim a right to it until they finally pass on it, and wish me to withhold it from the market pending a litigation which may take years to settle, or is it a request for me to resubmit it at a time when the present trouble is patched up?

The probabilities are that the scripts were marked at the time of the famous raid. It was done to make certain that the scripts for which the Imp Company was responsible would be retained. The original plan was to put Western production in charge of Bison, but when the New York Motion Picture Company withdrew from the Universal there were many happenings. The markings should be erased and forgotten, since they applied only to the Los Angeles situation, with which the photoplaywright has nothing to do.

Newspaper Items.

Do you use newspaper clippings?

If you do, do you use the whole idea?

Almost every big happening is followed by a rush of photoplays to the studio. If an ocean steamer goes down a thousand gallant ships are scuttled on paper. If there is a sensational crime there are scores of repetitions in spite of the fact that the Board of Censorship will not pass stories based on crime. It is probable that right now there are in the mails or in editorial desks dozens of stories based on the gambling scandal in New York. Probably not a single one will get on the screen, but the luring advertisements of the photoplay schools have created a class of writers with no ideas of their own and they fall back on fiction and newspaper clips.

There is not a fiction writer who does not use newspaper clips for inspiration, but the trained man does not rewrite the newspaper clipping into

a story and send it out, and he seldom even takes the three or four column story for his inspiration. He has learned to look in the corners for the four or five line filler that may give far greater inspiration. The sporting page, for instance, tells of a minor league pitcher who is sent back from the big league because he did not make good. It's only four lines and the heading tucked between the cartoon and an advertisement, but if the pitcher went back to the bushes, discredited, found the girl he loved would have nothing to do with him, was jeered at by his fellows and the crowd in the stand only to pitch the game of his life in the final series, win the championship, the girl, the homage of the home town and another chance with the big league, a better story could be made of it than the sordid recital of gambling, graft and murder that takes up four pages in the front of the same issue.

Then, again, perhaps the pitcher felt all cut up because he was sent back to the bushes. He is ashamed to go back to face the jeers of the old hero worshippers. He stays over in New York, plays the stock market with the last salary paid him, wins, has sense enough to quit the stock game and sets up in business for himself, winning the girl and going back to the home town in purple and fine linen to sit in the grand stand and criticise the boys he used to play with. A dozen other stories could be worked from the same start and that's what press clips are for. They are not first aid to the feeble minded. They are merely sign posts that point the way to the initiated.

Don't copy a story or a newspaper item, but if it gives you a hint take it and say thank you. It's one thing to steal an idea and quite another to be helped to an idea.

For the Kiddies.

Take notice that several companies have followed the Lubin lead in putting on juvenile plays, though none of them yet have a full company organized. We think that some simple plays that do not work in the terribly tiresome "it was a drama" idea might find a market now if they offer a novel plot that is sufficiently simple to be handled by the kiddies. There must be no strong emotional acting, and no complicated story that is beyond the mental grasp of the child spectator. The Kalem Company was a couple of years ahead of the times with their idea for a special weekly release for children, but the idea is coming fast now. Among the companies with clever children are Lubin, Kalem, Thanhouser, Edison and Reliance. Thanhouser is not in the market, but the others might be interested in the order mentioned.

Don't rework old fairy stories, because the companies can do these better. Work for original themes or you'll waste your time.

The Acid Test.

Do you put your stories to the acid test?

If you don't the editor is likely to do it for you; and, since it must be done, do it yourself.

The story that would not be a story were the logical development used, is not a story anyhow, no matter if you have twenty or thirty scenes that move from a start to a finish.

You might make a good story of a poor man who stole a loaf of bread and a bottle of milk from some doorstep because he was starving, but the tale would lose its interest if you should previously show that the man had a good home and a bountiful breakfast waiting him. Of course if he ate the breakfast there would be no story, but is it a story if it is shown that the breakfast is there and waiting? We've seen three stories in the last week that were no more logical than this, and yet each author had faith in his idea because he had not put acid on the plot. He wrote some incident and did not stop to think that if his characters had done the most natural things there would have been no reason for the story.

There is a sharp distinction between the story where the whole chain of events follows a single wrong action, and the story where the facts are distorted to make a yarn. A woman may deny a fact on the spur of the moment and so precipitate a chain of events that is interesting and logical though based on an illogical action; but if you showed that woman, possessed of a bank account, pledging her rings to a pawnbroker, you could not get very much interested in what followed. If she pawns her jewels to hide her gambling debts from her husband, it's a story; but if she just pawns her jewels so the villain can take one of the rings and make a lying boast of her friendship, that's another matter and the audience is so busy wondering why she pledged her rings that they forget to be sorry for her when the trouble comes.

Put the acid test in the shape of question marks to all you write. You may not write as much, but your percentage of sales is likely to increase.

Preparation.

Not many photoplaywrights give the proper care to what is sometimes called "preparation for the event." Lots of plays go out in which, in one of the last scenes, some new character is introduced to clear up the situation and a long leader or a couple of extraneous scenes are used to tell who the newcomer is at a time when the story should be hustling along to the climax like an express three hours behind its running time.

Suppose that this added character is the real thief of the jewels the hero is supposed to have stolen. Run him in in some early scene in some incident that is related to the play and that shows his real character.

We saw a script the other day in which a cash box figured. In an early scene the box was knocked off the desk. At the moment the time spent in picking up the box and apologizing for the clumsiness seemed wasted, but later on when the box turned up again there was no need to identify it. It was instantly recognized.

Another script about the same time offered a bottle for identification and the instructions were that the bottle was to be of a peculiar shape and held until the audience had identified it. That was all there was to the scene. Had it been run that way the hero would have held up the bottle saying in effect: "See this bottle? This bottle has a lot to do with the plot. Remember it. I'm showing it to you now because later on you must remember it."

In one case a seemingly irrelevant bit of by-play marked the box. It just happened that the hero knocked it off the desk. You forgot the box until you saw it again. In the other the bottle was made so prominent that the audience would forget the rest of the story and sit waiting for the bottle to turn up again, knowing that the real plot somehow hinged on the bottle.

If you are going to have a man die of heart disease in one of the late scenes, do not wait until then to show that his heart is weak. Have an earlier scene in which he has an attack. Show it all the way through and then, when the climax comes, and he has a fatal attack, so that his young wife can marry the handsome hero after all her troubles, the audience is quite prepared to see the old gentleman gasp and die, but don't just write in a scene that shows he has heart disease. Have it something that helps the story. Perhaps he sees the hero trying to make love to his wife. He gasps and staggers away and you go back to the scene where the young wife points to her wedding ring and reminds the ardent lover that she is another's. The plain heart failure is the bottle. The audience knows right away that before the film runs through the way will be cleared, but if there is a reason for the heart attack; if it seems only a casual touch to a strong scene, it's the box way. The audience is prepared for the death, but it has not been waiting for the past ten minutes to see it come.

Show It to Them.

Lots of things must be shown in leader because they cannot be clearly told in action, but remember that action fixes a fact and shows some action to illustrate the leader that it may be set in the mind of the spectator. You write that "John is an hour late for supper" to explain the row that starts the story. That is well enough, but when John comes in and Mrs. John starts in to lecture him, have her point to the clock at the start of the argument and the leader will strike with three times the force.

One Contented Man.

Fred Rupert is a contented man. He not only offers a good idea, but he tells that he is willing to wait for a decision and is content with the price paid. Read the letter. You may not agree with him, but it will do you good.

> Whenever I happen to get a good idea for getting over a point and want to remember it I sit down and write it out in proper form and put it away on file and list it in my file index as a comedy or dramatic scene, using so many men and women, and when I am writing a plot and need a certain kind of a scene I merely turn to my index and look it through and see if I have anything of that kind on hand and rewrite it to fit the occasion, tearing up the original so that there is no chance of repeating the scene again. I have never had any kind of trouble with any company and never had a manuscript marked but once, and that was done by the Champion Company.
>
> I sent a script to the Solax Company in January and it was returned on March 15 as unavailable. I rewrote it and sent it back to them on May 29 and up to to-day have not heard from it, but I had Imp hold one for five months at one time before accepting it and I am in no hurry about their accepting or rejecting as the case may be, and don't intend to bother them about it as they know they have it as well as I do.
>
> Lots of writers complain about the price that the companies pay for their scripts and claim that the price is not enough, but I never had any thought in that direction. Take the Solax release of June 26, Love's Railroad; I only received $10 for that, but it was all that it was worth in the form that it was submitted to them, and I thought that it was good money for the idea, as that is all that they bought. This in the hope that it will help some other amateur in the business.

Suiting the Editor.

Did you ever try to study the editor and the style of production he represents? Get in with a crowd of men who write short stories and they can tell you a lot about magazine and newspaper editors. They can tell you that this man likes a story that starts a certain way, that this other wants something entirely different. They have all the peculiarities mentally catalogued. We had a novelette once that was full of action, but the action didn't come until the second chapter and the editor we took it to never got that far. We took it home and killed two men and broke the head of a third in the first paragraph, writing a new first chapter to fit, and the thing went through in ten days. We found out what he wanted.

Photoplay editors are the same way, consciously or not. They have certain likes and dislikes. Why not study them? When you see a photoplay go home and write down what you think sold it, and you'll find that in the course of time you can place your stories more quickly by sending first to the most likely studio.

Take the Vitagraph for an example. They want for Bunny stories where he can be clothed in outlandish raiment and smile at the audience, the story carrying the comedy rather than the player. If you write a story like that, try it on the Vitagraph. Rex wants unusual stories. Don't send them the commonplace.

Try your idea on the man who seems to like ideas like that and see how much more quickly you can sell. We do not believe in reworking a story every time it goes to a new editor, but now and then some change may let it fall into a certain class where the original does not.

Just received from the press—"TECHNIQUE OF THE PHOTOPLAY." Fifty pages of valuable instruction and suggestions for both experts and beginners. On sale at One Dollar per Copy by MOVING PICTURE WORLD. Send order at once, as supply is limited.

Projection Department

Edited by F. H. RICHARDSON.

FOR the first time in two years and a half the editor of this department, whose photograph you see above, is taking a vacation, visiting his father's childhood home in Vermont. Inasmuch as this does not happen very often, I trust those whose letters have not been answered will excuse the delay. The photograph is printed in response to many requests from friends in various parts of the country.

Last week I received my working card in the poet's union, and while I am up in the hills where nobody can shy a brick at me, I perpetrate the following:

Ten Cents Worth of Joy.

F. H. Richardson.

"'Tis only ten cents," the barker exclaimed,
"Ten cents for an hour of joy,
Appealing to women and girlies alike,
As well as to man and to boy,
If laughter you like, then inside you should hike,
For a 'Bunny' we have, sir, to-day;
And Bunny is funny; step up, my dear sir,
It's only ten cents you've to pay.

"Or if you prefer to weep, my dear sir,
We'll fill you with sorrow and grief,
As the heroine dear, of her life makes a smear
That's almost past human belief.
Or perhaps you had rather, in sunshiny weather,
Glide 'round through ethereal blue
In an aeroplane—no, I'm not insane,
We'll run one especial for you.

"Or if it should be that you'd rather see
The slopes of the Andes or Alps;
Or wander out West, where Poor Lo's at his best,
Though he no longer hankers for scalps;
Or see Spaniard prance in whirligig dance,
All in the same hour and day;
You can do each and all, right here in this hall,
And only ten cents you've to pay."

So inside I went, though it took my last cent;
Yes, squandered my very last dime—
That isn't quite true, I'll whisper to you,
But it fits pretty well in this rhyme.
Well, sir, I'll be darned, and likewise consarned,
If that chap didn't more than make good,
And that Im not a-lying in what I'm a-saying,
I'd like it to be understood.

For there on the screen, were, plain to be seen,
A marv'lous assortment of sights;
All over the world I was hustled and whirled
Till they finally turned on the lights
And the show was all done—great scott it was fun
A-jumping all over the sphere,
Till I was not certain, as I gazed at the curtain,
Whether I was off yonder or here.

So I says to the feller—the young ticket seller,
"I s'pose you will think I am green,
But where in creation, is my speculation,
Do you keep all the truck that I've seen?"
The ticket man laughed, and a bystander chaffed,
Remarkin': "Its kept in the loft,"
But that roused my ire, for he was a liar
And must a thought me pretty soft.

But th' ticket chap smiled, when he saw I was riled,
And said: "Come, I'll show you the thing,"
So we went way up high, and came, bye and bye,
Where a dingus went zippety bing.
There were flashes of light, to left and to right,
And a queer little iron machine,
That was clickin' and whirrin' an' growlin' an' purrin'—
The durndest sight ever was seen!

And th' feller explained that out of it rained
All th' truck I'd observed down below;
That it all was inside—do you reckon he lied,
For I don't just see where it would stow?
Hump! Who would a thunk it that all of that junk
Could be bottled up in a machine,
And spewed out with cogs, an' other such togs—
Who'd believe it if he hadn't seen?

Click, click, said th' thing, and right there, by jing,
On th' screen was an ocean with ships!
G-r-r-r, put-t-t, zam, and out it would slam
Some maidens with ripe, ruby lips.
Next it would stutter, and with quite a sputter,
Spew out a whole forest or two,
With beasts by the score—tigers, lions galore,
Enough to start up a big zoo.

Well, well, sir, by golly, that sure was a jolly
Contraption of iron and wheels;
It beats all we've done, in science and fun,
Since the first baby issued its squeals;
And I'm going again, and again, and again,
To the place where a dime you've to pay,
To travel all over, from Frisco to Dover,
And stop where you will on the way.

GLASS WINDOWS.—St. Louis, Mo., writes: "Is it practical to place glass in the observation and lens ports of the operating room? If so, what are its advantages and disadvantages?"

It would be quite practicable to set glass in the observation and lens ports, provided the panes in the lens ports be set absolutely at right angles to the lens; otherwise the rays of light would be bent as they pass through, and, unless the glass be optically perfect, the result would probably be bad on the screen. It is also possible that, unless a very good grade of glass be used, there would be some slight distortion, even though the glass be at right angles to the lens. But a more serious difficulty is encountered as to the observation port, since the reflection from its polished surface would make it very hard for the operator to see the picture plainly. I do not see any particular reason, however, for putting glass in these openings. Modern projection machinery runs very quietly and about the only noise encountered in objectionable degree is where a high amperage of A.C. is used. I doubt, however, if glass would do much good in such cases. If one has a projection machine of the steam roller type, which makes noise enough to disturb an audience, it would be advisable to get rid of it immediately and get a better running mechanism. To sum up: I cannot see any particular advantage in placing glass in the observation and lens ports. On the other hand, I can see possible serious objections thereto.

THOUSAND VOLT CURRENT.—Road man writes from Hannibal, Mo., as follows: "I am on the road with a very successful attraction. We have made a booking about a month from now at a point in the country. The show is to be in the open air, and for farmers. The current must be taken from lines carrying 1,000 volts. The company says we can use all the current we want to, but they will not put in a transformer. Can you suggest any method by which we can handle thousand volt current?"

It is, of course, quite possible to handle almost any voltage by using the proper amount of resistance, but allow me to warn you that it would be a highly dangerous proceeding. Unless you are an electrician and accustomed to handling high tension wires I would advise you not to tackle it. However, it is possible to do it in this way: Set a ladder against a pole; not

a flimsy affair, but a good stout ladder, for you do not want any accidents or slips when handling 1,000 volt wires. Attach to the pole a 500 volt single throw, double pole knife switch, so installed that the bars fall downward in opening. Now, using heavily insulated rubber covered wire, make connections between the two 1,000 volt wires and the upper poles of the switch, the switch being, of course, open. Next having located your machine, arrange suitable substantial supports for the wires so that they will not come near the ground. Meanwhile write to the Driver-Harris Wire Co., Harrison, N. J. Tell them the voltage and the number of amperes you wish to use, and have them supply you with the correct length and size of resistance wire to handle the proposition. Now set two stout posts in the ground, being sure they are of dry timber, and near their top, spaced far enough apart to be sure the wires will not touch each other, or come within less than one foot of each other, arrange insulating knobs, one under the other. Set the posts far enough apart so that you will only have to string the wire two or three times from one post to the other. This will form your rheostat. You can now make your connections to the lamp, and switch on the pole in the usual way, connecting to either end of the resistance wire, which takes the place of a rheostat, which it, in fact, really is, and when all is ready, close the pole switch and try your light.

CAUTION:—Set your machine on a platform built of dry timber and place glass or china saucers under its legs. Wear rubber boots all the time you are handling that 1,000 volt proposition.

Understand I do not advise you to attempt this at all. You will use up an enormous amount of energy from the lines, and the whole thing is by no means safe though a competent, careful man might get away with it. I do not believe a water rheostat could be used on voltage that high. Do not allow the pole switch to be closed except when you are actually using current, and do not attempt to open the pole switch until you have broken the arc by separating the carbons sufficiently to do so, (breaking it with a piece of glass if necessary), also do not attempt to use an ordinary operating room switch. You will, of course, install fuses at some point in your line. In order to handle 1,000 volts at all you must have a lamp with very good insulation—even then there is a very large possibility of trouble at the lamp.

Edison Home Projector.

Thomas A. Edison, Incorporated, Orange, N. J., has just placed on the market a very remarkable projector, designed primarily for use in the home, and while this machine is of no particular interest to the theater man, except for the possible effect it may have on his business, still it is of sufficient interest to justify a description in this department. I may say that up to a four or five foot picture the machine projects perfectly.

The scheme includes a film service. The customer buys one, or any other number of films in the first instance; these films being the regular standard Edison films, reduced so that one reel (7, Fig. 3) which is only about three inches in diameter and one inch in width, contains the equivalent of 1,000 feet of standard film. This is made possible by the fact

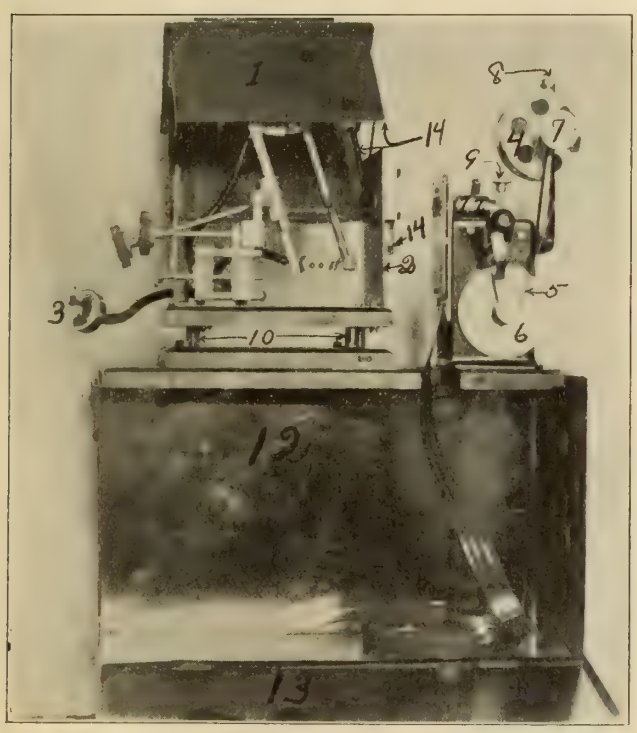


FIG. 1.

that the pictures are reduced to about 1/4 of an inch in width, there being three rows of them, side by side, on the film, with two rows of sprocket holes, one row between each line of pictures as shown in Fig. 5, which is to exact size. The film comes in a tin box (3, Fig. 3) which is covered by lid 4, the knerled nut, of which is attached to the lid and screws onto stem 8. This fulfills the requirements of the postal department, so that the film can be mailed simply by affixing stamps to the package. The film is, of course, all non-inflammable stock. The customer having bought as many reels of film as he wishes to use at one time, may then exchange them merely by mailing the films to the nearest exchange and paying a nominal fee for the use of each new film.

When the film is removed from shipping can, 3, Fig. 3, by unscrewing the knerled nut on lid 4, it will be found to be wound on wooden spool 9, Fig. 3. This spool fits on reel 1, Fig. 3, side 2 of which unscrews from spindle A. But first, however, reel 1, Fig. 3, is screwed on the reel hanger 7, Fig. 1. Now wooden hub 9, Fig. 3, is so made that it can only be placed on the spindle of reel, a certain way, so that the emulsion will always be towards the light, and the titles will read properly. The film cannot be put on the machine in any other way. The film passes up from the reel over tension roller 8, Fig. 1, which is held by a spring, and will bend clear down as far as the location of Fig. 9.

This spring tension roller takes the place of an upper loop and it works perfectly. The lenses of the machine, both projection and stereopticon, are shown at 5, in Fig. 3, and the stereopticon slide is shown at 6, each slide containing ten perfect views. The slide is placed in the machine and one line of pictures is projected. It is then pulled out, turned the other side up, which brings the other line of pictures in position for projection.

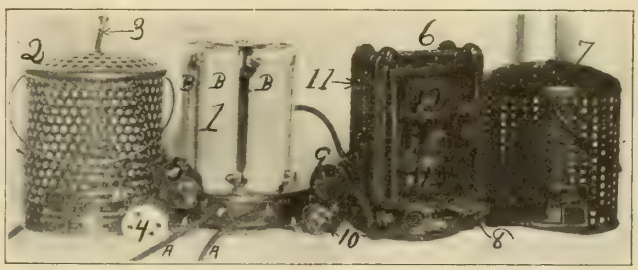


FIG. 2.

Lamphouse top (1, Fig. 1) lifts off, thus exposing the whole lamp. Grooves 14 fit on standard 2, thus holding the lamphouse top in position. The lamp is a miniature reproduction of a standard projection lamp. The electrical connection is made by attaching an ordinary socket, shown at Nos. 5 and 10, Fig. 2, to an ordinary light socket, which has, however, presumably been provided with fuses to suit. The other end (4 and 9, Fig. 2) attaches to 3, Fig. 1. The operating switch is shown at 8, Fig. 2, in the transformer, and is in a similar location in rheostat 1, Fig. 2, but is on the opposite side—hence not shown.

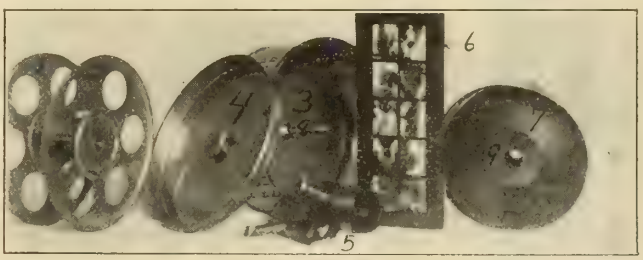


FIG. 3.

The condensing lenses are a little more than 2 inches in diameter, and the pair in the outfit I have at hand are 2 3/8 inch focus—that is to say, each lens is 2 3/8 inch focus. The lamphouse legs (10, Fig. 1) are so arranged that they allow the lamphouse to move sidewise, so as to swing over to the stereo lens. The transformer (6, Fig. 2) is a perfect miniature reproduction of an operating-room transformer (I have removed its cover so that you may see its interior construction.) It has a base for

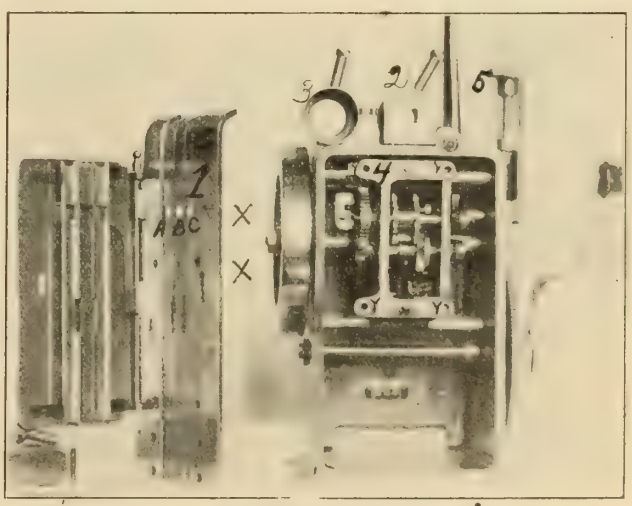


FIG. 4.

convenience in handling. 8 is the operating switch, which is manipulated by pulling it in or out, thus shutting off or starting the current. At 11 we see a regular laminated core, while 12 and 13 are the primary and secondary coils. 10 is the lamp socket contact, and 9 the contact which fits 3 in Fig. 1.

At 1, Fig. 2, the rheostat is shown, consisting of five coils, the resistance being covered with some kind of insulating material. The cover is shown at 2, and is attached to the rheostat by screw 3. I have removed it in order to show the construction. 5 is the lamp socket contact and 4 is the contact fitting on 3, Fig. 1. A-A are the wires leading into and away from the rheostat. It, like the transformer, has a bail, for convenience in handling. The outfit shown is a 110 volt rheostat and a 110 volt transformer. The rheostat has a capacity of five amperes, and the transformer has a capacity of ten amperes.

FIG. 5.

In Fig. 4 we have a view of the mechanism, with the aperture plate, to which is attached the gate, removed, showing the interior of the mechanism. 1 is the aperture plate, 2 is the projection lens, and 3 the stereopticon lens, 4 is the carriage and 5 is the shifting wheel, by means of which carriage 4 is shifted sidewise to project through apertures A, B or C, according to which row of images is being run. The movement is a modification of the star and geneva, but the intermittent sprocket is connected to the star by means of two gears x-x. There is no revolving shutter, but there is a very effective fire shutter. The gate construction is very well shown in Fig. 4. It is attached to the aperture plate which, in turn attaches to the mechanism by four screws, fitting into holes y-y-y-y, Fig. 4. The general operation is as follows: The mechanism itself comes packed in metal box 12, the lid of which falls back behind the machine (not shown in the illustration), and the front (13), of which is hinged and drops down for convenience in getting the machine out. It is then raised up; and is attached to the ends by means of hooks, thus forming a perfect film tank. I have left side 13 down in order to show you how the thing works. The film is threaded through the machine, as shown. Crank wheel 6 is belted to reel hanger shaft 7, by means of wire belt 5, so that the reel is revolved by the belt. The machine is run forward to project one of the rows of pictures, let us say, through aperture A, Fig. 4. Then by turning knerled knob 5, Fig. 4, carriage 4, Fig. 4, is shifted over to aperture B, and the machine is run backwards, thus projecting the second or center line of pictures. When this row of pictures has been finished, knob 5 is again turned, switching the carriage over to aperture C, Fig. 4, and the machine is again run forward, thus projecting the third row of pictures. These three rows of pictures are the equivalent of the ordinary Edison Standard reel of pictures shown in theaters. The Edison reels are only released for the home projector after they have served their purpose in the regular thaters.

Taken altogether the projector is a truly remarkable mechanism. It is as nearly automatic in its operation as it is possible to make such a thing, and is practically fool proof. It can be handled by any boy or girl of ordinary intelligence and is unquestionably destined to provide a mentally healthful and interesting form of amusement for the home, as well as to assist in the education of the children.

Mr. Edison and his colleagues should be congratulated on the perfection and production of a machine so perfectly adapted to the purpose for which it is designed. The films are divided into eight classes and sell for $2.50 to $20.00 each, according to class. The exchange fee is from 30 cents to $1.00 per film. Mr. J. H. Hallberg is New York agent for the projector.

COMMUTATORS.—Quincy, Ill., writes: "There is a dispute about the commutator. A claims the office of the commutator to be to convey the current from the revolving armature to the stationary wires, through the brushes, whereas B claims the office of the commutator is to convert alternating current into direct current. Which is correct?"

You are both partly wrong and partly right, Quincy. One office of the commutator, either of the ring or bar type, is to form effective contact between the revolving armature and the stationary circuit wires, through the brushes, as claimed by A. This is always true of the dynamo commutator, regardless of what else it may do. B, is correct to the extent that the direct current dynamo armature changes the current from A.C. to D.C. It is a fact, known to very few but electricians, that all current, whether A.C. or D.C., is generated as A.C. and by means of a bar commutator, such as is found on the D.C. dynamo, it is rectified and changed into D.C.

BELL AND ENUNCIATOR WIRING DIAGRAMS.—There have, from time to time, been an enormous number of requests for information concerning bell and enunciator wiring; fire alarm bell that can be operated from any part of the house, etc., etc. I take this opportunity to set forth brief information concerning these matters.

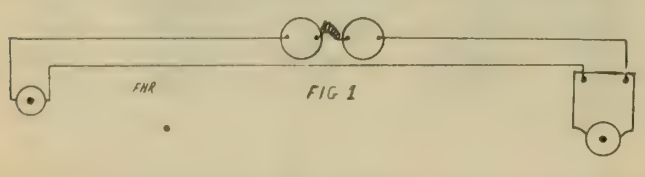


FIG 1

In Fig. 1, we see an ordinary simple, one-bell, one-button installation. The button, battery and bell may be located anywhere in the house to suit convenience. One wire runs from one bell contact to one battery contact, and from the other battery contact to one side of the push button. The other wire runs directly from the other bell binding post to the opposite side of the push button, as shown. Ordinarily it is the custom to use two batteries connected in series, as shown, where it is a one-bell circuit. This raises the voltage of the line, and causes the bell to ring much louder.

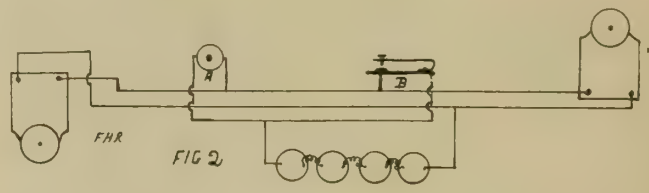


FIG 2

In Fig. 2, we see two fire bells, one located, let us suppose, in the manager's office, and the other on the stage, or at any other suitable point. We also see an ordinary push button at A, and a form of contact more suitable to such work at B, either of which will ring both bells. As many of these may be attached as desired, locating them at any point in the house. Attach one side of the button to upper wire and the other side to the battery wire, as shown. In the illustration we see four batteries connected in series. This being a fire alarm system, it is desired that the bell or buzzers ring very loudly, hence several batteries are connected in series. Employees should be made to understand that it will be an instant dismissal to ring these bells, except in case of actual necessity. The system can be arranged for any number of bells, from one to a dozen, and there can be as many push buttons as desired.

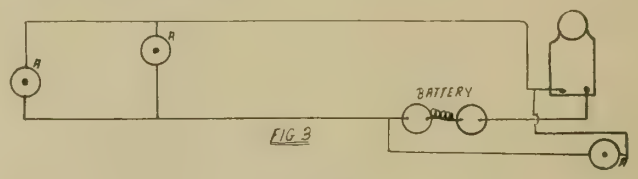


FIG 3

Fig. 3 illustrates the method of connecting a bell so that it may be rung by more than one button. By this plan, as many buttons may be installed as desired, any one of which will ring the bell, provided the wire from push-button to battery wire be not connected between the battery and the bell. A-A-A are push-buttons.

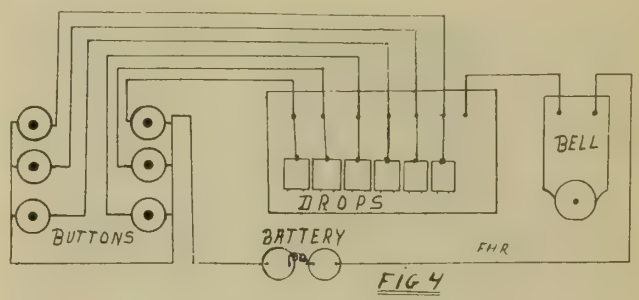


FIG 4

In Fig. 4, we see the method of wiring an ordinary annunciator. The plan is too plain to require explanation. The buttons may, of course, be located anywhere in the building, and are ordinarily widely separated. The three wire bell system will be found described and illustrated on page 156 of the Handbook.

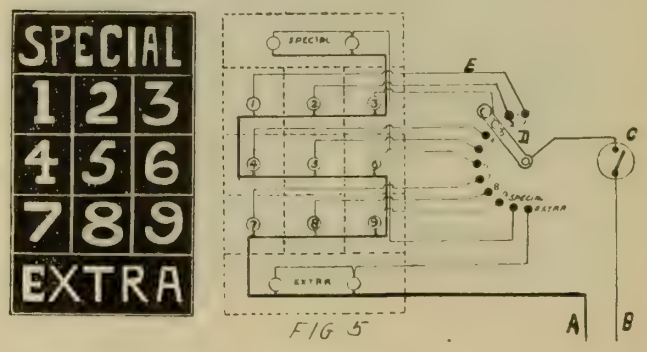
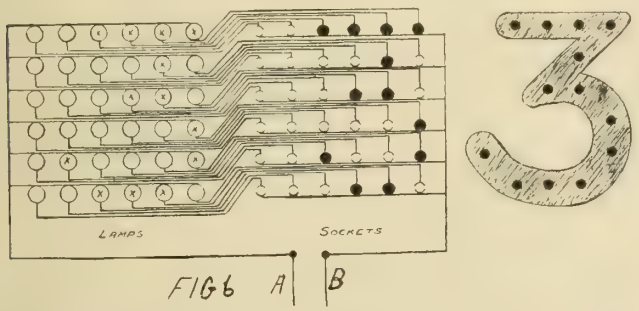


FIG 5

There has been a considerable demand for information as to the wiring of special announcement programme boards and I reproduce herewith a cut from the Bioscope, an excellent English publication, which is the best I have seen to date. I think the action will be plain when you trace the contacts in Fig. 5 through. I have changed the sketch to the extent of making one wire heavier than the other, in order to enable you to more readily trace out the electrical action.

Wire A, we may call the permanent connection. As you will observe, it connects directly to one side of all the lamps. Wire B connects through switch C and movable arm D, to the various contacts 1, 2, 3, 4, etc. Now suppose we place arm D on contact 1. You will observe that the current will flow through wire E, through lamp 1, and thence back on through the other wire, and that no other lamp will be affected. If we move the arm to contact 6, then only lamp 6 will be lighted. Such a contact is simple, entirely practical, and as I have said, is the best plan I have seen. Of course, it is quite possible to substitute single pole, single throw knife switches for contacts 1, 2, 3, 4, etc., connecting wire B to one side of all these switches. The switches or the contacts should be, of course, located at the most convenient point, either on the stage, by the side of the musician or in the operating room. The transparency can be so made that only the figure or name actually illuminated will be visible. This can be done by covering the whole front of the board with ground glass, on which are the figures, or names blocked out in black, as shown in the illustration, each lamp, however, being contained in a light tight compartment of its own. Different colors may be obtained, if desired, by covering the various characters with light shades of gelatine or using colored globes.

In practice, I would by all means, advise a double pole single throw switch at AB, rather than the single pole knife switch at C. The same article contains a description and an illustration of another excellent method of outlining figures, which, with the apologies to the Bioscope, I herewith reproduce, with a few additions to make it plainer.



In Fig. 6, a battery of 36 lamps is arranged in the form of a square, with 6 lamps either way. One wire (wire A, in the sketch) is connected directly to one side of each lamp. A board is now made, containing 36 sockets, arranged in a square, with 6 sockets each way, the same as are the lamps. This board may be placed in any convenient location, either near the lamps or removed at a distance from them, as may be most convenient; but in any event, the other side of each one of the lamp sockets must be connected to one side of each socket, as shown. We now connect the other side of each one of the sockets to wire B, as per the illustration, installing a double pole, single throw switch, at any convenient point in wires A, B. Both sides of the socket are now alive, one directly from wire B, and the other by way of the lamps through wire A. It will, therefore, be readily seen that if an ordinary plug fuse be screwed into any one socket, the lamp connected to that socket by cross wire will immediately be lighted, and will burn until the plug is removed. Now suppose we wish to form a figure 3. It would be only necessary to insert the plugs in the sockets indicated, in order to outline the figure 3 on the board, wherever it might be placed. In using such a plug board, it is advisable to have a pattern of the various figures and letters it is desired to use. Patterns may be made of cardboard, or any other suitable material, as illustrated at the right of Fig. 6. This, of course, is not essential, but is very convenient where the light board is at the front of the house, for instance, the plug board on the stage, or in the manager's office. With this arrangement as many wires are necessary there are lamps in the board, plus one for the supply to the lamps, making in all, in the example shown, 36 wires.

Where printed programmes are used, it is quite possible to install such a board at the side of the stage, with the plug board and the switch controlling the supply wires located in the operating room, within convenient reach of the operator. He can then plug in any desired number and illuminate the same by merely throwing in the switch, i. e.: supposing he is running reel 2, the next being, of course, reel 3, which is described on the programme under that number. He prepares Fig. 3 by placing the plugs in position in the board, and as reel 2 is finished, he throws in the switch, illuminating Fig. 3, thus allowing the audience to look at the programme while the next reel is being threaded, or during the interval between the two reels. Where only one number is to be used the board can be made very small, and it is not necessary to use more than two or three cp. lamps, same being of the proper voltage of course. Such a board can be used to decided advantage in many ways. The lamps, if used within the auditorium, should of course be frosted, or else heavily colored. It is also possible to so connect the various figures through batteries of switches that the plug arrangement is unnecessary. This, however, is more costly, and the plug serves every purpose. Of course, it is quite possible to substitute single pole, single throw switches, or ordinary snap switches in place of the plugs. Everything considered, however, the arrangement shown in Fig. 5 is much the best for programme announcements.

BIG MIRROR SCREEN BUSINESS.

Since July 29th, Frank Manning, sales agent for the Mirror Screen Company, has broken his own previous record with the following list of orders: Riverside Park, Springfield, Mass.; New Garden Theater, Newark, N. J.; Steeplechase Park, Rockaway Beach; Photoplay Theater, Yauca, Porto Rico; Bijou Theater, Derby, Conn.; Central Square, Lynn, Mass.; New Theater, Quincy, Mass.; Victoria Theater, Lawrence, Mass. One of the above is the largest glass curtain in the world so far.

INQUIRIES

A. P.—We stated that Pathe Freres sometimes buy ideas. These ideas are ideas for photoplays. Being ideas, and not photoplays, they are ideas, just as we said. It is permissible to fold scripts. The best way is to fold the usual size paper twice. This makes a package that will go into a number ten envelope. If you have more than 20 sheets, fold but once, but you should not have ten sheets of a photoplay. Photoplayers receive from 50 to 80% of the salary they would receive on the stage, but they get it every week and do not have to walk home from Gooseberry, Oregon, or Odessa, Texas. The Vitagraph has four persons by the name of Costello: Mr. and Mrs. Costello, and Helen and Dolores Costello. The Photoplaywright was started December 16, 1911. You can get back numbers either loose or bound. Write the publishers. Single copies are ten cents each, the bound volumes $1.50 for each three months.

G. F. C.—We do not find Mr. Nelson cast in the Kalem production, but neither is that part cast in the Kalendar.

H. C. F.—Had you been in less of a hurry you would have seen the correction on page 651 of the last issue.

C. E.—Henry Walthall is with Biograph. We do not know where Mr. Kirkwood is now. He left the Reliance before the two-reel subjects were started.

E. W. Y.—It's more or less a matter of choice, but if we ran the program we would put the comedy between the two Westerns, keeping the livelier of the two cowboy stories for the closing number. As a general thing, run your best subject last and a comedy in preference to a drama, but it all depends on what you have to go with it.

P. N.—There are no English films being released in the American market since the National stopped releasing. Jack J. Clark and Miss Gene Gauntier had the leads in Kalem's "You Remember Ellen." You can get the back number by sending ten cents to the publishers. Thanks for your interest, but the foreign market will not yield a return to American playwrights. The pay is more apt to be ten shillings than five guineas. If you have something to sell, you can sell it to better advantage over here.

M. FAN—First time we've heard from you. No Lubin casts have been shown yet in which Mr. August appears.

R. H.—The release dates are correct when published, but just now you have to watch for corrections on account of the Independent muddle. "The Sheriff Outwitted" is the Nestor for June 1. "Memories of a Pioneer" is a Bison, dated June 11. The Bisons lately released are more or less uncertain, and "Memories" does not appear in the official list of Universal releases, and no release of any sort is given for that date.

J. D. F.—Mabel Snyder is the child who played in the Essanays mentioned. Her name does not appear in current casts.

H. B.—Come in and "buy a few." We did not say that Miss Williams never was with Biograph, but she certainly was not with them a "year or two" ago.

F. G. P.—The New York office of the New York Motion Picture Co., which makes the Bison films, is 251 West 19th Street.

F. E. B.—Your question has been referred to our Biograph identifier. Look next week.

M. E. T.—Miss Helen Marten went from Lubin back to Eclair.

S. L. W.—Miss Mabel Normand and Fred Mace had the leads in Biograph's "A Dash Through the Clouds."

M. P. W. READER—To learn how to write photoplays, send one dollar to our publishers for "Technique of the Photoplay." The Biograph player mentioned is still with them. What do you mean by "the essential part of a moving picture play—in the staging of it?" You've got us guessing. You do not stand much chance of getting a job as cameraman with no knowledge of the business. There is no set apprenticeship. They take a photographer, show him the difference between motion and still photography, and set him to work.

L. B.—Why send three letters where one would do? And why write in lead pencil? Just for that you don't get that Biograph name. We have no interest whatever in the "real" names of photoplayers. If John Jones wants to call himself Reginald Fitzallen it doesn't bother us any. We call him Fitz and let it go at that. Miss Reva Greenwood was with Edison last. Joseph Graybill was John de Silva in Thanhouser's "Ring of a Spanish Grandee." "Taming a Tyrant" is outlawed by age, but we think it was Curtis Cooksey. No player has a fixed "film name." Mr. Richardson, of the American, is generally called Jack because that's his own name.

H. S. T.—Fred Mace is with the Bison company. We do not know his previous stage connections. We can't get that Eclair cast. Edna Foster seems to be jobbing, but has done much work for Reliance. Miss Leonard has not yet announced an engagement. Miss Loveridge was the former Biograph player loaned Essanay, but who is now with Bison. Her first name is not Mabel but Helen, we believe. Mabel was the name of the part she played in "Western Hearts."

WALLACE—We know of no film company that does not pay on acceptance. The usual procedure is to send you a release slip, which must be signed and returned, the check going forward as soon as this is done. Better send a polite note at the end of ten days asking that it be looked up. There seems to be a mistake somewhere.

T. R. M.—Carlyle Blackwell was Simple Sam in Kalem's "Suffragette Sheriff."

B. M. D.—Eustace Hale Ball, the then photoplay editor, is the adapter of Eclair's "Robin Hood."

K. C. P.—A set of the Thanhouser players, including Miss Snow, may be had of the company for one dollar.

B. J. W.—"Twenty-pound paper" means paper weighing twenty pounds a ream. The "ream" is 500, instead of 480 sheets, and of a size to cut into 2,000 8½ by 11 sheets. It is a trade term. Essanay is buying some scripts from its regular contributors, but is not asking for contributions.

D. R. B.—In these troublous times it is not easy to capture Bison casts. Sorry.

F. N. H.—Your question is answered at length in the Photoplaywright Department. Send a stamped and self-addressed number ten envelope, repeating your second request.

Peggy—Guess again on that second Biograph title and we'll try and get them both for you.

F. E. W.—There is no average salary for a dark-room man. May run anywhere from $18 to $60, according to what he is worth.

T. B. R.—We have not found that the company pays above ten dollars a script. They offer more in their advertising, but we have not seen any offer for more than that sum.

A. W. M.—The company is entirely within its rights in reserving the fiction rights to your story if they purchase it. It is your privilege to refuse to sell if the offer is not to your satisfaction.

MARK MECHLIN BUYS THEATER.

Mark H. Mechlin has bought the Palace Theater of Washington Court House, Ohio.

Comments on the Films

Licensed.

"BRONCHO BILLY'S LAST HOLD-UP" (Essanay), August 13.—One of the most notable things about these Broncho Billy pictures is the fertility of their writer. The same characters appear in nearly all; but the story is nearly always freshly conceived and interesting. In this number Broncho Billy, to save the girl with whom he had fallen in love and who had contracted the fever, takes, not the express box nor the mail bag, as had been his custom, but the stage itself. He left the stage's crew and passengers by the wayside because he needed the stage to carry his girl to the doctor's. It was his last hold-up. The posse got him and a shot from the sheriff compelled him to cash in. It has the too often noticed sentimental ending, made for the gallery.

"A MESSENGER TO KEARNEY" (Selig), August 12.—A story of early California just about the time the Gringos came. The plot deals with a love episode in which a frontiersman, Clay, rescues a senorita, Isabel Marello, from a forced marriage to a Mexican, her father's choice. The plot is not fresh, but the Selig players have not done much of this sort of thing lately, and it is very interesting. Hobart Bosworth, as Clay, looks very much like the Christ, as he played that part in "The Vision Beautiful," recently; but his kindliness of expression fits very well into the story. Phyllis Gordon plays the girl, and A. E. Garcia the Mexican. Wm. H. Stratton, as Chico, the Indian runner, deserves special notice for excellent work, even in a picture well played as a whole. F. Richardson and Anna Dodge play the heroine's parents. Henry Ennis and Rob Chandler are the trappers with Clay. Edward Philbrook is Kearney and Camille Astor is the Indian maid. There are two or three very pretty girls in the cast. The picture was written by Everett McNeil and produced by Fred Huntly.

"THE HEART OF ESMERALDA" (Vitagraph), August 13.—Charles L. Gaskill has not scored any triumph in this picture, which is rather artificial in its situation and easily done. V. Ranous, its producer, has chosen very interesting backgrounds for his scenes, which are all outdoors; but hasn't succeeded in throwing the illusion of plausibility over the scenario's shortcomings. It is a rural love story in which an authoress, who seems always conveniently placed, acts as the dia ex machina, disentangling a rather knotty situation. Edith Story plays the girl, Esmeralda, and at times makes the character very human. Helen Gardner, as the authoress, is never human; she has the part that Minerva plays in the very early romantic dramas. Ralph Ince and James Morrison play country lads; but the genius of neither is really fitted for such characters. They are very intelligent, however. Tefft Johnson is better as a farmer than is Rose Tapley, who plays his wife. The story seemed to interest a small audience; but never seemed to get a very strong grip upon it.

"THE DANGER LINE" (Cines), August 10.—A picture that makes a good though often used situation very interesting through fine acting. It is decidedly an artistic production which, in spite of its unpleasant theme, can be commended as good entertainment. A wife and mother neglected by her too busy husband, falls in love with a third man. Her brother saves her by plotting with a fast woman to "show the man up." The wife sees how he behaves when out with "the bunch." The leading lady is an accomplished artist; her portrayal of the wife will probably win the sympathy of many spectators, and she is competently supported by a good cast. The scenes are all studio sets. The action is such that they will not be noticed, which is the highest praise that could be given to sets in such a picture.

"THE INNER CIRCLE" (Biograph), August 12.—A melodrama. The "inner circle" is merely a phrase used by a society for promoting the payment of money, funds to be left under some rose bush or other at a time designated by the inner circle. The climax of this picture comes just before a dynamite bomb explodes. It is a picture that is good in little things and it also has a well-made plot; but the explosion didn't get over. This was because there wasn't enough explosive material in the bomb. The producer wanted to have it go off almost as soon as it left the hands of the villain who has become a hero, and didn't dare make it dangerous. The best way is not to have any powder in the fused bomb and to explode a cartridge at the right time and in a safe place by electricity. When that is done one feels that the bomb was real. The picture's strength comes from good acting. Mary Pickford has the chief lady's part; but the interest centers in one of the gang and his child.

"THE CITY OF WASHINGTON" (Edison), August 10.—A well-photographed series of views. Some of them we have never seen before. It makes a commendable offering.

"THE LITTLE SHERIFF" (Essanay), August 10.—A picture in which the chief interest is a little girl, the "little sheriff." Her mamma was, or shortly became, a widow. Between her house and that of the sheriff, a bachelor, there was a stretch of very beautiful road through a wooded valley. This serves as background for many of the picture's scenes. There is some very speedy galloping to and fro along it. This, as indeed nearly everything else in it, for it is a well-designed picture, comes in as it should to make an effective whole. The climax follows the attack upon the widow in her house at midnight by a bad man. It got the audience's attention early and the interested remarks showed that the spectators were following it closely. It is well photographed and makes a pretty good offering.

"THE MINISTER AND THE OUTLAW" (Lubin), August 12.—A good picture that shows careful preparation. The plot is fresh and conducted clearly and, as it is unfolded, many human things (little natural twists of the narative and moments of imaginative acting) give to it a more than passing interest. Behind the reviewer sat a kindly-hearted elderly lady who plainly was carried away by the picture's illusion, she seemed to be looking at a picture of real life, and her comments that we overhead were a first class lecture on it. Her acceptance of the action added much to our enjoyment. It is not very well named. From the title we expected a sentimental picture of a badman's conversion. The hero is a sheriff not a minister; he wears a black robe as a disguise. He wins a girl as well as "gets" his badman; but there is no sentimentality in it. It is a detective picture set in the West and made to conform to cowboy atmosphere. It makes a commendable offering.

"PATHE'S WEEKLY NO. 34."—There are some fine pictures in this issue. An automobile accident during the Dieppe race furnished an unusual thrill. The camera man was close to the scene. The pictures of the tryout balloon race at Kansas City are made additionally interesting by reason of a marriage ceremony in a balloon and the departure of the two for a trip through the clouds in a flower-festooned car. This scene is splendidly photographed—cameolike in sharpness.

"THE JOKER'S MISTAKE" (Eclipse), August 7.—Real comedy, with laughs, amplified by camera tricks.

"FROM SION TO CHAMPERY" (Eclipse), August 7.—Fine Switzerland views, of villages and snow-covered mountains.

"A QUIET BOARDING HOUSE" (Eclipse), August 7.—Comedy of the exaggerated sort, amusing, nevertheless, with an abundance of trick work.

"THE LITTLE KEEPER OF THE LIGHT" (Kalem), August 12.—Little Adelaide Lawrence is the star in a drama not particularly strong in conception. Her work in the scene where she visits the hut of the man (Donald MacKenzie) injured by her father (Lawrence Mitchell) to seek his aid in her father's defense was carefully and thoughtfully done, and furnished the real dramatic incident of the picture. There are good views of beach and cliff and a picture of a life-saving station. Messrs. Mitchell and MacKenzie take their parts creditably.

"BUNNY AND THE DOGS" (Vitagraph), August 12.—This picture is listed as comedy; but if there is any comedy in it, it is of the slightest. It is a good picture of a large dog fancier's kennels, with many fine dogs.

"INGENUITY" (Vitagraph), August 12.—A picture telling a very slight story without much backbone; but in which Miss Adele de Garde plays a very good little storekeeper. Kenneth Casey, as her brother, and others support her. These two together on a split reel make a rather unsubstantial offering.

"WANTED, A GRANDMOTHER" (Vitagraph), August 9.—Miss Florence Turner and Maurice Costello are again seen in a charming story. The human interest in this domestic drama is heightened materially by the work of little Helen Costello. The picture is worthy of the highest praise.

"THE SAND STORM" (Lubin), August 7.—This picture opens with a scene that is unusually strong. After a short introduction, that makes us fairly well acquainted with the picture's hero, one Brooks, we find ourselves with him and others in a very rough bar-room at the edge of the desert. Brooks has carried a fainting girl into the place. He seems a low character, a rotter; but the brutal, fearfully brutal treatment of this strange, sick, fainting woman at the hands of the rough desert men, shocks the forgotten decency in him and he makes a desperate but successful attempt to rescue her from them. This view of brutal doings is not, in itself, a brutal exhibition. It is done artistically. It made one in the audience cry out; but as in agony rather than in revulsion or disgust. It does not disgust; it is too terrible. It reflects great credit on the producer (we understand that Mr. Fielding conducts all these Westerns for the Lubin Company). He, himself, plays the most brutal man. The ending of the picture, the sand storm, is not so effective. It seems after the realism of the beginning, a little soft, a little sentimental as though made to please the public.

"THE ARROW-MAKER'S DAUGHTER" (Pathe), August 7.—A relentlessly tragic picture of the thirsty lands. In it Pearl White plays an Indian girl who doggedly follows the trail of a white gold seeker (Paul Panzer) who had killed her father, the arrow maker, for a hoard of nuggets. She follows him out into the desert and neither have water. The girl is followed by a chief, her lover, who finds her just in time. She has come up with the white thief. The two Indians, together, stand by and watch him in his death struggle. Beautiful photography adds much to the picture first and last. There are fine views of a rocky land where the gold was found and of a cave where the murder took place. The mirage dream of running brooks in the midst of the dry sands is a wonskillful men. There is a girl daughter of the old master, who loves the picture, well acted; it makes a good offering.

"THE GIRL AT THE CUPOLA" (Selig), August 8.—The cupola is a technical term and refers to a kind of blast furnace. Probably not one in a thousand who see the picture will know what the title means. The story deals with a "business doctor," a man who can bring a business up-to-date. He is turned loose in a foundry and makes a bad muss of affairs, because the old, inefficient hands object to giving up their jobs to better, more skillful men. There is a girl, daughter of the old master, who loves the business doctor, but doesn't like his methods. The situation, as developed, makes an irritating story; because it handles unpleasant things with a half-

reason that is not true, yet not wholly false. The picture's best part is the foundry scenes; we see the shop where they are pouring molten iron and carrying it to the moulds. There is a lively running scrap at the arrival of the new hands. L. J. Commerford plays the old iron master; Kathlyn Williams plays the girl, his daughter; Charles Clary is the new superintendent. Frank Weed, Vera Hamilton, Evelyn Allen and many others have roles in the picture. It will make an interesting number on the program.

"THE MAN FROM DRAGON LAND" (Selig), August 6. Frank Clark played the Chinaman in a comedy-drama which neither in conception nor execution is deserving of particular mention. Clark did his share, it may be said; but he was overhandicapped by a weak scenario. There were several wolves in the piece, but they surely cannot be described as otherwise than tame.

"THE CROSSROADS" (Vitagraph), August 7.—George Cooper and Hal Wilson do commendable work in this drama of the country. Frank Curry, as the villainous lawyer, was inclined to exaggeration in his endeavor to show how contemptable a man may be. Somehow it reminded one of a characterization of Dickens. Mr. Eldridge and Mrs. Maurice were at their best, and, as every picturelover knows, this is saying enough. Zena Kiefe, as the sweetheart, acceptably filled the demands of her part. Mr. Wilson, as Toby, the half-witted plowboy, contributed to the dramatic as well as to the comedy feature of the picture. There was a happy ending.

"MARJORIE'S DIAMOND RING" (Edison), August 7.—A farce which has one or two very amusing situations; but in which there is so much that doesn't convince at all that it is cheapened. It is an over-acted picture. The artists who played it are good actors; but they were too often under the necessity of making fun out of nothing funny to do good work. Elsie McLeod plays Marjorie and, in herself, is of course delightful, while Alice Washburn, as her aunt, is also an amusing character. Edward O'Connor, playing one of the plumbers, likewise adds to the picture merely by his presence. These three come pretty near making the farce a success. Edward Tilton's role would give no one a chance. Mrs. C. Jay Williams plays, naturally, Marjorie's mother, as Edna Weick does her sister. We also notice in the cast, Edward Boulden, who as Marjorie's beau, does well when the requirements of the situation let him, as do also Arthur Housman, a plumber, and Louise Sydmeth, a servant.

"FREED FROM SUSPICION" (Kalem), August 7.—A careful handling of any situation that is at all possible can often so cover it with a film of plausibility that the mind is temporarily hoodwinked into accepting little impossibilities as natural parts of a story. The majority of spectators are more suggestible than a critic whose business it is to watch, not only for gems of art, but for flaws, and to see how any picture was made. It is, for instance, quite improbable for a signet ring, carelessly handled, to leave a plain impression on an oil painting; but we saw it do that in this picture. We doubt, though, that one spectator in ten would stop to notice the improbability of it. The quality that makes this picture an interesting offering is the skill with which the material was put together. It tells a clear story that did not require finesse in acting and didn't permit its action to drag. It is not a deep nor a substantial picture; but it gives entertainment.

"A CHILD'S REMORSE" (Biograph), August 8.—A picture that, in its settings and in the way it is conducted, strongly reminds one of a former Biograph release, "The Ruling Passion." It also is a picture of children, played by children, and its climax is a rescue of a crew of youngsters who are in an open boat that is sinking far out from the beach. The thrill comes from the speed of the fast motor boats that the old folks send out to save them. The soul of this story, though, is very different from the other. It gets its individuality from one of its characters, a little girl, daughter of a petulant mother. This youngster knew that the boat wasn't seaworthy. She was in a peevish mood and in an ugly frame of mind especially toward one of her playmates who was with the crowd. We could hear her lips shouting at them, "Drown; go and drown." But soon her better nature asserted itself and she got aid as quickly as possible. It is all very vividly pictured and, by the exclamations around us, we knew that it was getting across to the audience with power.

"THE OLD WEDDING DRESS" (Essanay), August 8.—A good and very emotional situation makes the latter two-thirds of this picture a real interpretation of human life. The early scenes—they serve merely as an introduction to the picture—were pitiably weak. They showed a cheap and conventional idea of a country store. No one ever saw anything like it actually. The story follows these scenes. It is told partly by means of dream memories. There is going to be a wedding. The bride-to-be has a very lovable spinster aunt. The dress the bride is to wear was made for this aunt and the memories take the spectator back thirty years and show, by a few tragic pictures, why the dress had never been worn. Then we have the wedding scene in the country church and the departure. The sharp contrasts bring out the picture's intention very strongly. It makes a very good offering.

"SUING SUSAN" (Vitagraph), August 10.—Susan is Miss Flora Finch. She is a spinster and lives next door to John Gorden (Bunny). A discussion as to the ownership of certain tin cans resulted in a spite fence. But Susan's maid (Miss Dorothy Kelly) and Gordon's man (James Morrison) fall in love. James cuts a love hole through the spite fence and before long John and Susan are also using it. Then the fence comes down. The comedy has a somewhat artificial situation; but, as acted, there are good hearty laughs, not too many of them; but as unexpected and irresistible as can be. It is a good offering.

"BUSTER IN NODLAND" (Lubin), August 8.—A very pleasant little melodrama as dreamed by Buster Johnson. The heroine is of course, a little girl of whom he is fond, and the villain is a youngster whom he doesn't like. It kept a ripple of amusement going and a large audience seemed to find it excellent entertainment. It is, in fact, fresh and good.

"A DOUBLE COURTSHIP" (Lubin), August 8.—On the same reel is this farce whose chief fun is made by a young wife flinging the breakfast and then the plates at her husband. There are always a number who laugh at this sort of thing.

"THE TALE OF A CAT" (Essanay), August 9.—A cleverly constructed farce comedy that decidedly amused a large audience. Dolores Cassinelli plays the owner of the cat. She has two admirers, played by Messrs. Cashman and Missimer. The latter steals the cat and the girl offers to marry the man who brings it back. Missimer thinks he has it, but by that time Cashman has it. Missimer has it again before Cashman can deliver it and loses it again. A long comedy like this usually has some obvious things in it; but much of it is unexpected and it made many good laughs. We can commend it as a good offering.

"THE WANDERING MUSICIAN" (Kalem), August 9.—An old musician tells, in memory pictures, the tragic story of his life and finds, in one of his listeners, a long-lost, loving daughter. The old musician is a fine looking old music master and the story is finely photographed and clearly drawn.

"SHORES OF THE OCLOWAHA RIVER AND EVERGLADES OF FLORIDA" (Kalem), August 9.—This scenic is of graybeard moss and swampy forests of the South. It is interesting, but a little monotonous.

"A FLY TIME" (Lubin), August 9.—A farce that made some giggling in a large audience. There is much rough business; but nothing very sensible in it. It fills a whole reel.

"A BURGLAR'S WEIRD RECEPTION" (C. G. P. C.), August 9.—A dandy trick film picture. It makes good entertainment and a good audience plainly liked it very much.

"HOW A LETTER TRAVELS FROM CENTRAL AFRICA" (C. G. P. C.), August 9.—This tropical picture is most decidedly worth while. Its views of the African interior, of desert scenes, of Nile scenes, etc., are sure to be appreciated. The two on this reel make a desirable offering.

"THE BOOB" (Selig), August 9.—A good picture of a country town masher. As Lester Cunio plays him, he was no "boob." In fact, as a lady's man, he had the men of the theatrical company that was stranded in his town beaten a mile. He had saved his money and was no dresser, yet a very pretty village girl (Florence Dye) had engaged herself to him. When the players come he is smitten with the charms of Dolly Flasher (Myrtle Stedman). She "works him" for carfare back to New York. Later, when he follows her and fails to make money in the city, Dolly and her friends of the chorus, chip in and pay his way back home. There is in the picture a marked feeling for character and it has an entertaining freshness. The situation is new and its whole working out, while not realistic, is substantial and good. The "boob" reaches his home town just in time to see the wedding party of his former girl.

"HERE AND THERE IN OREGON" (Pathe), August 10.—A well-photographed scenic of the Oregon Central Trunk Line Railroad and of one or two power houses and dams. It is interesting; but, like almost all scenic films, it sticks close to what the tourist would see and shows very little of the State. No farms, ranches or orchards are pictured.

"KITTENS" (Pathe), August 10.—A very pleasing film of the growing of "Tabby," the family cat. It was liked.

Independent.

"THEIR GUARDIAN ANGEL" (Milano), August 17.—There are some superb views of mountain side and mountain lake, of great Italian villas, in this strong drama, the scenes being laid on and about Lake Como. The story is of a designing woman, the friend of the hospitable wife, who, recently released by divorce from her own matrimonial bonds, loses no time in attempting to annex the husband of her hostess. The wife, overhearing the location of the evening appointment, takes her sleeping child and places her in the appointed pavilion. The intruder discovers the little one and flees. The husband, saved in time, is found by the distracted wife, weeping by the side of the little daughter.

"THE GREATER CHRISTIAN" (Rex), August 15.—Rex puts over a strong story—and a well-told story. There are some striking scenes and some pretty settings—a suburban mansion, a hedge-fringed garden, and old ocean tumbling onto a beach. A girl who is fond of free-and-easy society decides to change her manner of life and go to the Salvation Army. There she is sent as a governess to a Jersey family. She meets a minister, they fall in love, he proposes and she declines, on the plea that she thinks her past life would bar her from becoming a minister's wife. A sermon by the clergyman the following Sunday convinces her that her attitude is wrong. The following day she tells the minister she will accept. A former friend, a man with whom she had associated in the old days, follows her up and enters the house during the interview. The minister, on learning of her former life, spurns her. The governess, turned out by her employers, goes back to the Salvation Army.

"PLAYTHINGS OF FATE" (Milano), August 10.—A love story in two reels of high social life in Italy. Its situation is not new; but it has been treated boldly. We don't imply by this that there is anything offensive in it, for there is not, nor that it runs into morbid things. In fact, it teaches a wholesome lesson with some vigor. The boldness comes in the logical denouement of the sensational situation, a denouement that is unexpected because it is not sentimental.

Two lovers are separated by fate and marry without love. Later, they are thrown together and there is a clandestine meeting. The wife of the man is shot by a burglar with her absent husband's revolver. On his return to the house after his clandestine meeting he is arrested and can give no account of his doings. The other woman owns up to her husband to save her lover. It is pictured tragically and in an atmosphere of warning.

The first reel is taken up with a statement of the situation and seems uninteresting; but the second reel is tensely dramatic. The acting is very good. It is hardly a picture to excite enthusiasm; but is a good, substantial offering.

"THE FOSTER SISTER" (Eclair), August 11.—A picture by the French company played by good artists and dealing with an incident in a rural love story. It is not very convincing; but it is beautifully put on in homely scenes about a very old French farmhouse. These scenes intimately take us into the backyard, the barns, the chicken coop, etc., and there are

pretty forest scenes. The four chief players are the farmer's daughter, the heroine—we have seen this talented player in the lead in many pictures by this company—her old mother, her foster sister, who is a flirt, and her beau, a young village swain, whose head is a bit turned by the flirting foster sister. The sister fools both and makes the two fall out with each other.

"CARLSBAD PORCELAIN AND CRYSTALWARE" (Eclair), August 11.—On the same reel an instructive and very interesting industrial. Its best items are those showing glass manufacturing. It will be welcome and will be remembered.

"A TALE OF THE FOOTHILLS" (Nestor), August 12.—A love story of the early West, of old stage coach days. The hero and the heroine are thrown together while traveling on such a conveyance and they become friends. The picture, continuing, reveals the development of the love story. It is made dramatic by the slowness of the man to respond to the girl's growing tenderness and also by the presence of a rough cowboy who plays the villain and who is the means of awakening the hero in the end to a knowledge of his love for the girl. It is a picture, in general outline and in its object, not unlike many others. The action seems carefully planned and the interest is not permitted to fall down. Yet there is nothing new in it, either in the kind of scenery, which is very good, nor in the story or its characters. It gives entertainment, because it shows only pleasing, romantic things. A safe picture to offer rather than a good one.

"WANTED, A PRACTICE" (Powers), August 14.—Two pleasing little children (we have seen them before in Powers' pictures) have an important place in this comedy. The picture, as a whole, is unconvincing, but there is more than one good laugh due to excellent situations that spring up in it. The prettiness of its scenes and the excellent photography add a good deal and we think that it will be generally pleasing.

"THE ANNUAL HORSE SHOW AT LONG BRANCH, N. J. (Powers), August 14.—On the same reel is this very well photographed series of views of prize horses and good riding and jumping.

"IN OLD TENNESSEE" (Imp), August 15.—A two reel love story of the Tennessee Mountains in which King Bagott and Miss Jane Fernley lead, the first as a moonshiner, the second as a lady detective who has been sent to discover the still. The moonshiner has a cripple brother, a lad of about fourteen, played by Joe Moore, who fills remarkably well an important role. This character is the means of raising the tone of the situation, for it was to buy a surgical operation that would cure the cripple brother that the moonshiner went into the illicit business, and he is also the means through which the situation is worked out to its denouement. In fact, he is the picture's turning point all through a carefully made and very interesting story. The acting, even of most of the lesser characters; the scene making with its rough, truly rural backgrounds and the light effects all add to the value of the release. It is a commendable picture.

"HOW STEVE MADE GOOD" (Nestor), August 14.—Jack Conway plays in this picture a character, Captain Steve, leader of a band of prairie outlaws. Before his band attack a prairie schooner, Steve, as scout, looks upon a domestic scene so touching that he keeps the band at his revolver's point, from making the attack and himself joins the party of settlers, made up, he finds, by a brother and two sisters, the youngest one only a child and a cripple. The older sister being a desirable girl there is a love story not unlike others of its kind, but made effective by good acting and careful handling. The denouement is, we must point out, but a cheap solution of the situation not worthy of the picture.

"THE MINER'S WIDOW" (Nestor), August 16.—"Young Wild West," who in this picture is referred to as the "Scout," with his two sisters and the slight help of the "Chink," are the means of saving the widow's claim from being "jumped," and also of saving the widow's daughter and also her lover from captivity. It is a picture with all the atmosphere of a dime novel of the West, commendably full of what may be called real action. We remember the time when we could swallow this sort of thing with avidity. It is aimed at a definite audience. We commend it as making a successful appeal; but have out-grown such flights ourselves and doubt whether the average grown-up audience will grow enthusiastic over it.

"FOR HIS CHILD" (Champion), August 12.—About six months ago a casual spectator complained to the reviewer that one could tell how almost any picture was going to end. We doubt whether one could foresee the denouement of this picture from the first half of it. This is not because the picture has not been developed logically, for, excepting the climax, which is, in part, both arbitrary and unconvincing, it is logical, with a few minor exceptions, as for one instance, the pictured attitude of the community, especially as shown by the doctor, toward the man who, in a drunken row, had stabbed a neighbor in the arm. Such a man would have been intensely unpopular for a time. The story of the picture is kept clear and has some novelty of incident. Some of the scenes are very pretty and, in one, there is an extremely well suggested fall over a cliff. We don't care how short the fall was, it showed some nerve in the actor. A few of the scenes are over-crowded, but the players manage to keep the story smooth at all moments, and the film will be watched by the average audience with interest.

"WIDOW'S CLAIM" (Bison), August 15.—Miss Jane Fernley and Mr. Dunn, both recently with the Imp Company, play leading parts in this picture of the mining country. The first as a widow with many boys, who has struck it rich, and the latter as a gambler whom she has refused, because of his business. The gambler overhears a plot to jump the widow's claim and frustrates it. Then follows a spirited chase to capture the jumpers. The gambler is wounded; the widow cares for him and the love story's denouement comes acceptably. The situation is well acted and there are pretty scenes. It is a good release though not an emotional picture.

"BIG SIM" (Imp), August 12.—A picture of the West whose purpose is to set forth the character of a big-hearted miner. This man, Sim, saves the mining claim of an enemy from claim-jumpers and at considerable risk. The story at first seems obscure, but is convincingly acted and soon begins to picture a definite situation. At no time does it get a very strong grip on emotion. It is played by Messrs. Pollard, Lyons and Kelly and Miss Marguerita Fisher. There is a sameness to stories of this kind; but to people who haven't seen too many, they are good entertainment, because they treat of human things in a very plain, simple way and have good action.

"BABETTE" (Gem), August 13.—A story of Revolutionary France in which Mary Navarro plays the lead, as Babette, a girl of the people. She takes pity on two aristocratic lovers and helps them to escape from rough revolutionary pursuers. Babette is cornered by these pursuers and commits suicide. It is played in the well-known costume of the period and set in pretty backgrounds not wholiy in keeping with the story. Electric lights on gate posts are certainly out of keeping. The plot is perfectly clear; but is slight and incidental with a beginning, middle and end only by courtesy, so to speak; it lacks dramatic building up and has no definite climax. The players are skillful and their work is pleasant to watch. It gives fair entertainment.

"THE LAND OF DEATH" (American), August 19.—A picture by the premier company, with our old friends, the big four (Miss Bush, Miss Von Trump, Mr. Kerrigan and that villain, Richardson) carrying the action. It tells a story in the well-known Flying A style, a story of ruthless doings pictured on the rolling plains with a far background of uplifted mountains. It shows us a most villainous gang of land grabbers who, to warn off all settlers, wipe out every party who crosses their country. One settler, whom they think disposed of, manages to join a small party in a prairie schooner. The gang are chasing this. In the running fight and in the turning at bay by the water pool, every man and woman except hero and heroine in the party and also every man in the gang is killed. The last struggle is a hand to hand fight between Kerrigan and Richardson which the heroine with a knife decides. The photography is not always clear; the film stock seems to be poor.

"A MAN AMONG MEN" (Reliance), August 17.—An acceptable melodrama, fairly effective, because it is pretty well put together and also because it is set on well-chosen, beautifully photographed backgrounds. Miss Gertrude Robinson plays the heroine opposite to Hector Dion, as the man. The girl's father is the owner of the stone quarry around which the story is woven. He objects to their love match. There is a lover's misunderstanding and the man departs. The day he leaves the boss is found murdered (he comes to later) and every finger is made to point to the hero as the culprit. He, himself, confesses in order to save the girl annoyance and is about to be hanged when the quarryman revives and declares who his assailant was. It is well acted; the contrasts are clearly brought out. It has small shortcomings, but it will furnish entertainment. The gallery will like it.

"ORDER IN THE COURT" (Reliance), August 14.—A farce comedy showing us a morning's calendar in an absolutely impossible, but on that account, very amusing court. It is good entertainment.

"THE OLD SWIMMING HOLE" (Reliance), August 14.—On the same reel is this picture of school days, played by children. The story is simple, is true enough to recall old times to the hearts of elderly spectators and it will be very acceptable generally. It is a first class little picture of country life, well photographed and natural.

"THE KIDNAPPING OF DOLLY" (Imp), August 17.—This is a half-reel of juvenile stuff for juveniles—about, say, twelve years old and less. These will be "dee-lighted." For the older it will be very tiresome.

"THE SHOT THAT FAILED" (Bison-101), August 17.—The title is taken from the climax of the play. Jim, a gambler, starts something over a game of cards. He is cracked over the head with his own revolver. The man who strikes him later finds him wandering in the woods and takes care of him. Jim's sister, believing her brother has been killed, begins systematic revolver practice. Teaching her is a man she has recently met. They become lovers. When the instructor inquires the occasion of the interest in pistol shooting, the girl informs him it is for the purpose of enabling her the better and the surer to kill the man who struck her brother. The preceptor tells her he is the man. Holding up his arms he tells her to go ahead and shoot. She pulls the trigger on a bad cartridge. Jim, recovered, bursts upon the scene and explains matters. It is difficult to understand why the instructor could not himself have explained matters without making the apparent sacrifice of life—unless, indeed, he had perfect confidence in the inability of his pupil to shoot straight.

"THE GOLDEN RULE" (Powers), August 16.—Florence Barker is well worth seeing in this drama. Her work is of the best throughout. D. V. Wall, as the minister, notably contributes to the effectiveness of the play. It is a welcome relief to find an author who, having created a woman with a discovered past, endows her with the fighting quality to hit back and not supinely submit to the indignities imposed by the surfaced sanctimonious.

"A CHANCE SHOT" (Victor), August 16.—Another Florence Lawrence-Owen Moore drama which proves that "class will show." There is perhaps nothing remarkable in the scenario as to plot, the basis being the old story of the blackmailer preying upon the fears of a happy woman. In this case it involved no wrongdoing on the part of the heroine. The note sent in to the bride, just established in her home, was: "Does your husband know that your father is a life-termer in Sing Sing for killing your mother? I do. Be wise. A Friend."

The husband, off on a shooting trip with a friend, returns home with an empty bag. There is a question as to marksmanship. A target is posted on the door of an outbuilding. The blackmailer, come the second time to press his demands, had been pushed into the shed by the wife when she saw her husband approaching. One of the bullets kills him. The wife, meanwhile, had decided to tell her husband, and on his entering the house shows him the note. He takes matters rather hard. The bride goes to the shed. She finds the body. As she emerges she meets her husband and tells him what she has seen. He verifies her fears by his own eyes. He finally takes her in his arms—whether from a sense of justice and in recognition of the fact that she is guiltless of the father's sin or from a feeling that he, too, has killed is not clear. The story is strongly told.

"THE BLOOD STAIN" (Solax), August 14.—This is supposed to be a story of a newspaper reporter—in fact, a star reporter. The only star reported in the picture is not the actor, but the man in the telephone harness in the news room scene. His name is Riis, a first-class newspaper man, a real star reporter—on the Brooklyn Eagle, in which office the scene was taken—and the son of Jacob Riis, himself an old newspaper man, sociologist, and close friend of Roosevelt.

Billy Quirk took the role of the star reporter. As a newspaper story the picture is a failure. It is not true to the life in any measurable degree. Lee Beggs played Big Bill.

"CONDUCTOR 786" (Thanhouser), August 23.—Riley Chamberlain plays the conductor in this comedy-drama, for such it is. It may have been intended for a drama, but Chamberlain has injected some real infectious laughter into it. Chamberlain is well supported by the Thanhouser company; also, and this is unusual, he is supported by a crew of street car men, who come very near to the real thing in the actor business. The baseball grand-stand scene is far from new, but Chamberlain and his associates make it well worth while. His action, when he is introduced to his daughter-in-law and has undergone scrutiny through a lorgnette, in pulling an imaginary bell-cord for "Go ahead" must be seen to be appreciated.

"AS OTHERS SEE US" (Thanhouser), August 18.—In the child division; for juveniles it will make fun.

"WARNER'S WAXWORKS" (Thanhouser), August 18.—On the same reel as the foregoing. There is attempt in this picture to make comedy; it is forced.

"GRAZIELLA, THE GYPSY" (Gaumont), August 13.—A strong drama set amid beautiful scenery—better and more adequately described as remarkably so; adding to the charm of the picture is splendid photography.

"TOODLES" (Majestic), August 18.—A comedy in which a young man wants to marry a girl if he can get her away from the stage and from her dog also. He measurably succeeds.

"A GAME OF CHESS" (Majestic), August 18.—Fine comedy drama. Herbert Prior and Mabel Trunnelle have the leads. There is a new idea in this piece which is well worked out.

"THE WRECKED TAXI" (Thanhouser), August 16.—There is one scene in this drama which will make a whole lot of fun—and that is a youngster in a bathtub "enjoying" his daily bath. However, there is plenty of good straight stuff to hold attention and interest all the way. There is good photography and also some pretty park views, in one of which there is a children's May party.

"BIG SISTER" (Thanhouser), August 11.—The Sea Breeze Home for the little unfortunates is featured in this picture. On that account the film will be particularly valuable in settlement work, although for its dramatic quality and workmanlike construction it will be interesting to any audience. It is a pretty story.

"NOW WATCH THE PROFESSOR" (Thanhouser), August 13.—Riley Chamberlain as Professor Gregg "put one over" on a very wise young man who thought he also was slick. It is good comedy—and a little out of the ordinary, in fact, novel.

"THE BAD MAN AND THE RANGER" (American), August 14.—A Western of the lively sort. There is a duel between the two chief characters. The ranger fails to take advantage of his opportunities to shoot the bad man in a rather unusual duel. Later, according to the stereotyped formula, the bad man saves the ranger's life and surrenders to him. Then the ranger shows his gratitude by putting the bad man in jail.

"THE GIRL AND THE GUN" (American), August 8.—There was a girl in the story, but it was mostly gun; then more gun. The sheriff was also on the landscape. There was one scene of distinct educational value—a great trestle carrying the irrigation stream. Over this trestle there was a spectacular hand-to-hand fight at the end of a rope which was some distance off the ground.

"GAUMONT WEEKLY NO. 22," August 7.—Among the more notable features of this reel are close pictures of the Czar and Czarina and high functionaries at a festival in Moscow; some fine baseball pictures taken at a New York National League game; Paris fashions, in colors; a $5,000,000 flood around Waupon, Wis.; and excellent pictures of the water sports at Detroit.

"HER SUPREME SACRIFICE" (Gaumont), August 20.—A picture of French people of culture and means; it aims at pathos and has much to commend it. The thread of the story is kept clear. A widower has fallen in love with a pretty woman—the leaders refer to her as an actress; but she might have been just a woman, any woman. The widower's very little daughter for whom he has a tender affection, is afflicted with eye trouble. At first he keeps his new secret from her; but after an operation has relieved her eyes, he introduces her to her new mother-to-be. The child rebels. They find that her eyes are growing bad again. The doctor says it's the salt of the tears. To save the child's sight, the actress makes "the supreme sacrifice." It is a very pretty, poetic picture to which careful management and good acting give much human atmosphere. It is effective as all its minor good qualities can possibly make it; but it doesn't convince us enough to get really across into emotion. We fail to believe it and fail to get the poignant impression that we should get. The photography is of course perfect.

"THE STORY OF CHOPIN" (Gaumont), August 27.—A very effective and very artistic and imaginative picture, partly hand colored, of the most romantic part of a very romantic life—that of the great poet-musician, Chopin. It is not, taken as a whole, a dramatic picture; it was not intended to be. Each of its scenes, however, is like a great picture and they are all very dramatic, get over very strongly into our feelings. The result is extremely pleasing; we can safely commend it for all classes of audiences.

Chopin came in the midst of the great romantic movement of letters of which he, with George Sand and Alfred de Musset, was among the best known exponents. Extraordinary interest has attached itself to this group. The producer has been very happy indeed in catching for us the very atmosphere in which these people seemed to live. Description of any of these scenes would necessarily be inadequate. They are all good.

There is one reflection that we would like to make. Ghosts very seldom get over effectively. There is one ghost scene in this picture. We feel that if these ghostly monks hadn't acted as much as though they were alive, the scene would have been better. If they hadn't come from the distance and disappeared in the distance; but had appeared walking as at present, but already close at hand, and had been permitted to be seen only for one or two steps, they would have been more ghostly.

KINEMACOLOR AMERICAN HEADQUARTERS.

A hurried visit to the offices of the Kinemacolor Company of America, in the Mecca Building, Broadway and 48th St., N. Y., last week, was somewhat of a surprise. One entire floor is required at the present time and ample foundation is evidently being laid to handle an extensive business. With expert cameramen throughout the world, the parent English company has been gathering a wonderful collection of their well-known color films, but the different Kinemacolor companies of America, Australia, France and other countries expect to add to this production shortly.

A few of the more recent samples of the work of their cameramen were being shown in the handsome exhibition room. A snake being done to death by water beetles was a particularly realistic example of absolutely accurate photographic reproduction, the dull snake colors and the shades of color of the beetles giving a lifelike appearance that made one shudder. A bathing scene at a Southern resort gave another good opportunity of showing the possibilities of color photography. The green rolling surf seemed so much more inviting. It was in the pictures of opening buds of roses, tulips and several other flowers that the possibilities of Kinemacolor most clearly stood out, however, and the flowers were transformed into living things on the screen.

Whether the process will be equally successful in the usual dramatic and comedy reproductions will, we understand, shortly be demonstrated. A producer and company is now at work here and expect to work on the Pacific Coast this winter.

IMPROVEMENTS AT UNIVERSAL BISON PLANT.

Mr. Wm. H. Swanson, secretary of the Universal Film Manufacturing Company, has during the last month been busily engaged in reorganizing the California plants of the Universal Company. The chiefest of his tasks is that of purchasing more equipment for the purpose of making Bison pictures better than they have hitherto been made. The Bison picture as is well known has dealt with stories which involve the employment of large numbers of Indians, soldiers, cowboys and the denizens of the West, handled by skillful directors, such as Mr. F. E. Montgomery, whose reputation has been made through the Bison pictures. Mr. Swanson's work is nearly completed and the new Bison pictures will shortly be seen on the screen.

Mr. Montgomery is the director-in-chief of the new productions, and many capable actors and actresses familiar with this class of work have been engaged. The engagement of the Indians was made with the co-operation of the United States government. In addition to this, Mr. Swanson has secured the photographic rights to a thousand acres adjoining Griffith Park, where most of the big spectacular pictures will be made.

NEW THEATER FOR SPRINGFIELD, MASS.

On the site of the present Bijou Theater and the Brunswick bowling alleys in Springfield, Mass., a beautiful theater of old Spanish design and having a seating capacity of 3,000 will soon be erected. The new house will be fireproof, constructed of brick and cement, and modern in every way. Mr. Edward L. Knight is the prime mover in the enterprise, and associated with him are Messrs. George Hanscomb and Daniel E. Burbank, all three of whom comprise the Bijou Amusement Company, which has been doing an exhibition business since 1907, their first house having a capacity of 225. The amount of the investment is not given, but is known to be large. The new Bijou is expected to be ready for occupancy by Nov. 1.

THE GAMBLING PICTURE.

Mr. William M. Wilson, representing the big three-reel reform picture, "The Evil Art, or Gambling Exposed," was a visitor at our New York office during the week and reports many inquiries regarding this remarkable feature. Readers will remember a full review of this picture appeared in our issue of August 10th.

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MELIES GLOBE TROTTERS REACH TAHITI ISLANDS.

By Hanford C. Judson.

MR. GASTON MELIES, who is seeking the unusual and as yet unpictured local color of the South Pacific, has with Mrs. Melies and his company, reached his first stopping place at Papette on the Island of Tahiti, one of the Society Islands, known once as the Sandwich Islands. What a golden mine of romance is waiting for this adventurous picture maker! It was in this neighborhood that Robert Louis Stevenson lived for so long and where so many of his best romances were written. It has been said that here is romance's last great stronghold and that it can be found nowhere else on earth as here. There are stories like fairy tales of strange gods and of magic, and there are stories of beautiful Polynesian princesses (they usually have a hibiscus flower in their hair) who swim like mermaids. There are also stories, quite historical, of great warriors and heroic deeds of valor, of gun-runners, of diplomatic intrigues, of treasure hunters, and no one before this has been on the spot nor dared to make pictures of island life; because they lacked the local color. Mr. Melies has had the boldness and is likely to reap the rich harvest that is waiting for him.

Of course, to take a large party (there are sixteen players and operators) on so long a trip is a very expensive undertaking. They intend to take pictures in many parts of New Zealand after leaving the South Sea Islands, and before they return they will have crossed Australia and taken pictures in Java, where the life and customs are radically different, in India and elsewhere. The pictures that Mr. Melies intends to produce will include dramas and comedies as well as educational films. A taste of the life of these strange lands will be in the dramas and in them will probably be shown the life and experiences of white settlers with natives around them. The educational films will be of great value. The purely native life in many of these out-of-the-way corners of the world is fast changing into a hybrid life. To catch what may still be found of ceremonies and customs of the simple South Sea Islanders is as worthy a work as can be found for a motion picture camera. We have no doubt that it will repay Mr. Melies many times over, although he expects that the trip will cost something like $200,000.

These pictures that he will take, in all probability, rise above an unfortunate condition of the picture market that producers have found it hard to contend with. This difficulty is the purely local popularity that certain types of pictures have found. It is, perhaps, more noticeable in the type of picture called "Western," the picture exploiting cowboy and Indian life. These are very popular in the South; but are not very acceptable to spectators in the Northwest nor on the coast. The picture of any kind that will be liked abroad is seldom the best kind of picture for American audiences. But pictures of life in the South Seas, of life in New Zealand, of life in the Dutch provinces, of Java, of India and Ceylon, etc., will have so great an interest that they will find no hindrance in local requirements, but will appeal as strongly to Americans as to Europeans; they will also appeal to the cultured and the unlearned, for both will find entertainment and the best instruction in them. Things that are new and strange, yet true, are greatly desired. If such are not to be found in the South Sea Islands and in Java, where on this earth, except in Thibet, will they be found? We are looking forward with the greatest eagerness to the releases that the travelers will send back, like letters home, to us. Perhaps the first, which will be sent from Tahiti, will be released late in September.

The purely educational films will be made by George Scott, who has managed the Melies factory for many years. He will travel much alone, taking with him only a carrier to help with the apparatus, and may make adventurous excursions "into the interior" for special films. We hope he will be adventurous, yet not too adventurous. It would be too bad to lose one's life for a picture. Then, also, some good films may be lost, if a head-hunter chief should become very much irritated, for instance.

The dramatic stories will be prepared by Edmund Mitchell, about whom "Who's who" has a long paragraph. Mr. Mitchell is a much-traveled man and has written a shelf full of novels, as well as guide books, etc., to parts of India. He is thoroughly familiar with the islands in the South Sea and with Australasia, and has written many able articles about them. Among his novels are "The Temple of Death," a story of Bombay and Central India, and "The Lone Star Rush," a story of western Australia. These, with many other works of fiction by this author, have, according to competent critics, strong plots and vivid local color. Mr. Mitchell's presence with the company promises stories that will be very well worth while.

Besides these two men the full troupe consists of Bertram Bracken, the director; Hugh McClung, dramatic operator; Gustave Henschen, photographic operator; Samuel Wiel, stage manager; John Ortega, master of transportation; Henry Stanley, characters; Wm. Ehfe, juvenile lead; Ray Gallagher, heavy; Leo Pierson, juvenile; Miss Mildred Bracken, juvenile lead; Miss Fanny Midgley, character; and Miss Betty Tracy, ingenue. The photograph printed herewith shows the party on the ship Manuka, just before sailing.

FIRST ROW—Miss Betty Tracey, Igenue; Mrs. Gaston Melies, Mr. Gaston Melies, Miss Mildred Bracken, Juvenile Lead; Mr. Hugh McClung, Dramatic Operator; Mr. Bertram Bracken, Director; Miss Fannie Midgley, Character; Mr. Henry Stanley, Characters.

SECOND ROW—Mr. Leo Pierson, Juvenile; Mr. Edmund Mitchell, Scenario Editor; Mr. Samuel Weil, Stage Manager and Character; Mr. William Ehfe, Juvenile Leads; Mr. Gustave Henschen, Photographic Operator; Mr. John Ortega, Master of Transportation and Utility.

MISSING—Mr. Ray Gallagher, Heavy; Mr. George Scott.

Manufacturers Advance Notes

MR. G. M. ANDERSON AT SAN FRANCISCO.

The Princess and Globe theaters, of San Francisco, recently provided a star attraction that drew riotously enthusiastic crowds to those houses to see and hear in person Mr. G. M. Anderson, the universally known member of the Essanay firm, who is renowned for his characterization of "Broncho Billy."

The illustration herewith shows Mr. Anderson addressing the great crowd that had gathered to welcome him at the Princess Theater. Back of him on the stage is part of the overflow that could not find seats or standing room elsewhere in the hall. Mr. Anderson as a drawing card broke all previous attendance records at both houses.

MOTION PICTURES IN A FROHMAN HOUSE.

Little by little the citadel of the "high and mighty" legitimate stage is crumbling beneath the healthy advance of the pictures that do move. "Everything comes to him that waits" is a beautiful phrase after the waiting is over and everything is coming up the street of the fellow who waited. Pioneer picture men who had faith enough in their business to wait were not overly surprised when the movies got into some of the Broadway houses, but they have always had a curious interest in the apparently hostile attitude of the astute "Charles" toward what many supposedly wise theatrical managers once considered a "passing fancy." The aforesaid pioneers may exult a little when they learn that Charles has taken the "step." He isn't in the game enough to hurt as vet, but he has one foot in the water after being told for years to come on in, because the water is fine.

Mr. Frohman's first open excursion into the motion picture field is by the use of a reel of Kinemacolor film introduced in the production of "The Girl from Montmartre," with Richard Carle and Hattie Williams, at the Criterion Theater, New York, where it is being used at the present time. The true-to-nature colored picture came as a surprise, and it was quick to get an enthusiastic reception.

Miss Williams exclaims, "Anyone who loves me can try to find me," and runs off the stage. The lights go out, and the moving pictures continued the story. She is pursued through the woods; Miss Williams and Mr. Carle enact a comedy scene, and finally she is overtaken by the tenor. As the tenor begins his song, the picture disappears, lights are on, and there they are in the woods just as Kinemacolor had left them.

In an interview just before the production of the play, Mr. Frohman said he had "discovered something new under the sun." That being the case, he may become known some day as the Christopher Columbus of the photodrama.

"THE DISPUTED CLAIM" (Majestic).

A Majestic "Western" is something that we do not remember having seen before. Heretofore that company has confined its efforts to comedy and comedy drama on the society order. This Western subject has a freshness about it that is difficult to describe. It is not a cowboy picture, but a tale of the gold camps with rugged types of men. The stranger and the miner's daughter are respectively portrayed by Herbert Prior and Mabel Trunnelle, which in itself is a guarantee of excellent acting.

A strange prospector passes a gold seeker's cabin and pauses to ask a drink of water from the hand of the daughter of the occupant. There ensues a little flirtation and some evidences of mutual admiration are noticeable as the stranger goes on his way. In a lonely part of the wood he sets his bear trap and begins to look around for gold. A day or so after, while working near the miner's cabin, the stranger hears screams and hastens there in time to rescue the lone girl from the clutches of a savage half-breed by knocking the fellow sprawling. The wretch slinks away snarling with

Scene from "The Disputed Claim" (Majestic).

hate, intent upon revenge. The stranger and the girl's father have been working on the same lode for some time without either one being aware of the other's presence. The men both strike gold the same day and they meet when they select the same tree as a place to hang their claim markers. There is a dispute, during which the girl's father gets the drop on the stranger and binds him to a tree with a rope. He then hastens to record the claim, but gets only a few steps away when he is caught in the stranger's bear-trap. While the two men struggle helplessly there, unable to help themselves or each other, the skulking half-breed comes upon the scene and sees his opportunity to get revenge on the stranger. He builds a fire at the man's feet to burn him alive, but a heavy club well thrown by the girl's father in the bear-trap fells the half-breed and the stranger gets his dirk-knife as he falls. Cutting himself loose the stranger is about to start away to record his claim when he remembers that the other man has saved his life. The two then cease to be enemies and become partners. The stranger makes his abode with his partner, where it is evident that he will soon take as a life partner the pretty daughter of his pard.

The story is clearly told and well photographed. It is also logical and the scenes are well selected. A very natural and pleasing picture.

"THE MUSKETEER'S LOVE" (C. G. P. C. Colored).

One more romance has been built around the personality of Cardinal Richelieu, the famous ecclesiastic of the seventeenth century, and it is shown with characteristic exactness in a C. G. P. C. colored film, entitled "The Musketeer's Love."

Among the enemies of the powerful prelate is the Queen's confidant, the Duchess de Chevreuse, who promises the Count de Chalais that she will wed him when he accomplishes the death of the Cardinal. The Duchess, however, has made a bitter enemy of the Count de Louvigny by spurning his suit. Learning that de Chalais has agreed to carry out the plot against the Cardinal's life, de Louvigny sees an opportunity for vengeance and promptly turns informer. De Chalais, in consequence, is arrested and condemned to die.

The Duchess pleads with her friend, the Queen, to have the sentence commuted, and she does so, but the King refuses to extend royal clemency. The Duchess is heartbroken because of the failure of her scheme, and, goaded to desperation by the taunts and jeers of de Louvigny, she turns upon him and plunges a dagger into his breast until he dies. then buries the dirk in her own heart. This powerful drama, with its harmonious coloring, will be released on August 30th.

"A PRINCE OF ISRAEL" (C. G. P. C. Colored).

The story of Absalom which the Bible tells in the Second Book of Samuel is re-enacted in a C. G. P. C. colored film in a manner consistent with the high standard which has been raised by this firm. The film will be released on August 27th.

Scene from "A Prince of Israel" (C. G. P. C.).

Absalom, the son of David, is ambitious to be king and inflames the minds of the people against the rule of his father. He rides throughout Israel delivering honeyed speeches and making extravagant promises to the multitude, asking their co-operation in a war he is to wage against his father. He soon has a large following of malcontents and marches forth with them to destroy the army of the House of David. The two forces meet in the woods of Ephraim and a fierce battle ensues. Men fall right and left in the wild and bitter struggle, but David's army soon demonstrates its superiority and the horde of insurgents are utterly routed. Absalom is forced to flee, but in riding for safety his long hair becomes entangled in the bough of a tree. He is swung from his mount and hangs from the branch until he dies.

There are numerous ensembles affording opportunities for beautiful scenic coloring, among them the elaborate battle scene, requiring the services of over three thousand players.

KING BAGGOT AS AUTHOR-ACTOR.

King Baggot, leading man for so many weeks with the Imp Films Company, is making quite as enviable a name for himself as an author as he has as a photo-player. Of late he has written many of the plays which have been produced by the Imp Company, among the more recent being "The Breakdown." "His Other Self" and "In Old Tennessee," he having collaborated with William Robert Daly, of the same company, in these. He has several more in process of writing and, judging by the two mentioned, these should prove most interesting. It was recently rumored that Mr. Baggot was to leave the Imp Company, but from reliable sources it seems to have proven false, for he is as loyal to Mr. Laemmle as ever, and his enviable success with the company would hardly warrant their losing his services.

A ROMANCE AT CATALINA (Melies).

Santa Catalina, just off the coast of Southern California, is noted for its glorious scenery, not so grand as graceful. We have seen many pictures of the island; but although we have noted many lovely hillsides and valleys, no views of the place have impressed us as extraordinary. For the chief beauty of Catalina, we are told, lies in its atmosphere and in the marvelous waters that surround it. This little romance by the Melies Company, a release for August 15, has some glimpses of the place that are very lovely. It gives us the impression in seeing it that we know what Catalina is like more than from any other picture that has been released. It uses the waters and especially the island's gem-like harbor for its backgrounds rather than the somewhat barren hillsides. There are glimpses of the pebbly shore and glimpses of the docks; but even in these scenes the ocean or bay serves as the real background. Most of the action takes place out on

Scene from "A Romance at Catalina" (Melies).

the bay. It is a story of fishing folk, with a few visitors (like the clergyman who marries the happy heroine to her manly lover) in minor parts.

The story is very melodramatic and the plot conventional; in fact, as in many other very successful pictures, it serves merely as a formula by means of which good players represent human emotions to us, waking our sympathies and pleasing us by their showing of sentiment and romance, poetic things, things that make life worth living. In doing this the Melies Company's ingenue has been very successful. The hero is played by a man who also is a very good actor, and whose remarkable handling of his speedy power boat adds much to the picture's undeniable charm. It is a good offering, one that will please every spectator whose heart is still young and who still believes in the right of true love to be happy.

As the picture opens we are introduced to the heroine and to her father, who wants her to marry a rich yachtsman. Next, in overalls, we see a fine young boatman, not poor except by comparison, for he owns a dandy boat that obeys him as though it were alive. This man is plainly the honest choice of the girl. Her father is insulting to him. He takes the rebuff with unexpected naturalness. The yachtsman sees himself losing in the game and attempts to force the girl to accept him. She flees from him in a boat, but is overtaken by his yacht and made a prisoner. The girl's escape is the only unconvincing moment in this well-acted production. At this moment, the illusion is as thin as can be; but the excellent conduct of the rest of it makes up for this. The attention, though hindered for one moment, is quickly recaptured and he'd to the happy end of the story. There are few pictures indeed without some fault. Among other films this measures up very well indeed. We can safely commend it as good entertainment.

HALLBERG EQUIPS NEW 116TH STREET THEATER.

Mr. J. H. Hallberg, "The Economizer Man," is furnishing a Power's No. 6 moving picture machine, together with spotlight, stage lighting apparatus and all supplies, flame arc lamps and ticket chopper for the new theater on 116th Street, to be opened shortly by the Laurel Amusement Company. Mr. Hallberg also reports the sale of a Power's No. 6A to J. C. Davis, Orpheum Theater, Saugerties, N. Y.

WESTERN OPERATIONS OF THE NEW YORK MOTION PICTURE COMPANY.

Considerable interest has been manifested in the spectacular western pictures produced by the New York Motion Picture Company. The encampment is situated at Ynez Canyon, close to Santa Monica, and twenty-five miles from the city of Los Angeles. It is a series of mountains, chasms and canyons. The scenery is wild and picturesque, and the shrubbery conceals many wild animals.

The scarcity of water in the summer has hitherto proved a serious drawback in the production work, and the passing of spring usually marked the exodus of moving picture outfits from the Golden State. This difficulty has been overcome by the New York Motion Picture Company by constructing a water works with large capacity which is connected with the ocean, a thousand feet away, and in this manner lake and river beds which have dried up with the passing of the winter snows are brought to life again.

Dams have been constructed, and the water is pumped above the dry river bed. When wanted, the water is released and comes rushing along while the picture is being taken. The water is also of great assistance in keeping down the dust when scores of horses gallop along. A sprinkling system has been installed for this purpose. The cowboys, soldiers and Indians live entirely at the camp in tents and cabins. Many of these structures are used in the pictures. The nearest street car line is two miles away, at Venice, and a coach carries the actors to and from the grounds. The leading people, living in Los Angeles, are carried in a large automobile.

The Indians seen in the pictures have been secured from the Pine Ridge agency in North Dakota. They are selected for their physical development, and are splendid types of the fast vanishing race. They plunge into the picture-making with a seriousness that is at times uncomfortable, and they have to be under careful watch at all times. They resent bitterly playing in a battle scene in which they are defeated, and it sometimes requires considerable cajolery to induce them to take certain parts which they do not like. One of the white actors was badly injured by the redskins, who made a too realistic job of attacking him with clubs and tomahawks, and now Director Ince has all their weapons padded. Constant vigilance must be exerted to prevent their securing ball cartridges, as they would undoubtedly use them in battle scenes, and it would be impossible to locate the offender. When battles are taken the squaws watch the scene from a mountain top, and work themselves into a frenzy, swaying their bodies and shouting imprecations.

Group of Sioux Indians Appearing in "101"-Bison Pictures.

Lunch Time in the "101"-Bison Camp at Santa Monica, California.

"DOLLS" (Eclair).

In Eclair's release for August 27th, they have taken a simple of simplest themes and worked it into a most touching wholesome appeal to every spectator's heart. While open to trivial criticism it still remains what should prove a successful release.

There is nothing quite so touching, quite so deep and tenderly compelling, as that first spark of maternal yearning, that first stirring of love, which a child uncovers in her affection for her dolls.

Nellie Simpson, an orphan girl, just coming into young womanhood, has been taken into the home of Dr. Day, who admires and cares for her as though she were his own. Frequently he takes Nellie with him on his visits to his sick.

One day, as they are both in attendance at the bedside of a child of humble parents, Nellie idly chances to pick up a bit of torn cloth from the bed and fashions it into a crude doll. The child is delighted with it, which so touches the kind old Doctor Day, that he quietly asks Nellie if she will dress a doll if he will buy it for her child. Nellie joyfully agrees, the doll is purchased and Nellie dresses it.

Scene from "Dolls" (Eclair).

They are on their way to deliver it to the little sick child when they chance to meet a certain rich man who is a widower with a child of five. He notices Nellie with the doll, hears the story of why she has it and asks her if she would come to his home and redress the dolls of his own motherless child.

Nellie consents, with the result of a love affair and a promise to become wife and mother to his child.

ESSANAY FILMS BIG CHICAGO WATER CARNIVAL.

The great Water Carnival and Naval Review, held off Grant Park, in Lake Michigan, August 10th to 17th, has been filmed by the Essanay Company, who obtained the exclusive rights to picture the pageant, which is said to have cost over $75,000, and has been in preparation since midwinter, rivaling in beauty the Mardi Gras of New Orleans, the Rose Carnival of Portland and the Blossom Festival of the Santa Clara Valley, California. In a small fleet of the swiftest craft obtainable the Essanay photographers followed the splendid program throughout the week, and obtained wonderful scenes of the power-boat championship races, the international yacht races, Lipton cup race, United States life-saving service exhibitions, swimming and diving championships, water polo, aquatic gymnasia, naval reviews, sham naval battles, submarine boat demonstrations and the exhibitions by the United States sailors, marine corps, revenue-cutter service, naval reserves and cadets from the training stations along the great lakes. From the many thousand feet of film taken, the Essanay Company has selected a full reel that teems with spectacular features covering the entire pageant and will release it during the first two weeks in September. This great marine production is unquestionably one of the finest features ever booked and, because of its international interest, should prove a live wire to exhibitors the world over.

"Across the Broad Pacific" and "China and the Chinese" are the titles of two beautiful scenic films the Essanay Company have booked for release during the first two weeks in September. The former is a trip to Japan, the flowery kingdom, and the latter is an intimate view of the new Chinese republic. Both productions are replete with the wonders of the Far East, and the spectator is transported across the sea, acquainted with the cities of Yokohama, Tokio, Kobe, Manila, Hongkong, Shanghai and Canton, conveyed in junks up the Yangtse, Wangpoo and Pasig rivers, shown the formidable array of warships always on hand, representative of the world's great powers; views the customs, agriculture, pastimes and occupations of the natives, and, in short, becomes a living, breathing part of a life going on thousands of miles across the continent caught by the Essanay cameras. The films are exquisitely photographed and have been richly toned.

A STUBBORN CUPID (Nestor).

No reviewer of films can please all spectators on all the pictures. On really good productions, especially on those that like the Nestor picture with the above title, for release August 23rd, have true and unforced comedy, the vast majority will accept his praise of them. Few pictures are so poor that no one will like them. When one considers all things, this is surprising; but the present writer believes it true. A critic's worst trouble comes from his having to account for a definite class of picture, and nearly all of them fall into this, in which there are, mixed with marked shortcomings, real dramatic power, true humor and good characterization. Some readers complain bitterly because faults that are plain to everybody are not pointed out in a review. The fact that a picture gives good entertainment seems to a large number sufficient; they don't like to have small faults pointed out.

Scene from "A Stubborn Cupid" (Nestor).

In this clever picture there are no glaring shortcomings; it is above the average in merit. It is not a picture of life; it stands on humor and makes fun. This kind of picture, the farce-comedy, when poorly done seems silly and is, in fact, the very bane of the picture business. They are like bad pennies; they go because they look like something that is good. This is a good film, no counterfeit, but real coin of the realm. Good coins differ in their value. We don't dare call this a double eagle (we don't know that we have ever seen one), but it certainly is a good, honest dollar—a picture that is fresh and amusing. It will make laughter and spectators will tell the story at home, perhaps, and people will laugh who have never seen it.

The "stubborn cupid" is a foal of a white donkey. It was bought by a cowboy for his ranch-girl sweetheart who wanted one. The picture's first laugh comes when he tries to lead this cupid. He has two rivals for the girl's affections. They leave him still trying. The producer now shows us what the other two did in their efforts to win the girl and interrupts his narrative to give other glimpses of the man who still is trying until he finally gives the job up. What the two accomplished in their efforts is also amusing and goes very well with the rest of the picture; but the best fun comes from that little white donkey. He gives its title to the film and is its true center of interest.

"THE BANDIT OF POINT LOMA" (American).

For the first time, the Pacific Ocean is used in "Flying A" pictures, notwithstanding the fact that the Pacific has been close at hand ever since the American Film Mfg. Co. established its first Western headquarters at La Mesa.

"The Bandit of Pt. Loma" is the title and the unusual subject calls for a pleasing combination of the plains and its cowboys and the Great Pacific and its people.

Scene from "The Bandit of Point Loma" (American).

A bandit reached the little coast town of Point Loma, and, introducing himself as a secret service man, secures lodgings with the light-house keeper and his daughter. Ralph Walthers, the girl's sweetheart, does not like the new-born love seen in his sweetheart's eyes for the stranger. He plots to vanquish the stranger but does not take into account the clever sheriff who pickets his horse and proceeds to make trouble for the bandit. That sheriff proves himself a hero in a number of instances, and, incidentally re-unites the couple after the capture of the bandit.

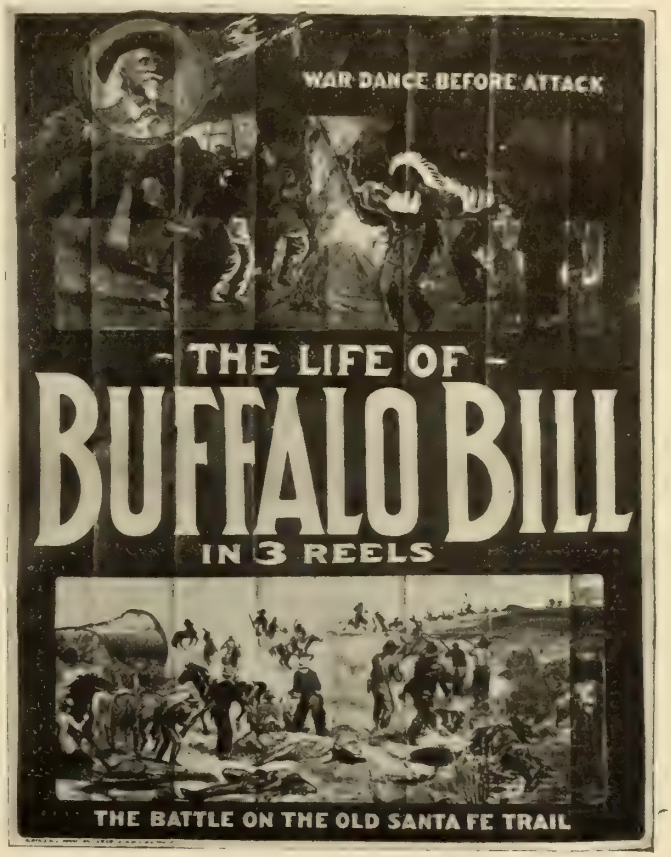
The story is cleverly told, the ocean-land combination a pretty one for the many "Flying A" fans who have been accustomed to the ranch corral and the prairie.

GILLIGHAM & SMITH BUY ANOTHER THEATER.

The Temple Theater, Grand Rapids, Mich., has passed from the management of the Miles Circuit into the control of the well-known Detroit firm of Gilligham & Smith, by purchase, although the purchase price is not given. It is understood that the new owners will change the name to the "Columbia" as soon as the house is remodeled and redecorated. There will be new seats, front lights, scenery, etcetera. The acquirement of the "Temple" places Gilligham & Smith in control of all Grand Rapids theaters using the Licensed service. Vaudeville will be given at the Columbia, with pictures, according to the G. & S. policy.

POSTERS FOR FEATURE FILMS.

Attractive posters have long played the most important part in the proper presentation of feature films. Often companies putting a feature on the market or releasing a feature film, overlook this important part of the business. Instead of making posters of every size depicting many of the important scenes, they have a one and three-sheet posters made for their production, which results in dissatisfaction among the exhibitors. This compels them to buy left-over paper of "melodramatic" days.



Eight-Sheet Poster for "The Life of Buffalo Bill."

To prevent this shortage of paper, the Buffalo Bill and Pawnee Bill Film Company, of 145 West 45th Street, New York City, have provided a full variety of posters for the proper presentation of their great Western three-reel subject, "The Life of Buffalo Bill." Space prevents us from illustrating all the varieties of paper they have for their feature film. The accompanying cut illustrates one of their 8-sheet posters.

Can you afford to do without the Moving Picture World? 100 pages, up-to-the-minute. Domestic, $3.00. Canada, $3.50. Foreign, $4.00.

Calendar of Licensed Releases.

Current Releases

MONDAY, AUGUST 19th, 1912.

BIOGRAPH—With the Enemy's Help (Drama).....1000
KALEM—The Daughter of the Sheriff (Drama).....1000
LUBIN—The Hobo Club (Comedy).....
LUBIN—Won at High Tide (Comedy).....
PATHE—Pathe's Weekly No. 34, 1912 (Topical).....1000
SELIG—The Box Car Baby.....1000
VITAGRAPH—Rip Van Winkle (Special, 2-reel Drama)2000
VITAGRAPH—Her Grandchild (Drama).....1000

TUESDAY, AUGUST 20th, 1912.

EDISON—The Street Beautiful (Edu. and Dr.).....1000
ESSANAY—The Return of Becky (Drama).....1000
CINES—A Matter of Pride (Drama).....1000
C. G. P. C.—His Windmill (Drama).....
C. G. P. C.—The Sedge Warbler and the Cuckoo (Edu.)...
SELIG—The Cowboy's Mother.....
VITAGRAPH—Lovesick Maidens of Cuddletown (Com.)..1000

WEDNESDAY, AUGUST 21st, 1912.

EDISON—Mr. Pickwick's Predicament (Comedy).....1000
ECLIPSE—A Day in the German Navy (Naval)..... 425
ECLIPSE—Pulp Mills in the Province of Quebec (Ind.).. 310
ECLIPSE—Microscopical Curiosities (Edu.)..... 280
KALEM—The Frenzy of Fire-Water (Drama).....1000
LUBIN—The Convalescent (Drama).....1000
PATHE—Jealousy on the Ranch (Drama).....1000
VITAGRAPH—The Ancient Bow (Drama).....1000

THURSDAY, AUGUST 22nd, 1912.

BIOGRAPH—A Change of Spirit (Drama).....1000
ESSANAY—A Corner in Whiskers (Comedy).....1000
LUBIN—The New Ranch Foreman (Drama).....1000
MELIES—The Moth and the Flame (Drama).....1000
PATHE—The Hand of Destiny (Drama).....1000
SELIG—Betty Fools Dear Old Dad (Comedy) .....

FRIDAY, AUGUST 23rd, 1912.

C. G. P. C.—The Queen's Pity (Drama).....1000
EDISON—The Cub Reporter (Drama).....1000
ESSANAY—Her Adopted Father (Drama).....1000
KALEM—The Beauty Parlor of Stone Gulch (Comedy)...1000
LUBIN—Work in a United States Arsenal (Edu.).....
LUBIN—A Water Fight (Comedy).....
SELIG—Land Sharks vs. Sea Dogs (Com.-Dr.) .....
SELIG—From Forest to Mills (Edu.).....
VITAGRAPH—Saving an Audience (Comedy).....1000

SATURDAY, AUGUST 24th, 1912.

EDISON—The War on the Mosquito (Edu.).....1000
ESSANAY—Broncho Billy's Escapade (Drama).....1000
CINES—A Picture, C. O. D. (Comedy)..... 470
CINES—Jenkins, the Watchman (Comedy)..... 250
CINES—Modern Naples (Scenic)..... 305
KALEM—Rube Marquard Wins (Drama) 1323
LUBIN—The Government Test (Drama).....1000
PATHE—The $2,500 Bride (Drama).....1000
VITAGRAPH—The Party Dress (Drama)..... 614
VITAGRAPH—On Board Kaiser Wilhelm the Second (Edu.) 388

Advance Releases

MONDAY, AUGUST 26th, 1912.

BIOGRAPH—Mr. Grouch at the Seashore (Farce-Com.)
BIOGRAPH—Through Dumb Luck (Farce-Comedy)..
KALEM—The Little Wanderer (Drama.....
LUBIN—The Deceivers (Comedy-Drama) 1062
PATHE—Pathe's Weekly No. 35—1912 (Topical).....
PATHE—Fire at Sea (Special release, Drama).....
SELIG—The Laird's Daughter (Drama).....1000
VITAGRAPH—A Double Danger (Drama).....1000

TUESDAY, AUGUST 27th, 1912.

EDISON—Alone in New York (Drama) 1000
ESSANAY—Alkali Ike Plays the Devil (West.-Com.)...1000
CINES—The Bride of Lammermoor (Drama).....1000
C. G. P. C.—A Prince of Israel (Biblical Drama).....1000
SELIG—The Whiskey Runners (Drama).....1000
VITAGRAPH—Flirt or Heroine (Drama).....1000

WEDNESDAY, AUGUST 28th, 1912.

EDISON—Helping John (Comedy-Drama) 1000
ECLIPSE—The Golden Curl (Drama).....1030
KALEM—The Woman Hater (Comedy).....
KALEM—Palestine (Educational) .....
LUBIN—The Caretaker (Comedy) .....
LUBIN—A Burnt Cork (Comedy).....
PATHE—The Live Wire (Drama).....1000
VITAGRAPH—Two Cinders (Comedy-Drama)..... 555
VITAGRAPH—Bumps (Comedy) 447

THURSDAY, AUGUST 29th, 1912.

BIOGRAPH—A Pueblo Legend (Drama).....
ESSANAY—Three to One (Comedy) 1000
LUBIN—For the Love of a Girl (Drama).....1000
MELIES—His Partner's Share (Drama).....1000
PATHE—The Detective's Desperate Chance (Drama).. 650
PATHE—The Armless Wonder (Acrobatic)..... 350
SELIG—The Little Indian Martyr (Drama).....1000

FRIDAY, AUGUST 30th, 1912.

C. G. P. C.—The Musketeer's Love (Hist.-Drama).....1000
EDISON—The Boy and the Girl (Drama).....1000
ESSANAY—The Hermit (Comedy-Drama) 1000
KALEM—Jim Bludso (Drama) 1000
LUBIN—Pinned (Comedy) .....
LUBIN—The Overworked Bookkeeper (Comedy).....
SELIG—Just His Luck (Farce Comedy).....
SELIG—Frenzied Finance (Western Comedy).....
VITAGRAPH—Written in the Sands (Drama).....1000

SATURDAY, AUGUST 31st, 1912.

EDISON—Simla (Scenic) 1000
ESSANAY—Broncho Billy for Sheriff (Drama).....1000
CINES—Richard the Lion-Hearted (Drama).....1070
KALEM—Saved from Court-Martial (Drama).....1000
LUBIN—The Sheriff's Prisoner (Drama).....1000
PATHE—An Aeroplane Love Affair (Comedy).....1000
VITAGRAPH—Bond of Music (Drama).....1000

"IF IT'S ANYTHING TO ADVERTISE A PICTURE THEATRE, WE HAVE IT"

Association Posters, 15c for one-sheets; 35c for three-sheets; 70c for six-sheets. Hennegan's Stock Posters, 10c for 1-sheets (12 for $1.00); 5c for ½-sheets (24 for $1.00); 25c for 3-sheets (5 for $1.00). Photoplayers, one-sheet Posters, 10 for $1.50, postage prepaid. Photos (11 x 14); 12 for $2.00, postage prepaid. Post-Cards, $4.00 per 1,000. Snipes (about 50 different sayings), 60c per 100 for 7 x 29; 35c per 100 for 5 x 21; $1.00 per 100 for 9½ x 42. Poster Frames, 15c each, or 10 for $1.00. Six different kinds, assorted, postage prepaid. Printing, Handbills, 6 x 9, $1.00 per 1,000, and 9 x 12, $1.25 per 1,000 in 2,000 lots at least.

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"I'm Awfully Glad That I'm a Boy"—Weyman.
"Summer With Its Roses Comes Again"—Forster Music Company.
"Wonder Where My Old Girl Is To-Night"—Leo Wood.
"Harvest Days Are Coming, Jennie"—Stern.
"I'll Be Welcome In My Home Town"—Tracy.
"Somebody Else Is Getting It"—H. Von Tilzer Company.
"Oh, You Baby Face"—H. A. Wayman.
"Tell Me That You Love Me"—Harold Rossiter.

A. L. Simpson.

"Do You Regret the Days Gone By"—Pub. by F. B. Haviland Pub. Co.
"My Girl of the Golden Days"—Pub. by J. H. Aufderheide, Indianapolis, Ind.
"When I'm Away"—Pub. by Robert B. Thompson, Chicago.
"Just a Twig From the True Lover's Tree"—Pub. by J. Fred Helf, New York.

A. J. Clapham.

"The Rosenthal Case."
"The Olympic Games."

WOLGAST BOXES KANGAROO FOR SELIG.

A novelty reel soon to be released by the Selig Polyscope Co. is a visit of Ad. Wolgast, the lightweight champion pugilist, to the Selig wild animal farm at Los Angeles. The fighter is to be seen making the rounds of the cages and corrals, fondling the lion and tiger cubs. He is presented with a young alligator and inspects the bears, hyenas, elephants and other creatures. The feature of the picture is a boxing match between Wolgast and "Charlie," the big Australian boxing kangaroo. The pugilist is attired in ring costume and the affair takes place in a regulation roped arena. The contest is a lively one in which at one part the kangaroo sends Wolgast through the ropes with a well-directed blow. We should like to apprise the reader of the title of the picture, but the information was not vouchsafed.

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We will make any
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FILM TITLES
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THE UNBREAKABLE AND WASHABLE **E-Z** **BLANK MICA SLIDE**
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Made of Specially Prepared Mica That Can be Written on as Easily as Paper
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Produced from original authentic views, supplied exclusively to us by the National Press Syndicate.
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Special lecture and 1-sheet lithos free with each set.
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The Originator of Sensational Feature Lectures.

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Send for Catalogue "W" of our new line of beautiful
ANNOUNCEMENT SLIDES
Each slide illustrated from life and most exquisitely colored. The Chicago Song Slide Exchange, 6th floor, Peavers Bldg., Chicago, Ill., have the exclusive agency for our announcement slides in the states of Wisconsin, Ohio, Illinois, Indiana, Michigan and Iowa.
Advertising Slides at Reasonable Rates
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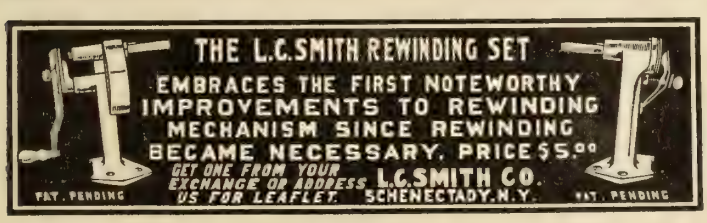
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20 Slides, $10.00. Cash with order or C. O. D.

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BETWEEN REELS USE GOLDBERG'S FOOLISH QUESTION SLIDES, 50c EACH

Calendar of Independent Releases.

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, AUGUST 18th, 1912.

MAJESTIC—Toodles (Comedy) .....
MAJESTIC—A Game of Chess (Comedy-Drama).....
THANHOUSER—As Others See Us.....
THANHOUSER—Warner's Waxworks .....

MONDAY, AUGUST 19th, 1912.

AMERICAN—The Land of Death (Drama).....
COMET—House of "No Children" (Comedy).....

TUESDAY, AUGUST 20th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Buffalo Hunt (Dr.) 1000
GAUMONT—Her Supreme Sacrifice (Drama).....
MAJESTIC—The New Butler (Comedy).....
THANHOUSER—Her Darkest Hour (Drama).....

WEDNESDAY, AUGUST 21st, 1912.

AMERICAN—The Wooing of Waethena (Drama).....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—One Against One (Drama).....
SOLAX—Title not reported.....

THURSDAY, AUGUST 22nd, 1912.

AMERICAN—The Bandit of Point Loma (Drama)....
GAUMONT—Androclus and the Lion (Ed. Drama)....

FRIDAY, AUGUST 23rd, 1912.

"101" BISON (N. Y. M. P. Co.)—The Reckoning (Dr.)...1000
LUX—Uncle's Favorite Pudding (Comedy) 774
LUX—Views of the Livran (Scenic)..... 239
SOLAX—The Equine Spy (2 reels, Drama).....
THANHOUSER—Conductor 786 (Drama) .....

SATURDAY, AUGUST 24th, 1912.

COMET—The Deputy's Duty (Drama).....1000
GREAT NORTHERN—For Her Sister's Sake (Drama) 944
RELIANCE—North of 53 (Drama) 1000

FILM SUPPLY ADVANCE RELEASES.

SUNDAY, AUGUST 25th, 1912.

MAJESTIC—A Corner in Kisses (Comedy).....
THANHOUSER—When a Count Counted (Drama)....

MONDAY, AUGUST 26th, 1912.

AMERICAN—The Jealous Rage (Drama).....
COMET—A Divided House (Drama).....

TUESDAY, AUGUST 27th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Bandit's Gratitude (Dr.) 1000
GAUMONT—The Story of Chopin (Drama).....
MAJESTIC—A Disputed Claim (Drama).....
THANHOUSER—Lucile (Reels 1 and 2—Drama).....

WEDNESDAY, AUGUST 28th, 1912.

AMERICAN—The Lonesome Trail Pioneers (Drama)..
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Thelma (2 reels—Drama).....
SOLAX—His Double (Comedy) .....

THURSDAY, AUGUST 29th, 1912.

AMERICAN—Title not reported.
GAUMONT—Marriage on the Run (Comedy-Drama)..

FRIDAY, AUGUST 30th, 1912.

"101" BISON (N. Y. M. P. Co.)—The White Lie (2 reels) (Dr.) 2000
LUX—Title not reported.
SOLAX—Playing Trumps (Drama) .....
THANHOUSER—Lucile (third reel—Drama).....

SATURDAY, AUGUST 31st, 1912.

COMET—The Moonshiner's Task (Drama).....1000
GREAT NORTHERN—Love Is Blind (Drama)..... 943
RELIANCE—The Secret Service Man (Drama).....

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, AUGUST 18th, 1912.

ECLAIR—A Child to the Rescue (Drama).....
ECLAIR—Egyptian Ruins (Scenic) .....
REX—Thus Many Souls (Drama).....

MONDAY, AUGUST 19th, 1912.

CHAMPION—The Bum and the Bomb (Comedy).....
IMP—Padrone's Daughter (Drama) .....
NESTOR—When the Heart Calls (Drama).....

TUESDAY, AUGUST 20th, 1912.

BISON—How He Made Good (Drama).....
ECLAIR—Wanted, A Wife in a Hurry (Comedy).....
GEM—White Dove's Sacrifice (Drama) .....

WEDNESDAY, AUGUST 21st, 1912.

POWERS—Her Diary (Drama) .....
NESTOR—The Alibi (Drama) .....
UNIVERSAL—Animated Weekly (Topical) .....

THURSDAY, AUGUST 22nd, 1912.

ECLAIR—Robin Hood—three reels (Drama).....
IMP—The Castaway (Drama) .....
REX—An Old-Fashioned Girl (Drama).....

FRIDAY, AUGUST 23rd, 1912.

NESTOR—A Stubborn Cupid (Drama).....
POWERS—What the Milk Did (Comedy-Drama).....
VICTOR—Her Cousin Fred (Drama) .....

SATURDAY, AUGUST 24th, 1912.

BISON—For Love, Life and Riches (Drama).....
IMP—Chappie the Chaperon and The Great (Comedy)..
IMP—Geysers of Yellowstone Park (Scenic).....
MILANO—The Courage of Fear (Drama).....

UNIVERSAL ADVANCE RELEASES.

SUNDAY, AUGUST 25th, 1912.

ECLAIR—The Will (Drama) .....
REX—The Leader of the Band (Drama).....

MONDAY, AUGUST 26th, 1912.

IMP—Making Good (Drama) .....
NESTOR—The Story of a Wallet (Drama).....
CHAMPION—The Foundling (Drama) .....

TUESDAY, AUGUST 27th, 1912.

GEM—Baby Fingers .....
ECLAIR—Dolls (Drama) .....
BISON—For Love, Life and Riches (Drama).....

WEDNESDAY, AUGUST 28th, 1912.

POWERS—An Exciting Outing (Drama).....
NESTOR—Uncle Bill (Drama) .....
UNIVERSAL—The Animated Weekly (Topical).....

THURSDAY, AUGUST 29th, 1912.

REX—An Old-Fashioned Girl (Drama).....
IMP—A Happy Family .....
ECLAIR—The Passing Parade (Tableaux) .....

FRIDAY, AUGUST 30th, 1912.

VICTOR—The Winning Punch (Drama).....
POWERS—Life's Lesson (Drama) .....
NESTOR—The Girls and the Chaperon (Comedy).....

SATURDAY, AUGUST 31st, 1912.

IMP—A Case of Smallpox.....
IMP—Her Burglar .....
MILANO—A Circus Romance .....
BISON—A Shot in the Dark (Drama).....

The KINEMATOGRAPH WEEKLY

is the original journal devoted to the motion picture industry, and is recognised as the leading organ of the trade. It has a guaranteed circulation of 10,000 copies weekly.

Subscription.—$3.50 per annum, postfree in America. Specimen copy and tariff for advertisements on application.

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Fairman Advertising Agency, 250a Kingston Avenue, Brooklyn, N. Y.

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THE QUAKER CITY FEATURE FILM EXCHANGE

804 Cherry St., Philadelphia.

Correspondence

IN THE MISSISSIPPI VALLEY.

ON C. McCLELLAN of Pekin offered a $10 gold prize for a new name for the Standard. McClellan also controls the Idylhour and Dreamland in Pekin.

W. D. Monroe has resumed the management of the Colonial Theater at Bloomington, Ill., succeeding C. C. Schipp. Isaac Ingle is in charge of the place temporarily.

A special matinee of the Johnson-Flynn fight pictures for women only was given at the Shubert, at Milwaukee, Wis. Women playing in orchestras, actresses and women in any profession were admitted free.

Miss Aydra Lewis of Litchfield has been engaged as cornetist and illustrated song singer at the opera house theater in Hillsboro, Ill.

W. O. Pope of Grayville, Ill., has leased the opera house at Newport, Ky., and will conduct a picture show. Rolla Hocking will be associated with him.

T. E. Smith will remodel a building in Kidgefarm, Ill., for an opera house.

W. E. Galvin of Rossville, Ill., has leased the Family Theater at Charleston, Ill.

The Orpheum Theater at Freeport, Ill., has ordered more chairs to enlarge its seating capacity, and if the Grand Opera House is not rebuilt may cater to theatrical attractions. German Hall, in that city, may be remodeled in order to take the place of the burned playhouse.

All of the theaters in Decatur, Ill.—Powers, A. Siegfried, the Corner and the Crystal—were liberal subscribers to the homecoming fund celebration. The week of August 6 to 10 promised to bring big business to all the picture houses. The new Empress Theater in that city will play Sullivan-Considine vaudeville.

Successful reports are coming from Marshall, Mo., where the Rev. Charles V. Bohn, Episcopal minister, is holding religious service in connection with photoplays in a tent.

An assault growing out of a quarrel over the payment for films is alleged in a suit for $5,000 damages filed in the district court at Lincoln, Neb., by Emil Studor of Havelock, Neb., against William J. Vallery, Joseph L. Woods and Charles Marks, chief of police of Havelock. Vallery and Woods, it is alleged, were engaged in the photoplay business at Havelock on June 28, and some time prior to that date borrowed from Studor some films for use in their show. On June 28 Wood called at the Studor home to return them, but Mrs. Studor refused to accept them, it is said, without some compensation for their use. Later, the deputation runs, Vallery and Woods employed the policeman to return them, and Studor, again refusing to accept them without compensation, was assaulted. He declares the attack made his wife ill and because of medical fees and loss of time for both says he is entitled to damages.

Three hundred children who attended a free matinee at the Princess Theater, Elkhart, Ind., were filmed by Photographer Freeman Owens of the Industrial Moving Picture Company of Chicago. The Chicago company got some interesting pictures of the motorcar and band instrument factories at Elkhart.

Special shows for secret societies, staged after the regular performances have ended, are a feature with Manager Howard of the Bijou at Monmouth, Ill.

The moving picture probably will fare well in Duluth, Minn., where the proposition to make the schools social centers was carried.

The Middle West photoplay managers who run "The Odyssey" are going to give "The Coming of Columbus" a race for the amount of advertising done. Half-pages and quarter-pages have been common for "The Odyssey," and the Court, at Kankakee, Ill., has been liberal with cuts in addition to a full page.

Moving pictures of the 1911 and 1912 horse shows at Dayton, Ohio, and the 1912 horse show at Springfield, Ohio, in Kinemacolor were shown as a surprise to 150 members of the Springfield (Ohio) Country Club recently. The pictures as well as the projecting apparatus were furnished by the National Cash Register Company of Dayton, and supplemental pictures of "Hills and Dales," the beautiful outing and driving park provided by the cash register company, were enthusiastically received.

The quick appeal of the moving picture was the reason urged for its adoption for advertising purposes by J. C. McQuiston, manager of the publicity department of the Westinghouse Corporation, before the National Electrical Contractors' Association at Denver, Colo. Against the time needed for reading written advertisements he advocated the use of the easily comprehended film. His talk was illustrated by an advertising reel, "The Electrical Education of Mr. and Mrs. Thrifty," which showed not only the installation of electrical household devices, but their economical use.

The Doyle Publicity Service of Chicago took pictures of the pennant racing in the Wisconsin-Illinois baseball league at Rockford, Ill., August 7.

The city council of Council Bluffs, Iowa, is standing by owners of moving picture shows and theaters who have invested money and has passed an ordinance making minor tent shows subject to a license of $15 a day.

Max Olsen and I. Ruben are having plans drawn for a theater and hotel building at Des Moines, Iowa.

A picture show has been opened at the Knights of Pythias Hall in South Vienna, Ohio.

As a musical attraction for its patrons, the Majestic Theater, "the house of quality" at Kewanee, Ill., announces Mr. Mat Hilt, who bills himself "singer of comical songs." He has appeared in all the big houses in the big towns.

Fire in the operating room of Dreamland Theater, East Main Street, Springfield, Ohio, July 29, is stated to have caused $650 damage.

The Vaniman airship pictures promised to be a big attraction at the Rex in Virden, Ill., as Virden was the home of the Vanimans. The films did not arrive, and rather than show something else when these were advertised Manager McNamara closed the show for the night.

A new all-steel operating room will be installed in the Majestic at Bloomington, Ill., and the interior of the theater will be re-decorated.

The Saxe Brothers, who have made a success of the moving picture business in Minneapolis, Minn., and Milwaukee, Wis., have entered the producing business and this season will star Rube Welch and Kittie Frances in "A Musical Revue."

Fred Steltzer of Lincoln, Ill., secured the contract to furnish moving pictures for the annual Chautauqua assembly at that place.

Dreamland at Kewanee, Ill., has been re-equipped.

The Star Theater at Mt. Carmel, Ill., has moved to a larger building.

The co-operative plan of the Nolting airdome and the Presbyterian and Methodist Sunday schools at Neoga, Ill., for encouraging attendance at Sunday school during the summer months, will be continued. Pupils who attend the service are given a ticket to the picture show the next day.

A. P. Messiman of Highland, Ill., has had plans drawn for an opera house which will seat 800 persons. It will be used for moving pictures when there are no road shows.

Peter Jacobs has sold the Savoy and Gem theaters at Quincy, Ill., to Peter Pinkleman. Mr. Jacobs will go West for his health.

Don McClellan, for nine years mailing clerk at the postoffice in Pekin, Ill., has resigned his position to devote all his time to his three theaters in that city.

The new Hippodrome in Alton, Ill., is expected to open early in September.

It is reported efforts are being made to secure a location on Chicago Street, near Jefferson, in Joliet, Ill., for a new moving picture show.

Thirty business men of Algona, Iowa, have subscribed $10,000 of the needed $15,000 for the new Call Opera House.

Harry Timmons, of Lovington, will conduct a moving picture show at that place.

The Unit Amusement Company of St. Louis, which has been incorporated with capital stock of $60,000, will operate the Aubert, the Penrose, and the California. The incorporators are O. H. Kortkamp, E. L. Kirtley, Abraham Altman, E. H. Cloudy, Edward Westover, R. L. Phillips, and J. E. Westover. The company succeeds the Aubert Amusement Company.

A new theater is being erected on West Main Street at Belleville, Ill.

Detroit's moving picture censors are now reported to be doing their work at the theaters instead of at the film exchange because several houses are getting service from out-of-town.

Only two kinds of amusements are more popular in Illinois than the moving pictures. The Rev. S. Adams, of Bement, conducted a survey of fourteen counties in the state to learn what the people like. The ratio was as follows: Baseball, 29 per cent.; picnics, 18; picture shows, 11; gymnasium, 5; concerts, 3; skating, 3; dancing, 3; bowling, 2; golf, 1.

Oscar Wernentin has bought the Iowa Theater, Davenport, Iowa, of H. Blanchard.

The Dietze Safety Magazine Company of Chicago has been incorporated with a capital stock of $2,000 to deal in moving picture film magazines. The incorporators are George K. Spoor, V. R. Day, and Walter Dietze.

Elwood Mowroy has purchased the Electric Theater at Fairbury, Ill., from E. E. Bixby. Wesley Hanson will be electrician, and Miss Fleta Rankin will sing. Mr. Bixby has gone to Franklin, Ohio, where he will have charge of two picture shows. The opera house at Dumont, Iowa, will be abandoned.

William Schoch, formerly with Lyman H. Howe, is the new manager of the Vaudette at Woodstock, Ill. A new front and various other changes will be made at the building. The managers wisely will dispose of the vaudeville.

E. M. Henle, before installing the new picture machine in his new A-Muse-U, put the outfits on exhibition in a store window at Clinton, Iowa.

Steps have been taken at St. Louis by the Atlas Manufacturing Company of St. Louis, to appeal to the United States Court of Appeals the injunction suit brought by Street & Smith, New York publishers, to prevent the St. Louis concern from using the name of "Nick Carter," the noted detective, in connection with the manufacture and exhibition of motion picture film.

The ten-hour labor law for women in Illinois has had a peculiar effect upon the Saturday night picture business of the state. This legislation makes it necessary for the night shopping to end at 9 o'clock. Formerly the people went to the picture shows first and then did their shopping, now they do their shopping and then go to the picture shows, which means from 9 to 11 P. M. is a busy time.

Springfield (Ill.) moving picture men were joking Assistant Postmaster John Wilburn, of Ashland, Ill., upon his real experience with bandits. A number of post offices and banks in smaller Illinois cities had been robbed. A farmer coming into Ashland reported two suspicious characters in the shade of a railway trestle. Wilburn volunteered the use of his automobile, and with the village marshal and the other citizen began the chase. When they reached the trestle they found that the bandits had the drop on them. The marshal and the other citizen were ordered to walk back to town while Wilbur was forced to drive the outlaws thirty-five miles into the wilderness of the Sangamon River bottoms.

A new censorship has sprung up at Wilmington, Ill., where Mayor D. E. O'Heron put a stop to the "Midnight in Chinatown" film, at the Bijou Theater, because the advertisement was too sensational.

FRANK H. MADISON.

OREGON.

"FRA DIAVALO," the Solax masterpiece, will soon be shown at the People's Theater. Great interest is being manifested by the public, who are very eager to see the film on the screen.

Pictures taken of the local Elks Convention held in this city July 8 to 15, by the staff cameraman of the Peoples' Amusement Company, has met with great success, calling for ten prints to be made and shown throughout the country. The Seattle Potlatch was also filmed by the Peoples' Company.

The formal opening of the Sunnyside Theater took place on July 31st.

Considerable talk is being heard in the state of organizing a State Exhibitors' League.

The Rex Amusement Company, with offices in the Pantages Theater Building, has been capitalized at $100,000, with H. C. McAllister president of the company. The company intends to enter the field of manufacturing motion pictures in one and two reel lengths. Portland was chosen for the reason that the Vancouver Barracks with the Columbia and Willamette rivers were near at hand.

Chas. N. Ryan, former manager of the Considine & Sullivan's Empress Theater, has been named as manager of the Star.

A prize baby contest is to be held at the Star Theater. Each baby will be filmed and shown on the screen at each performance. Each person who buys a ticket will be entitled to twenty-five votes and, at the end of two weeks, the child who has the greatest number of votes will be awarded the first prize of $25, the second $15 and the third $10. Each mother, who has entered the baby in this contest, will receive the film so she can preserve it and in after years see just how her baby looked in

Over 100 babies have been entered in the moving picture baby contest inaugurated at the Star Theater. Great excitement in the voting is taking place and the mothers are very eager to have their babies entered in order to receive the portion of film in which their babies appear.

The formal opening of the Sunnyside Theater took place July 31. A large crowd was on hand to mark the opening of this house, which contains every novel feature of an up-to-date and fireproof house. It is one of the classiest suburban theaters on the Coast.

A special scene, taken from the opera, was introduced at the Peoples' Theater when "Fra Diavolo" was exhibited. Great comment was heard on the way the Peoples' presented this feature.

The Peoples' Amusement Company has sold their Albany house. The deal was put through by the general manager, M. G. Winstock, with the understanding that films will be taken from the Oregon Film Supply Co. for one year.

Plans are being drawn for the Peoples' Amusement Company to build a $25,000 house in Walla Walla, Wash., to seat 800.

Another concern has filed with the secretary of state articles for incorporation, capitalized at $100,000, to manufacture motion pictures, to be known as the Lunograph Company of Oregon. The identity of the officers heading this concern cannot be disclosed at the present time. This makes the second concern to file papers of incorporation within the past month.

Plans have been completed by the Circle Amusement Company to build a Theater at Fourth and Washington Streets, to seat 1,000. It is to be an exclusive 10-cent photoplay house. Construction will begin about the middle of September. It will be known as the Circle Theater.

1912. ED. N. WEINBAUM.

NEW ENGLAND.

THE National Theater, Boston, B. F. Keith's 4,000-seat house, will reopen for the new season on August 26, Licensed pictures and vaudeville to form the programs.

Mr. Charles Cherry is again back at his post as assistant manager of the Star Theater, Boston, after an enforced absence of four months, due to illness.

After making extensive enlargements and improvements, the Broadway Theater, Everett, Mass., reopens for the new season on August 19. The lobby has been greatly enlarged, by the aditional space secured by the leasing of a store just next to the theater. Independent films and vaudeville will form the programs.

The Comique Theater, Boston, has discharged the union operators, and has replaced them with non-union men. The Olympic Theater, another Boston house, has taken a like course. The reason given out for the action is, that the union men have attempted to be dictatorial.

At last the Mutual Film Corporation of 32 Boylston Street, Boston, has its regular manager on the job. Mr. J. A. Eslow has arrived from the West and taken up his duties. Mr. Maurice Tobias, the temporary manager, has gone back to New York. During his short stay in the Hub, Mr. Tobias became well liked and opened up considerable business for the Mutual, which handles the Film Supply Company's service.

Mr. P. F. Shea, known to every New England exhibitor as one of the largest theatrical managers, is seriously ill, and grave fears are had for a recovery.

Mr. S. Z. Poli, operating a chain of theaters in New England, most of which are devoted to vaudeville and pictures, has given out opening dates for the Fall and Winter seasons. September the 2nd is the date set for the opening of the Poli theaters at New Haven, Hartford and Worcester. All these houses will use pictures, as will the Poli house in Springfield, Mass., which opens soon. The Poli interests also report that they have secured the Norton property of Waterbury, Conn., and will have the plans made for a first-class house, to seat about 2,200 people. The price paid for the property was $125,000. Hartford, Conn., is soon to have a second Poli house, according to present plans. This means a large, madern and thoroughly fire-proof theater, as Mr. Poli always does things in the best way possible. The new Poli Theater now being built in Bridgeport, Conn., will not be opened on scheduled time, unless things change very quickly. Slow work has been enforced, due to the tardy arrival of building materials. The Bridgeport house will show vaudeville and pictures.

Mr. George I. Appleby, manager of the Star Theater, Boston, has entered into a partnership with J. J. Donovan, and the new concern will style themselves Appleby & Donovan's Variety Amusement Company. The new concern will book vaudeville acts. This is a side-show, with Manager Appleby, who is still at the helm of the Star Theater.

Recently ten exhibitors in Hartford, Conn., were called before State Police Commissioners W. S. Allis of Norwich, Judge W. F. Henny of Hartford, and H. F. English. These exhibitors were charged with violating the law which forbids moving picture theaters in buildings where there are tenements. A regular session was held, but no action was taken against the exhibitors, and the affair was laid over for a time. Another matter was looked into at this meeting. The board took up the question of concerns that were in business before the present law became operative. After much discussion, this too was laid over for future reference. The exhibitors are greatly incensed at the commissioners. They are doing business under licenses granted them by the authorities before the present law went into effect, and do not feel that they are at all to blame. The whole thing seems childish and absurd, and if there be any fault, it is up to the men who gave the licenses to theaters that are located in the same structures as the tenements.

Rhode Island has found a new use for motography, as moving pictures are now being used by the Edgewood Improvement Association of Providence, in an effort to "swat the fly." Under the auspices of Dr. G. T. Swarts, the secretary of the State Board of Health, moving pictures are shown, depicting the evil caused by the fly. The exhibitions are given in the Norwood Grammar School. The reels showed how the flies deposit their eggs and how they hatch.

A church is to be built in Boston which will have what might be termed a roof-garden, which will be used in the evenings for the exhibition of moving pictures. The Clarendon Baptist Church, at Clarendon and Montgomery Streets, was burned last winter, and a new church will soon be under way. No steeples will be built, in order to make this exhibition of pictures possible. The majority of Pictures will be of a Biblical nature, and will be used to increase the interest in Bible study.

Mr. N. M. Johnson has left Middletown, Conn., and taken up his home in Northfield, Vt., where he purchased the moving picture theater of E. A. Doyle. Mr. Johnson contemplates making many improvements and alterations, and will run a straight picture show.

Manager Woester has sold his theater in Westport, Conn. It will be reopened in the early fall by a New York concern.

Mr. F. H. Story is no longer connected with the Gem Theater, operated as a photoplay house, of Berlin, N. H., as he has sold out his share in the house to his associates.

The Miner Building of Brattleboro, Vt., is now being fitted up into a theater, which will be operated as a moving picture theater house by Mrs. E. Farrington.

Mr. B. E. Hausdorf of Waterbury, Conn., states that he has secured a site and will build a first-class theater, to be devoted to moving pictures. Plans are now being made by a local architect, and work will be under way before long.

Mr. B. P. Hedenson intends to build a theater in New Haven, Conn., to seat 700. Moving pictures and vaudeville will be shown.

Mr. G. H. Barney is the owner of a new picture house in Brookhaven, Mass. Under the efficient management of A. Vontoska, a well-known theatrical man, who grew up in the business. The house should prosper. Vaudeville will be shown and the admission will be ten cents.

HENRY.

LOUISVILLE.

ARTHUR V. SHECKLER, representing the Gomes Vaudeville Exchange, of Cincinnati, has disposed of other interests with which he has been connected, and will devote his entire attention to booking moving picture houses in Louisville and adjoining towns. Mr. Sheckler has taken offices in the Novelty Theater Building. Mr. Sheckler announces that the main office of the Gomes Exchange in Cincinnati has been moved to a suite in the Odd Fellows' Temple.

"Rock of Ages," a Vitagraph subject presented at the Orpheum Theater recently, made a profound impression on Louisville patrons of the animated pictures, and Allen Kinney, of the Princess Amusement Company, has received numerous requests for a repetition of the picture.

The Kentucky Feature Film Company has purchased the Kentucky rights to the "Dalton Boys' Last Stand," an Atlas Manufacturing Company product. The office of the Kentucky Company is located at 818 East Broadway.

The Ideal Theater, now going up at Twenty-third and Market Streets, will be formally opened to the public on either August 18 or a week later. The new house is rapidly nearing completion, and will be the handsomest in Louisville's downtown district.

Clyde Gaines, who has been operating a moving picture show in the opera house in Winchester, Ky., has abandoned that project and will enter the same line of business in Irvine, Ky. Mr. Gaines has leased quarters in Irvine and will open for business sometime in August. This leaves Winchester with but two theaters, the Pastime and the Lyric.

It was announced recently that the new school and clubhouse in Louisville to be erected by St. Philip Neri's Catholic church would contain a hall in which moving pictures will be shown. The entertainments will be given once a week, and oftener if patronage warrants. The building will be located on Magnolia Street, between Brook and Floyd.

The National Theater Company, which is to erect a theater in Louisville in the near future, reported that most of the stock has been subscribed for, and that work on the new structure will begin shortly. David King, who has been in Louisville in connection with the new theater, which he will manage, is now in Detroit on business. Following his return, it is expected that excavations for the new house will begin at once.

A number of Louisville moving picture men will take in the annual convention in Chicago. Louis J. Dittmar, of the Majestic Theater Company, will attend as one of the delegates of the Motion Picture Exhibitors' League of Kentucky; Fred Dolle and Joe Steurle, of the Broadway Amusement Company, will be on hand, while M. Switow, of the Falls Cities Amusement Company, also will attend the annual gathering. Arthur V. Sheckler, of the Gomes Vaudeville Exchange, will be a visitor to the Windy City, while Dave Levinson of the Novelty Theater, will make arrangements to join the ranks of the Louisville boosters. Allen Kinney will represent the Princess Amusement Company at the national conclave.

Work has begun on the new $120,000 theater to be erected in Lexington, Ky., on the block bounded by Main, Limestone and Short Streets. It is thought that the house will be ready for the public by the first of next year. It will be the most costly amusement place in Lexington. James B. Haggin is largely interested in the new enterprise, being a member of the Berryman Realty Company, which is erecting the four-story theater.

Tony Sudekum of Nashville, Tenn., has added another link to his chain of houses in Nashville and elsewhere, by acquiring the Fifth Avenue Theater, Nashville, hitherto devoted to "legitimate" performances. While no definite decision has been reached, moving pictures will probably be shown after the building has been remodeled. Frank Furlong, former owner of the Fifth Avenue, will enter business in New York after a vacation in Louisiana.

G. D. CRAIN, JR.

SANTA BARBARA.

THE Western players of the American Film Manufacturing Company have moved to this city from La Mesa, Cal., taking a year's option on a property formerly devoted to the ostrich industry. The property, while vacant a long time, is considered ideal for the purposes of the company. There is a high fence about it, and the company can work in seclusion on scenes that call for interiors. The headquarters of the company will be there, together with offices and developing plant. Allan Dwan, the director, had for some time been of the opinion that the company had worked out the scenery at La Mesa, and he made a personal tour along the coast and found conditions here most ideal. Within a few miles from the studio, the wildest sort of mountain scenery is to be had, and in other directions, beach stretches that have not been marred by civilization, but are as primitive as before the padres came. Rugged islands lie twenty miles out to sea. W. W. Kerrigan, the business manager, then came up and concluded negotiations, and arrangements were immediately made to abandon La Mesa. There are thirty-five people in the company and twenty horses. The principles are: Jack Kerrigan, leading man; Miss Pauline Bush, leading woman; George Pierolot, character; Miss Louise Lester, character; Miss Jesslyman Van Trump, ingénue; Jack Richardson, heavy; Steve Nellen, juvenile. Roy Overbaugh is the operator, with R. D. Armstrong, his assistant. C. P. Morrison is the boss cowboy and property man, and Sid Boldridge, scenic artist. Mr. Dwan has undoubtedly recognized the fact that in coming to Santa Barbara it will be possible to deviate from so-called Western pictures. The famous Santa Barbara mission, the best preserved in California, will suggest a vast material of stuff from early days in California, while for regal or medieval subjects, beautiful homes and estates in Montecito,- a fashionable suburb, would serve. In moving from La Mesa, the "cowboys" drove their horses to Santa Babara, a distance of 250 miles, taking a week for the journey.

PAUL GYLLSTROM.

"THELMA"

Marie Corelli's great novel. In 3 great reels. Eminent cast. Released Sat., Aug. 31st. The biggest kind of feature for any house, any day.

RELIANCE

COMING:

"One Against One," Wed., Aug. 21st; "North of 53°," Sat., Aug. 24th; "The Secret Service Man," Wed., Aug. 28th; "The Bully and the Shrimp," Wed., Sept. 4th; "For Love of Her," Sat., Sept. 7th.

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Our Banners Are Works of Art. Lithographed in Four Colors. Printed on Heavy Muslin, 3 ft. wide by 12 ft. long.
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GUESS WE HAVE A RIGHT TO BE PROUD OF OUR WORK.

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Handsome Photographs 11 x 14 of the Leading Stars of the Film Firmament

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Send Money Order or Bank Draft with Order. NO Personal Checks or C. O. D. The Latest Novelty in Motion Picturedom.
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PHILADELPHIA

WORKING overtime seems to be the by-word around the Monarch Film Exchange, and Ed Kruapa, the proprietor, is the busiest man. He said that conditions were all that could be expected, and that the theaters were putting on large shows. Mr. Kruapa recently took a trip to Atlantic City, where he was before the commissioners of that city as an authority on the condition of the houses of that city.

After having been closed for the summer, the Fourpaughs Theater will re-open on August 19, showing a fine line of pictures and vaudeville.

The Bijou Dream Theater, at No. 1205 Market Street, is attracting large crowds by the special features they are showing. These features are supplied by the Star Feature Film Company exclusively.

Another moving picture theater will be added to that string of amusement places in Reading. Fred Drexel and Allen W. McKently are erecting a structure which will open up about Labor Day. One of the features of the new house is a private balcony for the accommodation of friends of the management and parties. The new theater will be known as The Savoy.

Re-opening on August 19, the Girard Theater will have a high class motion picture bill combined with the newest vaudeville stunts.

Manager J. Smith, of the Airdome, 69th and Greenway Streets, is very much pleased with the amount of business he has done since he opened.

Frank Bishop, of the Kinemacolor Company of Boston, was a visitor in the city recently, and went on a tour of inspection of the different houses and manufacturers. What interested Mr. Bishop most was the plant of the Lubin Manufacturing Company.

Having a contract to play fifty-five hours without stopping, a performer at a moving picture house in Wilkes-Barre kept the people in the neighborhood awake for nearly a night when a complaint was laid in to the police, and the music was stopped after considerable trouble.

The new picture theater, which is being built by Paul A. Herman, of Kutztown, Pa., is fast drawing to completion. It is expected that it will be opened by Labor Day.

The owners of the Grand Opera House at Reading, Pa., are having extensive alterations made to the interior and exterior of the house and several theater men have been in Reading trying to lease the place for pictures and vaudeville.

A number of the film exchanges and supply houses are offering for sale a small slide with the face of a clock upon it, with movable hands, which the operator can place to the correct time and show it upon the screen. It has a double use, say some of the managers, as it gives people who are hangers on at the shows a gentle hint to get out, and also it is a most convenient thing for people who have only a limited time to see the show, and in some of the theaters it is so dark that the face of the ordinary watch cannot be seen.

Motion pictures will be used for campaign purposes in the coming fight in this state by the Prohibition party. This announcement was made a few days ago by Burton L. Rockwood, the Prohibition chairman: "I propose to use motion pictures in the campaign," said Chairman Rockwood, "and I believe that it will be a distinct innovation in the manner of bringing facts to the people's attention in a political campaign. Two books have been dramatized in motion pictures, and these will be shown at the meetings. These books are well known and they carry home the argument safely. All the large cities of the state will be visited by the campaigners, and the pictures will be shown at the meetings. The largest auditoriums will be rented for the Prohibition meetings. This campaign was started about August 15."

Manager Bell of the Cadet Theater, of Chester, Va., who was recently a visitor in this city, in talking over business conditions, said that they are fine. He is building his theater over, or in other words, making such complete changes that it will be almost entirely new when he is through with it. New seats and fixtures are being added, and in whole, the theater will be one of the finest in the city when completed.

Manager Shuff of the Tacony Airdome, Philadelphia, will soon break ground for a new theater.

One of the men in the business who seems to get around among the trade a lot and who knows what good business conditions are, is Manager Butler, of Butler's Palace. He says business is good.

Making a business trip to Philadelphia to get away from the hot shore, Manager Kellem of the Exposition Theater at Atlantic City, is looking very good.

The Majestic Theater, Eighth and Vine Streets, will open August 17, with a fine bill of pictures and vaudeville.

Two of the best features that have been seen in Philadelphia for some time, and which have been attracting crowds that would do credit to one of the best road companies of the day, have been shown at the Bijou Dream, 1205 Market Street, under the management of E. W. Buhler. These two features, which were repeated by special request, are the "Battle of Two Palms," and "Tom Butler," and it is without a doubt that they are two big money getters. Some of the exhibitors seem to think that features cost too much and that the people are not so much interested in them, but if these exhibitors who think that way would call around to the Bijou Dream and take a look at the crowd they would soon come and think otherwise. As one of the largest exhibitors puts it: "There is nothing like features."

Doc Wilson, who was formerly with the Star Feature Company, has taken a position with the Quaker City Feature Company, with which company he was employed a few months ago.

J. Manviz of Trenton, N. J., was calling upon the different exchanges recently and it is reported that he booked some very good shows while he was here. Trenton exhibitors are somewhat put out over the decision recently handed down which makes it a very grave offence to bar negroes from their theaters.

According to the Calehuff Supply Company, things must be pretty bright, as they have only recently installed two new machines in the Little Theater of M. L. Hoffheimer at Richmond, Va., and one in the Savoy Theater of Jones & Arthoes, at Wilmington, Del., the machines all being manufactured by the Power Company.

Charles A. Calehuff was visited recently by his brother, Robert Calehuff, of Williamsport, and he seems to be the same kind of a happy fellow as his

CLEMENT H. CONGDON.

ST. LOUIS

JOHN STRANER, 75 years of age, living at 8439 Church Road, St. Louis, was run down and killed by an automobile last week owned by the St. Louis Motion Picture Company, 2710 North Twentieth Street, in which were O. E. Goebel, president of the company, Nora Mitchell, Al G. Heimeri, George Hale, Lena Watts and Grover Webb, actors and actresses connected with the company.

The party had been in the country posing for motion pictures and were on their way to the city. As the automobile neared Thrush Avenue, Straner was watching some men laying a drain pipe and it is said that owing to defective eyesight did not note the approach of the auto and failed to step back in time. He died two hours later at his home. The occupants were requested to appear at the coroner's office for the inquest.

The Hippodrome will open the third week in August with a banner bill and the patrons of that popular house will be agreeably surprised when they behold the various improvements installed during the summer months. A new method in ventilation is one of the innovations. Vents in the floor, through which the air is carried by means of suction fans in the roof, being the latest idea in sanitary pure air for the patrons, in addition to canvas covered seats that can be removed, washed and laundered. This last idea originated with Mrs. Talbot, wife of the owner. Mr. Talbot announces that his agents have scoured the country in landing "new vaudeville" and promises the first releases in motion pictures.

The Rex Amusement and Realty Company has received a permit to erect a three-story theater at the northeast corner of Grand and Lucas Avenues. Ninety-nine-year leases changed hands on the deal, one calling for a rental of $2,500 for the first three years, $3,500 a year for the next two years, $5,000 a year for the next twenty years and $6,000 a year for the ensuing seventy-four years. The lease, comprising 80 feet on Lucas Avenue, went at $900 a year for ten years, $1,000 a year for ten years, and $1,200 a year for seventy-nine years. The new theater will be erected on Grand Avenue, one of the coming amusement centers, and about a block from Olive Street, and the Princess Theater, which has had such a phenomenal success. The principal stockholders are: William Sievers of the Grand Central, on Sixth and Market Streets, and Edmond Koeln, city collector. FEGAN.

DETROIT

THE Hippodrome is the latest acquisition in Detroit's theater line, opening up at 6.30 on July 29, and entertaining crowds ever since. Besides the regular attractions of such an amusement house, wild animals, freaks, illusions, miniature shows, etc., there is an auditorium where photoplays are shown. According to present indications the project will be a huge success.

Rainey's African Hunt pictures are still showing at the Detroit Opera House to good crowds. The run will close August 3.

It is reported among real estate circles that a number of Chicago men are endeavoring to secure a site for a new vaudeville and photoplay theater, to be erected here at a cost of about $300,000. These men were brought into the project on the recent trip of the Detroit Board of Commerce to Chicago. No definite plans have as yet been announced.

The Colonial Theater has reduced the price of all seats to 10 cents, and this price will prevail until the end of the present season, when it is understood melodrama will succeed the present vaudeville and photoplays.

It is reported that Fred Kunzland, who recently has been singing spot light and illustrated songs in the various theaters, has left for New Mexico for his health. Mr. Kunzland was at one time quite prominent in highest class vaudeville circuits, but ill health compelled him to give up work on the road. He was very well liked and all his friends hope for a speedy recovery. E. M. BOSLEY.

SAN FRANCISCO

THE National Theater, which was the first house to put on a show of any kind in this city after the fire of 1906, has finally closed its doors. Sid Grauman, now manager of the San Francisco S. & C. Theater, the "Empress," began booking acts for the National as soon as his carpenters could erect a temporary stage and canvas top auditorium. The writer was a spectator of this the greatest conflagration of modern times, and was one of the audience that attended the first theatrical performance to be enacted here after that disastrous week. The seats were only unplaned inch planks placed across sawhorses, kegs and other devices, and there were only enough to seat a couple of hundred people or so. The rest of the audience stood up back of the chairs (?) on Mother Earth, which was the only floor the house could boast of for several weeks. In spite of the hardships endured and the crudity of the stage equipment, the performance brought forth more applause than many shows given in more auspicious surroundings. Practically every one who came to San Francisco during the first couple of months following the fire was a visitor to this house, the only theater then running on this side of the Bay. But the National is no more!

P. Wilkerson became house manager of the Richmond Theater, in this city, on July 21st, and reports a continued run of good business. The attractions at this theater were four vaudeville acts and three reels of first-run Licensed pictures, the program being changed twice per week. However, commencing with August 4th the service was switched from Licensed to Independent, and 21 reels per week is being supplied by Miles Bros.' Exchange.

The People's Amusement Company, which controls the largest motion picture circuit in the Northwest, last week switched to Independent releases, this change affecting all their theaters.

Guy Smith added the fourth house to his circuit when the Home Theater opened about the middle of August. The Home has a seating capacity of 400, and four reels of Independent films, with daily change, will be shown. Music will be by a union musician. M. Smith will be resident manager of the Home, which is situated in East Oakland.

The Bert Levey circuit opened the Dienpenbrock Theater in Sacramento on August 4, with a program of Independent vaudeville and pictures. Three reels of film will be shown, they being changed twice per week. Miles Bros.' Exchange will supply the service.

Messrs. Parra & Grogg made a trip to this city August 1 in the interest of their Bakersfield houses, and they report good business despite the warm summer the oil country is experiencing. By means of a scientific and highly developed ventilation system the houses of these men are kept fairly cool, which, of course, means a turn-away business.

The Merced Opera House, under the management of James Jackson, is now showing 21 reels per week of Golden Gate Film Exchange service. This is a $3,500 house with a fully equipped stage, although pictures form the entire program. Mr. Jackson states, however, he will book the larger road attractions during the coming fall and winter.

The San Joaquin Valley is now in the midst of an unusually warm summer, and Fresno is in about this territory. One would not expect to see much doing theatrically there at this time, but, besides the regular vaudeville houses, there are three large airdomes which are doing a rushing business. These open air theaters will continue in business till about the end of October, by which time the weather will have moderated and all the closed houses will be able to resume.

The latest Los Angeles exclusive photoplay theater, the Mozart, opened August 4th, with a five-reel bill of Independent features, Milanos' "St. George and the Dragon," and Thanhouser's "Called Back," constituting the entire program. As previously reported, the employees of this house, including the operating force, are all women, and the experiment is being closely watched by exhibitors throughout the state. Film service is being supplied by the Sales Company Feature Film Exchange, and will consist of features exclusively, the program being changed weekly. Admission charges will be 10, 15 and 25 cents.

Manager A. Richards has just opened the Star Theater in Modesto, and his house is considered the finest in the county. One feature unique in a house of its size, a seating capacity of 600, and especially when located in one of the smaller interior towns, is the corps of women ushers, who assist the patrons to find seats at both the matinee and the evening performances. In direct contrast to the opposition houses an admission charge of 10 cents is made at the Star. One reason Mr. Richards is enabled to charge an advanced price is because of the splendid music furnished by the orchestra, and also for the reason that the four reels of Golden Gate Film Exchange pictures receive careful attention at the hands of the operator.

G. A. Metcalf reports the shipment of an Edison model "B" machine to E. K. Fernandez and Mr. E. G. Myers, both having motion picture houses in Honolulu. E. L. Monroe, of Matinez, Cal., has replaced his old machine with a late model Motiograph. Mr. Metcalf has also placed a Motiograph with the wholesale paint firm of W. P. Fuller & Co., which concern will use the machine in its sales department in conjunction with several thousand feet of educational film.

A suffragette assistant exchange manager was introduced to the profession when Mrs. Dave Bershon presented her husband with a bouncing baby girl on July 22. Mr. Bershon presides over the destinies of the California Film Exchange in the capacity of assistant manager. Congratulations! ANDY.

TWO REELS

"THE WHITE LIE"

TWO REELS

"101" BISON HEADLINER

Produced by the New York Motion Picture Company

Released Friday, Aug. 30

A unique military subject, showing terrific combats. The saloonkeeper's daughter loses her position as school teacher on account of the character of her father's place. His anger is intensified when he is arrested for selling liquor to the Indians, and is ordered from the community. In revenge he supplies the redskins with whiskey and incites them to attack the fort while he lures the soldiers away with a false tale of an attack on an emigrant train. His daughter sees the Indians and warns the settlement, and manages to get the school children to the fort. Her father is horrified when he learns the truth and in a sensational ride brings the soldiers back in time to avert a massacre, but loses his life. The truth is hidden from the girl and her grief is softened by the representation made to her that her father died a hero.

Coming! "CUSTER'S LAST FIGHT" Coming!

Three reels of sensational realism, overwhelming in its bigness. The most wonderful moving picture ever produced.

"The BANDIT'S GRATITUDE"

One Reel. Released Tuesday, August 27

Ned chastises a cowboy for impertinence. His brother is wayward and joins a gang of bandits. The brother is seriously wounded and Ned helps him escape. The cowboy creeps behind Ned with a knife and is shot by Ned's brother. Ned does not know who saved him and is arrested and tried. Meantime Ned's sweetheart is captured by some of the outlaws and is protected by the brother in a sensational scene in which he is mortally wounded. He makes his way to the court-room and exonerates Ned.

MUTUAL FILM CORPORATION 60 WALL ST. N. Y. CITY Sole agents for the U. S. and Canada

LICENSED Film Stories

SELIG.

THE LAIRD'S DAUGHTER (Aug. 26).—Robert MacDonald, a poor Scottish lad, is in love with Airleen MacGregor, the daughter of Laird MacGregor of MacGregor Manor. She returns his love and cares naught for his poverty, but their happiness is suddenly interrupted when the elder MacGregor learns of their intentions. His wrath is mighty, and Robert is ordered to keep away from his daughter. That evening, hearing that America is a land of gold, he decides to go and win riches in order to marry Airleen. He writes her a note asking her to meet him that night at the old trysting place. This note is intercepted by MacGregor, who compels Airleen to write him an answer to the effect that she has been amusing herself at his expense, and is through with him. This forced answer is sent to Robert by the Laird. The poor lad is dumbfounded and stunned. Airleen writes him another note, explaining how she was forced to write the first one, but this is lost in the postoffice, and Robert sails to America in ignorance of Airleen's true love. The years pass; Robert has prospered and grown wealthy. Airleen ever and always has waited at the old trysting place, hoping, praying for the return of her "laddie."

One day, by a trick of chance Robert passes through the town of his boyhood days. The old postoffice is being torn down and in moving the fixtures, Airleen's long lost letter is found and sent to Robert. With many misgivings, but a ray of hope still kindled, he makes all haste to the old trysting place and there he finds his boyhood sweetheart still waiting. And sometimes trust and perseverence hath its reward, as in the case of the Laird's Daughter.

THE WHISKEY RUNNERS (Aug. 27).—Far away to the north and west—up in the Canadian wilds—some years ago, when whiskey was tabooed in that territory there lived a ranchman and his son by the name of Moore. The Moores were engaged in handling illicit whiskey, or in other words were bootleggers. Tom Thiel, a devil-may-care young fellow and foreman of the Moore ranch was also in on the game. Thiel was desperately in love with Honey Moore, but that young lady would not listen to his professions, as she preferred Private Fitzgerald of the Royal Northwestern Mounted Police. This made Thiel insanely jealous, as he naturally hated anyone wearing the red coat of the mounted police.

One day, while the Moores are receiving a consignment of whiskey, which had been sent to them from across the border, they are surprised by the appearance of one lone mounted policeman. Thiel, being the first to discover the presence of the officer, shoots him. The policeman's riderless horse wanders back to the barracks. Private Fitzgerald follows the horse and is led back to the scene of the crime. There Fitzgerald finds the top lift of a bootheel, which he thinks may lead to the discovery of the murdered policeman. The clever way in which he traces and finds his man and finally arrests him, makes a most interesting story. When Thiel has finally been disposed of, Fitzgerald returns to Honey and makes her his partner for life.

THE LITTLE INDIAN MARTYR (Aug. 29).—This is the story of a little Indian neophyte boy who lived long ago at one of the California missions. The tale is founded on an historic incident. Chiquito, the Indian boy, is a page, or personal attendant, to Padre Juan, the big, manly priest in charge of the mission. Chiquito reverences Padre Juan very much for his godliness and vast knowledge, while Padre Juan loves the child tenderly for his intelligence and sweetness of character. Padre Juan takes special pains to teach Chiquito his lessons, and the boy is constantly begging the good-natured priest to read to him. Chiquito's own mother thinks he is a good-for-nothing because of his love for the white man's teachings, and all his playmates look at him askance. But he is in nowise swerved from his devotion to the padre.

The time comes when the Indians of this mission determine to revolt, slay the priests and the garrison, and return to their wild mode of life. Chiquito chances to overhear the conspiracy, which is led by his own father and uncle, dragged into the council chamber and threatened with death. The father suggests that the boy shall be appointed to kill Padre Juan with his own hands, as he has easy access to the padre's cell. If he accomplishes this, his life shall be spared. The boy is in a terrible quandary. He is given a knife and instructed in his duty. The garrison is successfully routed at the appointed time, only a sergeant escaping. Chiquito enters the padre's cell while the latter is at early morning devotions, and is on the verge of stabbing his beloved priest to death when love and loyalty overcome him, and instead of slaying he warns Padre Juan. The price he pays is his only little life, for the Indians outside, angered at the failure of the boy to slay the padre, fire into the cell and Chiquito falls. The padre is found by the rescuing party kneeling in his cell with the boy in his arms.

JUST HIS LUCK (Aug. 30).—Jenks, a man in hard circumstances, discovers that he is down to his last one dollar bill. Hungry and discouraged he decides to purchase food with this dollar. On his way to a nearby restaurant, Jenks notices a sign on the window of an insurance office, which reads: "Accident insurance, $1 a week." The idea occurs to Jenks to take out a policy with his last dollar and then intentionally injure himself in order to secure a few hundred dollars from the insurance company. He goes in and takes out the policy with his last and only dollar. He is informed that this policy pays $500 for broken limb, loss of both eyes, etc., and straightway becomes happy at the thought of the small fortune that will soon be his. Jenks resorts to every imaginable method in his attempt to injure himself, but to no avail. He throws himself in front of trains, automobiles, and street cars, falls out of a baloon, allows himself to be blown up in a stone quarry blast, etc., but receives not an injury for his pains. He finally gets so disgusted with his luck that he returns to the insurance office and gets a refund of his dollar in exchange for the policy. As he steps out of the office he slips on a banana peel and suffers several serious injuries, including a broken leg.

FRENZIED FINANCE (Aug. 30).—Another first-class comedy produced by the Selig Western company, amusing in the extreme, full of comical situations.

CINES.

THE BRIDE OF LAMMERMOOR (Aug. 27).—With several well-aimed pistol shots, followed by a few powerful thrusts with his sword, Sir Edgar puts to rout a party of outlaws and rescues the beautiful Lucy Ashton. On the way to her home the young couple fall in love with each other and exchange tokens of betrothal. Nothing occurs to mar the happiness of the lovers until Lady Ashton returns from a distant voyage, and sternly opposes the engagement of her daughter. She urges upon Lucy the suit of Lord Bucklaw, of a neighboring estate, and finally arranges a marriage.

The unhappy daughter is forced to consent and the contract is signed with great pomp and ceremony. Lucy has just unwillingly affixed her signature, when in rushes Sir Edgar, and accusing her of breaking her word, tears the contract to shreds and hastily leaves the room. Lucy is terribly upset at this, and when the parents rush to question her, they find that she has lost her mind. Lucy's condition does not improve, and soon afterward the unhappy bride, not realizing what she is doing, stabs her husband and then sinks to the floor, lifeless, dying of a broken heart.

THE GOLDEN CURL (Aug. 28).—James Parker,

ECLIPSE.

an engineer, misses from his desk a set of valuable drawings for a new machine, and accuses Robert, his secretary, of the theft. Unable to find any trace of the papers, he decides to send for Nat Barnes, the famous detective, to solve the mystery. The latter appears and immediately makes a careful scrutiny of the room. He examines the drawer which contained the sketches, finds a tress of yellow hair, which afterwards proves to exactly match that on the head of Lucy Parker, the daughter.

Barnes leaves the house, and later returns in disguise to watch the girl. Concealing himself in the next room, he overhears a telephone conversation, in which Lucy angrily tells her sweetheart that she is coming right over after "them." •

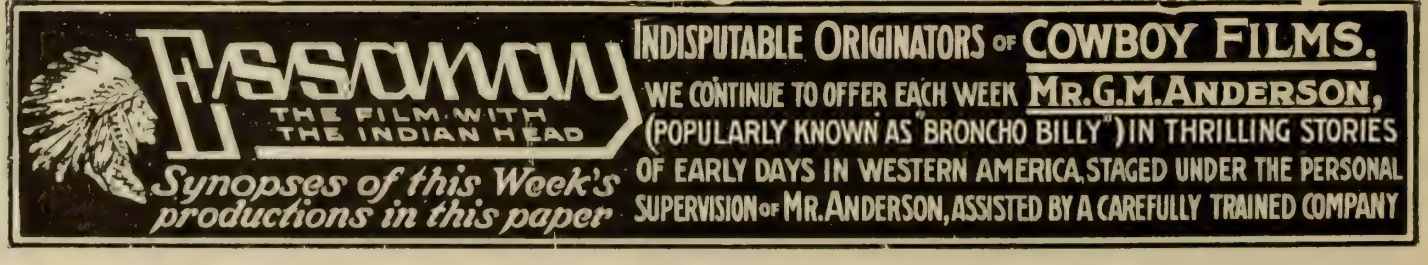
Quietly escaping through the window, the detective quickly changes places with a cabman, and later when the young lady engages the vehicle, obediently drives her to her destination. Upon their arrival he follows her into the house and with his aids, who have kept close behind, completely surprises the culprit, who finally confesses to have induced the girl to loan him the sketches. After placing the fellow under arrest, the able detective returns the papers to their rightful owner.

ESSANAY.

ALKALI IKE PLAYS THE DEVIL (Aug. 27).—Alkali Ike receives some good news one morning in the form of an invitation from the boys of a nearby town to attend a masquerade ball with his best girl. Much elated, Alkali calls on Soffie and she gladly agrees to go. Alkali now goes to the town postmistress, secures the address of a costume firm and writes for a costume. It arrives in the nature of a Mephisto garb, horns, tail and all. On the eve of the ball Alkali is gallantly escorting a young lady, who has just arrived from the East, to her friend's home when he is seen by Soffie, who instantly becomes wildly jealous, wreaks her vengeance on them and is hustled away by her frightened father. Deprived of his gal, Alkali determines to go to the ball alone, dresses in the Mephisto costume and starts up the trail in the moonlight. A lone horseman sees him, dashes madly back to the saloon and gasps out he has seen the devil. The boys are having a great laugh at his expense when Alkali enters to secure refreshments and the boys almost wreck the place trying to escape in wild terror. Alkali continues calmly on his way, but the frightened boys form a posse and start in pursuit. In the shooting that follows Alkali loses the better part of his tail and seeks the protection of Soffie's house, where he is nabbed by her father. It is not until the boys burst in that Alkali's identity is revealed and his outlandish costume explained. Going down on his knees Alkali pleads with Soffie to forgive him and go to the ball. For a moment she hesitates, then plants a resounding smack on his brow and takes him in her arms while the boys file sheepishly from the room.

THREE TO ONE (Aug. 29).—Hinks and Dinks are business partners and a pair of old flirts. Discovering their stenographer frowns on bonbons and flowers, they discharge her. Billy, the clerk, now tells them he knows a charming young lady for the position and brings her down the next morning. Miss Armstrong proves to be a petite, pretty girl, and is engaged at an increase in salary. Both Hinks and Dinks now set out to make their conquests, and bitter rivalry ensues as to the dictating of letters and the supplying of pretty Bertha with necessary candy and bouquets. This rivalry becomes so intense that a quarrel follows and the two old fellows almost come to blows whenever they meet. Bertha now leaves on her vacation and the office is decorated with mourning bands, while Hinks and Dinks mope miserably in the privacy of their rooms, most forlorn because Bertha refused to allow them to accompany her, and discharge Billy, the clerk, on seeing him making eyes at the fair charmer. Next morning both receive letters from Bertha, declaring she thinks their quarrel has gone far enough and that she cannot marry both. Each instantly decides to steal a march on the other, secure autos and hasten out to the summer resort. Armed with huge boxes of roses they meet on the hotel porch. As they stand fussing and fuming at each other the door suddenly opens and Bertha steps gaily out with Billy, the clerk. While the two old fools gape in astonishment she laughingly introduces Billy as her husband, waves ta-ta and starts down to the beach. For a moment Hinks and Dinks stare after them, then both bury the hatchet, lock arms and hasten in to drown their sorrows at the liquid refreshment booth.

THE HERMIT (Aug. 30).—Bob Wayne, a young college boy, has a falling out with his sweetheart, Diana Trevor, and accepts an invitation from some chums who are camping to join them. Bob now writes Diana a letter telling her he is going into solitude to be a hermit, and leaves the city. Bob joins his chums and, when they return to the city, he buys up the camp equipment and begins to "bach" it alone. Meanwhile, Diana receives a letter from some girl chums who are also camping, to come and join them. Bob has already seen these girls, but his experience with Diana has turned him against all creatures feminine, and he disregards their appeals to come up to their stopping place and be sociable. Feeling the need of new environment, Diana joins her chums and learns of the strange young man camping nearby, who has been so rude as to warn the girls to keep away and that he has no desire to be sociable. Out of revenge the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THE FILM WITH THE INDIAN HEAD
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PERFECTLY BEAUTIFUL

BLANCHE WALSH

IN TOLSTOY'S

RESURRECTION

FOUR PARTS

Mr. Louis Reeves Harrison
(Moving Picture World)

Here is a great play and one which may rank with the finest of its kind for a long time to come. It is highly dramatic in the best sense of that word—it offers a series of rapid and startling changes in a character deeply affected by circumstances, and it leads through powerful situations to a noble culmination.

Producers, directors and actors contributing to the success of this four-reel play are to be congratulated. The composite sum of their work in following the guiding spirit of Tolstoy has resulted in a production so finished that it may be said to herald the Future Photodrama.

Miss Margaret I. Mac Donald
(Dramatic Critic)

Undoubtedly one of the finest modern picture productions is that one produced by the Masko Film Company, entitled "The Resurrection," in which Blanche Walsh, America's greatest emotional actress, has appeared. It is a wonderful story in which Tolstoy struck a hidden key. "The Resurrection" is wonderfully produced—wonderfully acted.

Mr. E. V. Clapp
(Dramatic Mirror)

It is a production which shows much thought and knowledge of the requirements of picture presentation, and it is rarely that a play is seen upon the screen in which the action of both play and players blend in such a complete and compelling harmony. Every move carries the story forward into a complete, impressive whole, as the action is wonderfully explicit in the expression of situation and thought.

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girls plan to visit his tent that night disguised as "ghosts," and give him a good scare. Out in the moonlight Bob sits on the bank of the stream, smoking his pipe and reflecting on the cussedness of womankind in general, when he happens to gaze toward the tent and sees an array of white figures prowling about. With a whoop he starts for them. In the mad scramble that follows all the girls escape but Diana, who falls over one of the tent-pegs and sprains her ankle. Bob lifts the girl to her feet and is about to demand her identity when the sheet falls away from her face and the lovers are face to face. Excited explanations follow and it is not long before Bob has her in his arms and presses a warm kiss upon her lips, while the girls wave joyfully from the glen below.

BRONCHO BILLY FOR SHERIFF (Aug. 31).—Jim Dunn, county sheriff, is asked to withdraw his name as a candidate for re-election because the boys think he has proved himself incapable in office. Dunn is a fighter, rushes to town, declares he will be in the campaign in spite of all opposition, and has the town placarded with notices urging the boys to vote for him. Meanwhile, the judges have a hard time to find a man with the nerve to run against Dunn. Broncho Billy, a ranchman, is urged to become a candidate and agrees. Cleaning his gun thoroughly, Broncho sits down to eat dinner. Word of Broncho's becoming his rival reaches Dunn's ears and he immediately rides to the ranch house. Bursting into the room he furiously orders Broncho to withdraw his name, but the stalwart ranchman laughs him to scorn and calmly resumes his meal. Wild with rage Dunn now declares he will kill Broncho if he ventures into town on election day, and leaves. The morning of election day Broncho arms himself, mounts and starts for town. Meanwhile Dunn bids his wife goodbye, takes his little girl up on the saddle before him, rides her down the trail a short distance, then puts her down, tells her to run back and rides on. Becoming lost the little one is stumbling about crying pitifully for her papa to come back when Broncho finds her. Dismounting he takes her in his arms and, not knowing whose baby she is, he determines to take her into town. His spirited broncho now gallops off in spite of frantic efforts to catch him, and Broncho is left on foot with the baby in his arms. One look at the child shows she is unconscious from the terrible heat and Broncho strikes out for the town, miles away, to get her to a doctor. After a terrible struggle he staggers up the main street of the town, leaves the child with the doctor and starts for the polling place, when he is seen by Dunn, who instantly whips out his gun and wounds Broncho in the head. Not until it is discovered that Broncho has saved the life of Dunn's baby does the ex-sheriff realize his awful error, but atones for his act by publicly declaring Broncho the next sheriff and pins the badge on the wounded ranchman's breast, while he wrings his hand in gratitude.

BIOGRAPH.

MR. GROUCH AT THE SEASHORE (Aug. 26).—This ill-tempered gentleman accompanies his wife to the seashore, but being so insanely jealous of her makes the stay there rather unpleasant. First of all, he refuses to go bathing in the surf with her, and she, despite his command not to, goes in alone. Towering with rage at his wife's defiance, he gets himself into several embarrassing positions. In fact he makes a fool of himself generally.

THROUGH DUMB LUCK (Aug. 26).—A sneak thief snatches a jewel bag from a woman in the park and gets away with it. His act is seen by another crook who follows him and wants a share of the loot. The affair is reported to the police and a couple of detectives are put on the case. The beat cop of the force begs to be allowed to work, but is denied, the other policemen giving him the laugh for his presumption. Well, he turns the laugh on them by catching the thief and restoring the jewels, although it was by accident.

A PUEBLO LEGEND (Aug. 29).—This production, which comprises two reels, was made in the old Pueblo of Isleta, New Mexico, where the incidents of the story were supposed to have occurred. The costume plates, shields, weapons and accessories were kindly loaned by the Museum of Indian Antiques at Albuquerque, N. M. The opening scene occurs on a feast-day in early times before the coming of the Spanish to that country. During the spring dance of the green boughs, the sun priest tells the story of the turquoise stone that fell from the sky centuries before and was imbedded in the earth, the recovery of which would mean light, happiness and prosperity to the people of Isleta. The great brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

MELIES.

THE OBSESSION (Sept. 5).—Lee, after winning Dorothy's affections, breaks his engagement and marries Jessie. Heartbroken, she arrives too late at the church to induce him to right the wrong, or to catch more than a parting glimpse of Lee and his bride as they drive away to the wedding supper. Going to the pier, she takes a long, last look at Lee as the steamer taking them on their honeymoon recedes from view. Discouraged, she would end it all, and is about to jump off the cliff into the sea, when she is persuaded by the gardner of the convent not to sacrifice her life, but to devote it to good works. She thus becomes a sister of mercy, but Lee cannot forget the look of anguish on her face as he gazed upon her from the receding boat. Wherever he goes he is obsessed by her presence and haunted by his conscience. It at last so preys upon his mind that, seeing her spirit once more, he cast himself into the sea. A sailor rescues him and he is taken home, where the doctor, seeing his dangerous condition, sends to the convent for a nurse. Dorothy, not knowing who it is, answers the call. Lee is stricken with fresh fear at seeing her, but is at last persuaded that she is no spirit, and Dorothy's generous forgiveness effects his cure.

PATHE.

PATHE'S WEEKLY, NO. 34.—Cromer, England. An improved life-boat for the coast guards is launched amid cheers of the townspeople.

Yonkers, N. Y.—The Federal Cooperage Company's plant is destroyed by fire.

Schwerin, Germany.—The Grand Duke courteously grants an interview.

Oakville, Wash.—The Red and Blue Armies in the manoeuvres against and in defense of Seattle are hard at work.

Berlin, Germany.—The King and Queen of Bulgaria are received by the Kaiser.

Paris, France.—The hospital corps and the hospital dogs of the French Army go through their annual inspection.

College Park, Md.—Lieutenant Faulois of the army aviation corps successfully transmits wireless messages from his plane in flight to the station in Washington.

Chicago, Ill.—The delegates to the Bull Moose Convention, including the Suffragettes, nominate Theodore Roosevelt.

Olean, N. Y.—The Glass Blowers' Association enliven their convention by adjourning in a body to witness an oil well "shot."

Sea Girt, N. J.—Before an enormous crowd Gov. Woodrow Wilson formally accepts the nomination for the Presidency.

THE LIVE WIRE (Aug. 28).—The use of the wonders of science in the settlement of the West impressed the Indians as being nothing short of miraculous, and they underwent some peculiar experiences before they learned the mysteries of the telegraph and telephone. In this film two linemen, repairing a fallen wire, are forced by the Indians to abandon their work and the redmen then run afoul of the charged line. One by one the redskins dance to a lively tune while trying to subdue the power of the copper strand; even the chief, so formidable in war, is an easy victim of the peculiar influence of the bare wire. By this time the electricians have returned to the power station and shut off the current in the section where the break occurred. The Indian chief promises his daughter and his warbonnet to the brave who will overcome the dangerous wire. All refuse to try for the prize except one, a despised cripple, who, now that the current is off, is not in the least affected when he winds the wire about his body.

THE DETECTIVE'S DESPERATE CHANCE (Aug. 29).—A band of outlaws who have been reaping a golden harvest by holding up the overland stage are too cunning for Peter Jones, an Arizona sheriff. Jones, consequently, writes to New York for a detective and one is sent. The sleuth appears in Arizona in the guise of a girl dancer, and the chief of the bandits is soon infatuated with her. It does not take the petticoated detective long to gather his evidence and, single-handed, he turns the outlaw over to the authorities.

THE ARMLESS WONDER (Aug. 29).—A man who is handicapped by the loss of his arms becomes master of his plight by training his legs, feet and toes to serve in their stead. Unusually interesting.

AN AEROPLANE LOVE AFFAIR (Aug. 31).—An aviator has fallen in love with a very pretty girl, whose father is opposed to the match. In an effort to make her forget the young birdman, her father sends her to a boarding school. The latest great invention proves its usefulness in such a situation when the lover in his machine comes gracefully to earth in the school grounds and takes the girl up to the clouds with him. The machine is p ursued by the father and the rejected suitor, but the horses they ride cannot leave the surface. Seeing a minister strolling near a church below him, the aviator again descends and kidnaps the reverend gentleman, who, although badly frightened, performs the ceremony. When the father sees that he has been outwitted he relents and gives his blessing to the young people.

George W. Beatty is the aviator who plays the part of the young lover in this film.

C. G. P. C.

A PRINCE OF ISRAEL (Aug. 27).—Absalom, the son of David, is ambitious to be king and inflames the minds of the people of Israel against the rule of his father. He rides throughout Israel making honeyed speeches and succeeds in recruiting an army to war upon the House of David. David's mighty army and the followers of Absalom meet in the wood of Ephraim and a fierce battles ensues. Men fall right and left in the bitter struggle, but the soldiers of the king soon demonstrate their superiority and the Israelites are utterly routed. Absalom is riding in retreat when his long hair catches in the bough on a tree. He is swung from his mount and hangs thus until he dies.

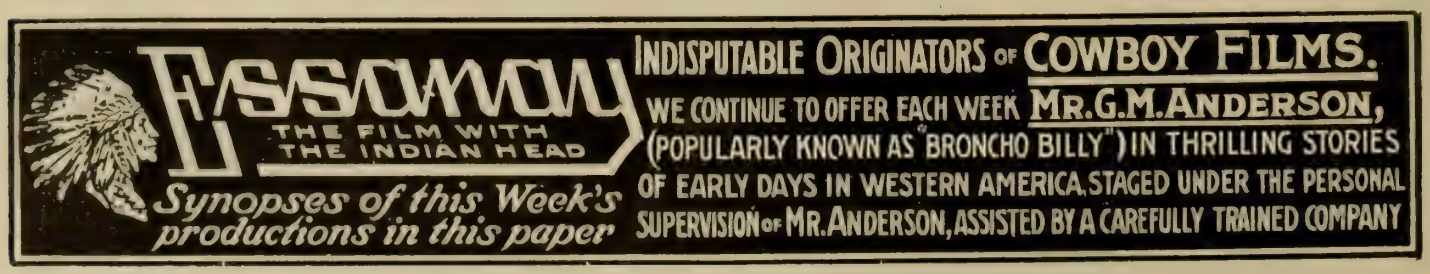
THE MUSKETEER'S LOVE (Aug. 30).—The enemies of Cardinal Richelieu, the famous prelate of the seventeenth century, included the beautiful Duchess de Chevreuse, who promised Count de Chalais, her ardent admirer, that she would marry him if he accomplished the death of the cardinal. But the duchess had a bitter enemy as well. He was the Count de Louvigny, and when he learned that de Chalais had agreed to the request of the duchess, he informed the cardinal. De Chalais was arrested and condemned to die. The duchess was heartbroken at the failure of her scheme, and when de Louvigny taunts her about her unsuccessfulness she becomes so enraged that she plunges a dagger into his breast until he expires and then buries the dirk in her own heart. The coloring of this film and the skill with which it is acted makes it an absorbing and powerful drama.

KALEM.

"RUBE" MARQUARD WINS (Aug. 24).—"Rube" Marquard invites Miss Alice Joyce to the morning practice of the New York Giants at the Polo Grounds and there he shows her the effective deliveries which enabled him to break all records by winning nineteen consecutive games. Miss Joyce, by the way, is an enthusiastic "fan" and we see her with her girl friends at the Polo Grounds, greatly interested in the Giants' struggle for the pennant. A party of sharpers, anxious for New York to lose a decisive game, endeavor to bribe Marquard. Finding their plans have miscarried, the sharpers become desperate and through a ruse, decoy Marquard to an office in the tower of the Metropolitan Building, nearly six hundred feet above the ground. "Rube," imprisoned in the room, opens the window and endeavors to attract the attention of some passer-by, but finds that he cannot be heard at that great height.

As Miss Joyce starts from her hotel for the game she glances at the clock in the Metropolitan tower and sees the figure of a man in a window on the fortieth floor, wildly waving his handkerchief. Picking up her opera-glasses she discovers the man to be Marquard and she immediately surmises that something is wrong. She hastens to the building in her automobile, and with the assistance of a janitor, liberates "Rube." Away they speed for the Polo Grounds. The New York team rallies and secures a narrow lead of one run. Marquard arrives in time to hold down the opposing team and prevent further scoring. That night Miss Joyce receives a handsome token of appreciation from the Giants.

THE LITTLE WANDERER (Aug. 26).—Nettie's stepmother, much overworked, loses her patience with the child and scolds her. The little girl, sick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THE WHISKEY RUNNERS

A drama of the old Canadian Northwest in the days when whiskey was taboo and the Northwest Mounted Police enforced its rulings against the bootleggers. A real Western done in Selig's best style. About 1,000 ft.

AUGUST 29th

THE LITTLE INDIAN MARTYR

A historic and dramatic incident of the early California Mission days. Selig's Mission pictures are always popular. This is one of the very best that the Selig Western company has ever done. About 1,000 ft.

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JUST HIS LUCK

A rip roaring farce comedy of many laughable situations. One of the most original of situations furnishes the plot for this novel story. About 1,000 ft.

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at heart, calls her dog and starts through the woods to find a new home. The little wanderer becomes tired after her long walk and crawls into a barn where she falls asleep on the hay.

Nettie is awakened by the voices of men in earnest conversation close to the hay mow where she has taken refuge. The men prove to be tramps who are planning to rob the nearby home of the squire. Attempting to crawl from her place of refuge, Nettie is detected by the tramps and locked in the barn. The little dog, however, escapes and through its intelligent actions induces Farmer Hodge to go to the rescue of the little girl. Hearing Nettie's story, Hodge goes with the child to the squire and informs him of the plot of the tramps. When the robbers arrive, the village constable and a party of husky farmhands make quick work of their capture. The squire hears the litle wanderer's story and secures permission from her parents to adopt her.

THE WOMAN HATER (Aug. 28).—Henry West, a confirmed woman hater, has his fortune told and is informed that he will meet his fate when he encounters a blonde girl. He escapes from the girls who regard him as eligible and goes on a hunting trip. Henry enjoys the solitude of his cabin until one day he sees a charming young woman approaching. Miss Phyllis Longworth is on her way to visit the attractive cabin, while her chauffeur makes some repairs. In his determination to keep out of the toils, Henry blinds his eyes with a handkerchief and pretends to be blind. His ruse is only partially successful as his supposed plight arouses the sympathy of Phyllis, who begins to prepare his supper. Phyllis accidentally discovers Henry's deception just as the chauffeur arrives to inform her that the car is ready. Henry's profuse apologies touch the young woman and the inevitable happens.

PALESTINE (Aug. 28).—From Ramleh, the residence of Nicodemus and Joseph of Arimathea, we journey toward Jerusalem and see the natives washing in the public fountain. In the Land of Abraham, eight miles from Jaffa, we find that primitive conditions prevail on every side. Here is a Bedouin blacksmith whose methods are the same as those of his ancestors, thousands of years ago. At the picturesque village of Lifta, near Jerusalem, we stop at a quaint coffee house. Next we visit the Garden of Gethsemane, where Judas betrayed Christ and we have a splendid view of the Russian Church and the Mount of Olives in the background. A panoramic view of Jerusalem concludes this interesting picture.

JIM BLUDSO (Aug. 30).—An adaptation of the famous poem of the late Secretary of State, John Hay. Jim Bludso was the engineer of the Mississippi River boat "Prairie Belle," and true to his life-long boast as to what he would do in an emergency, he held "her nose agin the bank till the last soul got ashore," when the steamer took fire; and Bludso's "ghost went up alone in the smoke of the 'Prairie Belle.'"

SAVED FROM COURT MARTIAL (Aug. 31).—Undine, known in her neighborhood as "the water witch," receives the following letter:

"Through ill fortune my friend, Ned Ferry, at the supply camp near you, is likely to be court-martialed. Only a brilliant exploit will save him.

Your loving brother."

Undine, a strong patriot and naturally tender-heated, realizes the predicament of her brother's friend and determines to save him. The next day she forms a plan to destroy a Federal gun-boat anchored in the river and presents her idea to New. That night at the risk of her life she swims to the gun-boat, reconnoiters and makes it possible for Ned to lead a company of Confederates, who succeed in destroying the gun-boat after a spectacular attack.

Two days later Ned is reinstated in the good graces of his commanding officer and, realizing his present good fortune is all due to the heroic action of his old chum's sister, he promptly proceeds to lose his heart to the fair water witch.

LUBIN.

THE DECEIVERS (Aug. 26).—On the last night of the season, Ormi Meredith, the star of Mr. O'Neil's productions, was sitting in her dressing room writing a telegram to Mrs. Lang, of Cowper Lake, telling her that she will visit her for the Summer. Miss Meredith arrives at the farm and gets an idea that she would like to be a country girl. She borrows clothes from one of the maids and makes up like the farmhands. At the Lambs' Club, Paul Greshman sees an advertisement in the paper for Summer boarders. He writes to John Middleton, Cowper Lake. He later calls on Mr. O'Neil, who tells him that he wants him to play leads in his production next season. Greshman arrives at the Middleton farm and is laughed at because of his clothes. He also gets an idea that he wants to dress like a farmer, so he borrows clothes and does work on the farm. Greshman goes with the farmhand and is watering the horses when Miss Meredith enters. Miss Meredith runs back and asks Mrs. Lang who the handsome farm lad is, but Mrs. Lang cannot tell. Greshman goes to Mr. Middleton and asks who the beautiful farm maid is. He is also ignorant. Miss Meredith visits the Middleton farm again and asks Greshman to come to the Lang farm for supper, which he does. O'Neil, looking up the addresses of his leads, finds that they have both gone to the same place, and leaves for the country to interview them. When Greshman sees O'Neill he runs away and Miss Meredith tells O'Neill that she is in love with a farmer. O'Neill tells Miss Meredith that he is Paul Greshman, the leading man who is going to play opposite her. She makes him promise he wont tell who she is and, when O'Neill introduces him as Paul Greshman, she tells him she loves actors, but is afraid he wont want to marry a poor country girl. He tells her he will marry her at once. Miss Meredith goes to her trunk, gets some wedding clothes and is married to Greshman. fter the wedding O'Neill goes to Greshman and introduces Miss Meredith to him as his leading lady. After that all is happiness.

THE CARETAKER (Aug. 28).—Robert Young, Sr., and Bob Young, Jr., are two devoted husbands. They send their wives away for a six weeks' vacation. The wives, rather loath to go, impress instructions on their husbands to look well after the house, to water the grass and plants, feed the dog and kitty, and duly attend to various household duties. The husbands promise; being left alone, they straightway go to the grocer, the florist and other supply stores and order in feed and equipments to carry out the injunctions. They certainly do work. The grass and plants are deluged with water six times a day, the house is scrubbed inside and out from cellar to roof. A veterinary is consulted on treatment of the dog, and all advantages are worked to the limit. Horror seizes on the women, who return a week before expected. On entering the front garden the grass has grown to such a height that they can hardly wade through it to find their way to the door. The plants have grown to big trees. The dog is four times the size at which they left him, and is still eating, and the climax comes when they meet their husbands, who have developed such abnormal size that they are almost beyond recognition. The women promptly swoon, and on recovery admit that their husbands certainly did take care of the home.

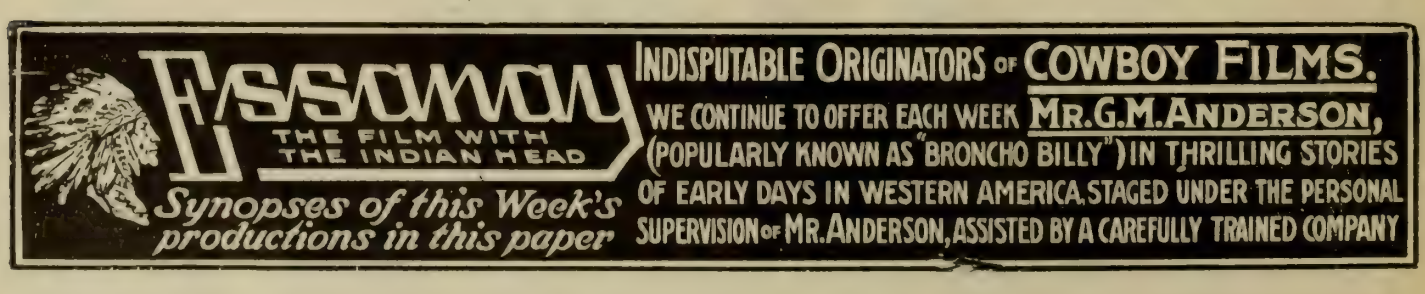
A BURNT CORK (Aug. 28).—Mrs. Diggs, landlady, spends about half of her time trying to collect rent from an actor, and in trying to make her husband work. She loses patience with both, orders the actor out of the house, and makes hubby wash dishes. She seats herself outside of the kitchen door and falls asleep. Inside the kitchen, hubby takes too many draughts from a pint bottle and he, too, falls asleep. The actor, preparing to leave the house, finds the two of them asleep, and for revenge, opens his make-up box and covers both faces with burnt cork. To heighten the joke, he takes an old convict's cap from his wardrobe and puts it on Mr. Diggs' head. Mrs. Diggs is awakened by a telephone call and learns that she is late for choir practice. On the way she enters a soft drink establishment, but is refused service, especially when several women leave in disgust. On the street she is accosted by a negro "swell," much to the amusement of a policeman to whom she appeals. Still ignorant of the fact that she is black-faced, she enter the choir, places herself next to the minister and starts singing. She then lifts her veil to read from the psalm book. The minister looks at her. The women of the choir hold an indignation meeting. The minister chases Mrs. Diggs from the church. The crowd follows her to her home. Mr. Diggs picks up a newspaper and reads a headline, "Negro Woman Maniac Loose." He hears a noise in the hallway. It is Mrs. Diggs. Stopping to fan her perspiring face with a newspaper, she reads the headline, "Negro Convict at Large." Husband and wife meet in the kitchen. She thinks that he is the negro convict. He thinks that she is the negro maniac. He arms himself with the carving knife. She picks up her rolling pin; they circle around the kitchen. Then hubby sees his chance and makes a break for the door. She follows. The crowd starts to chase them; it winds up at the police station. Neither are aware of their make-ups. They insist they are white, and are given mirrors to gaze into. Diggs promptly produces his card and explains.

FOR THE LOVE OF A GIRL (Aug. 29).—John Grant, old and wealthy, has set his heart on the marriage of his orphan niece, Ethel, to Harry Renolds, son of an old friend. Harry loves Ethel, but she does not return it. While visiting a distant city, Ethel falls in love with and marries Charles Lacy, a poor young man. Harry is visiting at the same place, and when Ethel telegraphs her uncle that she is married, Grant assumes that her husband is Harry, and, dying suddenly, never has his mistake corrected and consequently made no change in his will, by which a million dollars is left to Ethel, to be turned over to her when she is the wife of Harry Renolds. Having married another, she, of course, receives nothing. Ethel and Charley suffer extreme poverty, the husband being almost an invalid. Their only child also needs long and expensive medical treatment. Harry still loves Eethel, but not being wealthy himself, can do little to assist her.

Charley determines to kill himself in order that Ethel may be free to marry Harry and fulfill conditions of the will. Harry sees a newspaper announcement of a Supreme Court decision to the effect that conditions impossible of fulfillment, attached to bequests, are invalid, and that the bequests must be paid. With this good news he hurries to the Lacy home and finds Charley upon the point of carrying out his determination. Harry has only to steal away quietly and allow Charley to accomplish his intention, and Ethel will be free. He undergoes a struggle, but prevents Charley from accomplishing his deadly purpose. Harry explains to Ethel and Charley the import of the Supreme Court decision, but the joy this announcement brings is cut short by Charley's sudden death. Ethel claims her legacy and Harry urges her to become his wife, and is happy when at last she comes to his arms.

PINNED (Aug. 30).—Bennie and Barney, two mischievous boys, find a box of large horse blanket pins. Just at this moment a young woman passes wearing a hobble skirt. Seeing this they conceive the idea of having some fun by pinning up people's clothes. Their first venture is on the washerwoman, who, having never worn hobble skirts, finds it very hard to "step lively." Other victims are held in, much to their annoyance and the washerwoman points out the offenders. The chase is a failure and only results in more discomfort to the victims. The boys are reported to the police, who are quickly on the job, only to find that their trousers' legs are also pinned together. Finally the boys are caught, and, after a good whacking, are made victims of their own pranks.

THE OVERWORKED BOOKKEEPER (Aug. 30).—Jerry Jenks, an industrious bookkeeper, has so much work on hand that at 6 o'clock he is still bending over his books. The boss commends Jerry and promises him a raise. When the boss has gone, Jerry gets down to work again. At 11:30 P. M. he is still adding figures, but beginning to feel very sleepy. He sticks to it for a few minutes more, but finds that he can't keep his eyes open any longer, and is obliged to close his books. It is after midnight when Jerry finally gets to bed, but in spite of his fatigue, he cannot get soundly asleep. Figures dance before his eyes; he imagines that his mouth is an inkwell and finger a pen. After a while he is on his feet, although sound asleep. His books are calling to him. Clad only in his pajamas, Jerry climbs out of his window, up the wall and on to the roof. He walked along the edges of several roofs until he came to some telegraph wires. He walked the wires, slid down the pole to the street, and, after various nocturnal adventures which failed to wake him, Jerry reached the office. It being then about 1:15 A. M. the door of the building was locked, but Jerry wasn't going to be kept away from his books by a little thing like that. He felt along the wall until he found the rainspout, up which he climbed six stories, raised a window, and climbed through. He got out his books and spread them on his desk. His mind now at ease, Jerry's head fell forward on his book and he sank into untroubled slumber. Next morning the stenographer arrived at the office and was shocked to see a man in pajamas asleep. She screamed, people rushed in, the boss arrived, and awakened Jerry, who is dumbfounded to find himself in the office. The boss is in a rage, Jerry is thrown bodily out, and kicked into the street. He finally winds up in the mad house,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FRIDAY—THANHOUSER, SOLAX, LUX
SATURDAY—GREAT NORTHERN, RELIANCE, COMET
SUNDAY—THANHOUSER, MAJESTIC

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where, with plenty of chalk, he is still adding figures on the wall.

THE SHERIFF'S PRISONER (Aug. 31).—Sheriff Clancy, a rather healthy individual, receives word that a notorious highwayman is in his vicinity, and he starts to capture him. Running across Bob Stern, prospector, who answers the description of the man wanted, the sheriff attempts to arrest him. Bob turns the tables on him and arrests the sheriff, locks him up in a closet, where Mary, a miner's daughter, guards him. Bob determines to capture the real highwayman, while Mary watches the sheriff. Mary's father and mother plead with her to allow the sheriff to go, but she is obstinate. Bob captures the outlaw and has a hard time in taking him into camp. He releases Clancy and turns the prisoner over to him. Clancy jubilantly marches the outlaw off.

VITAGRAPH.

A DOUBLE DANGER (Aug. 26).—Little Margaret Mason is crippled. The family physician examines the child and tells her parents that she can be cured by an operation, but the operation will cost $500. Her parents decide to have the operation performed. The father, who is a messenger, is obliged to mortgage the home to pay for it. Preparations having been made, the surgeon, his assistant and the nurse go to the house and proceed with their delicate performance. Mr. Mason, unable to stay at home, is compelled to go to work as usual. Among other things billed is a pine box, containing a body. In transit on this trip he also carries a large amount of gold dust. When the train is under way and he is busy with his billing, the lid of the box opens and a convict who escaped from jail by hiding himself in this way, peers out. Mason sees the reflection in the door of the safe, which is a new one, and dodges behind it, grabbing his gun at the same time. He fires through the pine box, the convict surrenders, but not without a struggle. Mason, after forcing the convict back into the box, nails the lid down, makes out a new label and ships the prisoner to the penitentiary from which he had fled. The operation on little Margaret proves successful. A reward of $1,000 had been posted for the capture of the convict and is paid to Mr. Mason. This enables him to pay the surgeon and clear the mortgage from their home. Little Margaret fully recovers and her little friends join with her parents in making merry.

BUMPS (Aug. 28).—As a member of the troupe of trained elephants, Bumps is a new and valuable acquisition. His introduction to the circus arouses a keen delight in the heart of the little clown, Kenneth. He takes a particular liking to him. This friendliness is readily recognized by Bumps and they become fast friends. The elephant is taken sick and the trainers cannot induce him to take his medicine, but Bumps does not hesitate to take it when it is administered by Kenneth. The little clown can make Bumps do anything for him and appears as his master at each performance in the circus ring. One day, while Kenneth is putting Bumps through his tricks, fire is discovered in the dressing room annexed to the main tent. An alarm of fire is given and a panic takes place in the audience. Everybody rushes into the ring. Bumps lifts the little clown on to his back and forces the people to the exits through which they pass to safety. The elephant then follows with Kenneth and they are both hailed with cheers from the grateful spectators, as heroes. After this, Bumps and the little clown are inseparable.

FLIRT OR HEROINE (Aug. 27).—Jean Harley goes out to visit her married sister, Mrs. Fenton, in India. She is full of life and a flirt. Dr. Kenneth Leslie, a young surgeon, falls desperately in love with her, but he is very serious and becomes jealous of her flirtations. He proposes. She likes him, but does not feel like giving up her liberty and the fun she is having. He thinks that she has been trifling with him and tells her that he never wants to see her again. Time passes and Jean begins to regret her selfish rejection. Cholera breaks out in the post, and she, resolved to show her lover she is something more than a flirt, or jilt, volunteers as an army nurse. He urges her to desist, but she says it is her duty and she will do it, and day by day, he sees her tenderness and courage in nursing the sick. Cholera breaks out at a station up country and they send for help. Kenneth volunteers to go. Jean sees he is ill and tries to dissuade him, but he persuades her that it is the call of duty. He is stricken down with the malady on the way and taken to a native hut. His servant sends word to the post, and Jean insists on going to care for him. He recovers and during his convalescence, Jean with her tenderness reveals her true self and her love for the doctor, and he is not slow to declare his for her.

TWO CINDERS (Aug. 28).—To escape the man her father has chosen for her to marry, Miss Scott, although she has never met him, determines to make her own choice and decides to run away. She boards a train to go to her aunt's to live. At the first station the train stops, and a fat man gets on the car in which she is seated. He tries to be courteous to her, but she repulses him when he offers to open the window for her. As he opens the window, a cinder gets into his eye. He tries to get it out and the girl laughs at his efforts. Suddenly, a cinder lodges in her eye, causing her considerable annoyance, and while he cannot help smiling, he sympathetically offers her an eyestone, which removes the cinder. After this they become very friendly, and before she reaches her destination her fat friend asks her to marry him. She is not altogether averse to such a propostion, for she finds him very companionable. He presents his card, and she sees that he is the very man she has been running away from.

WRITTEN IN THE SANDS (Aug. 30).—Love is awakened in the heart of Peter Hansen when he sees his name written within the outlines of a heart on the sands of the seashore. Above his own name is written the name of "Norma," a daughter of Gyntsen, the aristocrat of the little village. Norma's father is a widower. He idolizes his daughter. Peter is a quiet, noble fellow, a fisherman, with the instincts of a poet and the pride of a king. He is not given to associating with his fellows, being of a retiring disposition. His natural timidity and shyness forbid him to make known his love for her and he worships her in silence. Rowland, a good-looking young fellow, a nephew of Bjornson, an old preacher, falls in love with Norma and is very much favored by Norma's father. Peter notices the increasing fondness of Norma for Rowland, but he is of too high a character to allow his jealousy to corrupt his manhood, and proves this, when Rowland, in exploring the mysteries of the Norwegian coast, enters a rocky cavern and is rescued by Peter from the quicksands into which the young fellow is fast disappearing. Again he shows his courage and manhood when Norma's father is robbed by Kitt, a villainous young fellow, whom he pursues, recovers the stolen jewels and restores them to Mr. Gyntsen. Peter, still hoping against hope that Norma might care for him, is walking along the seashore. He sees within the fresh outline of a heart, the names of Rowland and Norma. This is to much for his overburdened heart to bear. Making his way to the cavern of quicksands, he deliberately enters it and quickly disappears from sight, lost beyond all trace of recovery.

BOND OF MUSIC (Aug. 31).—Oscar, a young lieutenant of the German army, is stopping in a French town getting information. He is passing as a young musician and lodging with Pierre Lenoir. He cultivates a great friendship with Francois Viau, an old 'cellist, firstly because it helps carry out his disguise and secondly, because he really is fond of music. He learns to like the old man very much. Rumors of a spy being in the town get about and Lenoir's suspicions are aroused. He confides his suspicions to his sister and shows her an offer of reward for the capture of the spy, which he hopes to gain. Oscar overhears him and flies the house. Lenoir gives the alarm and Oscar is pursued by the gendarmes and people. He takes refuge with Francois and prays to him to save him, confessing who he is. At first Francois is going to give him up; then their bond of musical fellowship is too strong for him. He hides the young German and assists him to escape. A year after the town is taken by the Germans. They invade Francois' cottage and find him playing his 'cello. They try to turn him out of his house in order to set it on fire. In doing so, they break his beloved 'cello. He seizes a gun and shoots and wounds one of the men. He is arrested as a non-combatant bearing arms and condemned to be shot. Oscar hears of his old friend's sentence and saves him just as the soldiers are about to shoot. The old musician thanks him, but sits mourning over his shattered 'cello, which nothing can restore.

EDISON.

ALONE IN NEW YORK (Aug. 27).—In following Mary through her next happening we first discover her in a small seaport town. She then boards a train on the way to New York. On the train she attracts the attention of a flashy looking individual, who starts to get into a conversation with her. Unused to the ways of the world she does not know whether to resent this or not. However, the conductor interferes and tells the young man to go about his business. He has managed to give Mary his business card. On arriving in New York, Mary is completely puzzled and she feels the loneliness that comes to any stranger in the midst of a great city. She reaches one of the parks and proceeds to look up advertisements for a lodging. Sitting next to her is a chorus girl, entirely out of money and who has been threatened with ejection. She watches Mary nervously and as the latter gets up and drops her purse the temptation is too strong for the chorus girl to resist. She quickly seizes the purse. Mary inquires the way to one of the addresses of a policeman, but upon discovering the loss of her purse they go back to the bench. The chorus girl is still there and during the conversation the policeman discovers that she has the purse folded in her handkerchief in her right hand. He is about to arrest her when Mary catches her look of appeal and with the terror of the law and imprisonment felt by anyone in her station, she tells the officer that the purse does not belong to her at all. Therefore the chorus girl is released and Mary leaves.

Evening is coming on and Mary walks through the streets of New York without money. The strains of an organ coming from a church attract her and she goes in. Here she spends the night. In the morning, hungry and tired, she starts out to find work.

Suddenly she remembers the card given her by the young man on the train and decides to apply to him for employment. He greets her enthusiastically and proposes something to eat and drink. He takes her to a Bohemian restaurant. The chorus girl is sitting almost alongside of her and immediately recognizes Mary. Grasping the situation she takes Mary by the hand, tells her that this is no fit place for her and despite the protests of the young man, takes her from the restaurant. She confesses her own fault, takes Mary to her humble lodging, where she is refreshed by something to eat and a place at least to lay her head and here we leave them for the present.

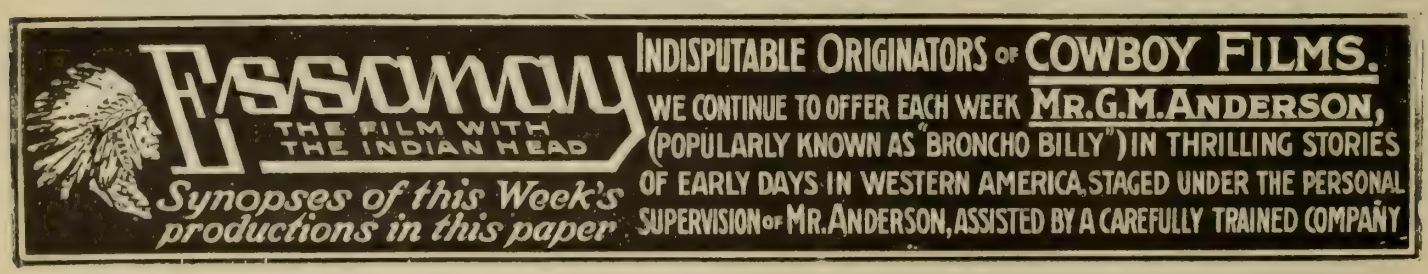
HELPING JOHN (Aug. 28).—John Winter is just inaugurating a campaign in the stock market by which he hopes to gain a firm hold on a company known as the Star Milling Company. John's wife, Edith, is devoted to him. She is rich in her own right and would like to be helpful to John, but he will never tell her anything about business matters. She learns that he is forced to sacrifice his holdings in Star in order to get money.

Edith would give John all the money he needs but she knows his pride would not allow him to accept it. She decides to secretly buy this Star Preferred that he has to sell and give it back to him as a surprise. She goes to a broker's office and begins to buy secretly, just as John, through his lieutenants, begins to sell. Her ignorance of the market leads her to buy the stock with a freedom that experienced traders would fear to use. Her brokers, recognizing her from the signature on her check and knowing her husband's relation to the market, figure that some subtle coup is on and they and their customers follow her unconscious lead, the combination naturally forcing Star Preferred up to an unprecedented figure.

The scenes shift from the offices of Edith's brokers to the stock exchange and to John's office back and forth in increasing excitement.

John is wiped out! Edith gets control of the stock and her broker's statement shows she has made a fortune while she was "helping" John. She arrives at his office just as he wonders how he can ever get his head above water again. Explanations are made and all ends happily when, in the following scene John is patiently explaining to Edith, at home, the details of his business.

THE BOY AND THE GIRL (Aug. 30).—The small son of wealthy young parents is left to the care of a governess while the father and mother enjoy themselves. One day, in the park, a little mischief entices the boy away from his governess and after a long walk they arrive at the foot of the Palisades, and take off their shoes and stockings to go in wading. On the top of the cliff above them workmen are engaged in some blasting, and while the children are playing they are suddenly startled by a cry from above. Looking up they see a huge boulder dislodged and rolling down the declivity toward them. Never having been used to action, the boy hesitates, but only for a second; then the real spirit of the man within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him awakes and he dashes forward, pulling the little girl aside, just in time to save her from the huge boulder, which dashes over the spot where she had stood a half a second before.

The boy delivers her safely to her father and starts to leave, but she tells her father what has happened during their walk. The man takes the boy home to his parents. The little girl's father tells what the boy has really done and the parents realize for the first time that here is a son worth having.

SIMLA (Aug. 31).—Under the canopy of Oriental skies lies the Empire of India, with its mountains, deserts, valleys and cities, all of which abound with limitless interest. Hence this descriptive picture of Simla. Like its predecessors taken in that country, it revels in the wealth of sumptuous scenery and depicts as well the habits and customs of the people, some just as they were in days primeval. Simla, snuggling on the skyward summit of a sturdy mountain, 7,000 feet above the level of the sea, contains many interesting features.

AMONG THE EXHIBITORS.

Hamilton, Mont.—Charles Freshwater has sold the Star Theater to Messrs. Bringle and Irwin of Butte.

Chicago, Ill.—D. T. Davis has had plans prepared for the erection of a one-story brick theater, 726-732 West Sixty-third Street.

New Ulm, Minn.—The English Bros. are building a new moving picture theater in this city.

Virginia, Minn.—The new Royal Theater, East Chestnut Street, has been opened to the public.

St. Augustine, Fla.—The Plaza motion picture theater has been reopened.

West Plains, Mo.—Colonel Jay L. Torrey will erect a new theater in this city.

Brazil, Ind.—The Arc five-cent theater, which has been remodeled by the owner, Samuel Grimes, at a cost of $5,000, has just been opened.

Pittsburgh, Pa.—Colonel Edward J. Allen will erect a moving picture theater with a seating capacity of 1,600, to cost $100,000.

Columbia, Mo.—Mrs. Ollie Barnes is sole proprietress of a moving picture theater. The theater will open for business soon.

Avondale, O.—Edgar Freiberg is negotiating with George W. Harris for the purchase of a lot in this city on which will be erected a theater to cost $500,000.

Cantril, Iowa.—Mr. and Mrs. Prosser of Bloomfield, and Editor and Mrs. Car of Paulaski, have opened up a new moving picture theater here for Mondays, Tuesdays and Wednesdays.

Cleveland, Ohio.—E. C. Patterson has been awarded the contract for the erection of the new moving picture theater to be erected here on the southwest corner of East Twelfth Street and Broadway.

Green Bay, Wis.—Work has commenced on the erection of a new theater which is being erected here.

Mendota, Ill.—Work has commenced on the erection of a new opera house to be erected here.

Philadelphia, Pa.—L. H. Cahan will transform the old market building at Twenty-sixth Street and Girard Avenue, into a picture theater. It will seat 1,700.

New York, N. Y.—Plans are being prepared for a moving picture theater to be erected in Broadway, near Ninety-fourth Street, to cost $10,000.

Davenport, Ia.—The Iowa Theater, a picture house at 324 West Second Street, has been sold by J. H. Blanchard to Oscar Wernentin.

Bozeman, Mont.—H. O. Thayer has disposed of his interests here, which included the Lyric and the Gem theaters, to the new organized Bozeman Amusement Company.

Logan, Ia.—George Erven bought a motion picture theater here.

Paton, Iowa.—A. J. Nowells sold the Elite Theater here to Roy Youngman.

Rockford, Iowa.—G. W. Dawson sold his moving picture theater here to Hubbard, Johnson & Co.

Hillsdale, Mich.—The Casino Theater has been purchased of L. L. Winters, by Era B. Dodge, of Hudson.

Batavia, N. Y.—Plans are being prepared for the erection of a new theater here on Jackson Street, which will cost $30,000.

Brooklyn, N. Y.—Plans are being prepared for the erection of a new theater at Fulton Street between South Oxford Street and South Portland Avenue.

Keokuk, Ia.—Plans are being prepared for the erection of a new opera house here.

Hastings, Minn.—C. J. Morey has sold the Royal Theater on Second Street to Ben Hofseth and John Braaten, of Minneapolis.

Houston, Tex.—A contract has been awarded by A. D. Baker for the erection of a new moving picture theater here on Main Street.

Furham, N. C.—The Edisonia Theater here will soon be opened to the public.

Jamaica, N. Y.—Plans are being prepared for a theater at Twombly Place.

Birmingham, Ala.—Local men are planning to open up a picture theater for the colored people here in the old Belle Theater.

Brainerd, Minn.—Plans are being prepared for a moving picture theater to be erected here on Main Street, between Lefkowitz and Warren Buildings.

Philadelphia, Pa.—John I. Bright is preparing plans for a picture theater at Sixty-second and Woodland Avenues for Charles Futcher.

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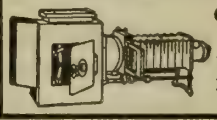
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Independent Film Stories

COMET.

A DIVIDED HOUSE (Aug. 26).—To all appearances the Griggs are an ideal and happy couple. They are a middle aged pair, with a family. Their domestic felicity gets a bump, though, when Mr. Griggs sees in the newspaper an advertisement to the effect that a retired farmer about to take a trip around the world wants to either rent or dispose of a farm containing hundreds of acres. Mrs. Griggs does not like the idea of leaving the city, and in her stand she is ably seconded by her daughter, Majorie. On the other hand, Jimmie Griggs, their son, sides with the father and urges him to buy the property, which the old man does. Of course, this causes a division in the household, and we soon see mother and daughter pulling against father and son. Jimmie and his dad go to the farm and investigate the place. They seem to be delighted with it. There is a proviso in the deed that when $10,000 in profits accruing from the farm have been paid to the owner Griggs is to come in full possession of the land.

Mrs. Griggs despairs of her husband ever accumulating this amount, and the friction increases between man and wife. The upshot is that Mrs. Griggs decides to separate from her husband and elects to live in seclusion in the city with her daughter. The two have a hard time of it and are on the verge of being dispossessed when Mrs. Griggs concludes to notify Josiah. Josiah and Jimmy in the meantime are prospering. When old Griggs receives his wife's letter he answers that she can share his home and money on the farm, but that he will not give her a cent if she remains in the city. As a last resort she goes to the farm with Majorie. She is immediately taken up with the place, and both are so pleased that they decide to spend their remaining days in the country.

RELIANCE.

THELMA (Aug. 28).—Phillip Errington, a rich Englishman, is loved by Clara Winsleigh. He repulses her. To get away from the women who run after him he takes three of his friends in his yacht and sets sail for Norway. Here on the shores he meets Thelma, a beautiful Norse maiden. He visits her home and soon learns to love her. With her fathers consent he asks her to be his wife. She consents. Sigured, a half wild boy, is her constant companion; is so jealous that he tries to kill Phillip. Dyceworthy, the English minister, also loves Thelma, but she does not care for him. He gets her to his home by a forged letter and there tries to make love to her. But she is saved by Phillip's friend Dupres and Thelma's maid, Britta. An old woman, Louisa, hates Thelma because her grandchild, Britta, has left her to live with Thelma. Another old Norse woman, Ulrica, joins with Louisa until she sees Sigured—whom she recognizes as her misshapen dwarfted son, whom she cast adrift upon the river in a basket a few days after he was born. The thought of the kindness of Thelma and her father to her poor deserted child softens her heart. Thelma and Phillip are married and return to London.

All London is talking about the Norse girl that Errington has married. None have seen her. She appears at a ball given by Clara, who hates her and makes a great success. A friend of Errington's, Neville, tells Phil that he has married Violet Vere, a stage dancer. She has left him. He wants Phillip to go and see her and ask her to make up with him. Phillip leaves the box where he and his wife are being entertained. Clara tells Thelma he has gone back to see the actress and tries to arouse Thelma's suspicions. Clara gets hold of a letter written from the actress to Neville and gives it to Thelma, making it appear that it was written to Phil. Thelma believes that her husband is tired of her. All alone she runs away from London and back to her father. Britta the little maid finds out why she went and denounces Clara to Phil. Meantime Thelma has returned home. Her father, very ill, sees the Valkyrie. He knows he is about to die. He has his man, Valdemar carry him to his boat and sets afire to the boat so that he may die on a burning ship like his Norse ancestors. Thelma loses her mind. Phil rushes to Norway with Britta and the sight of him and being convinced that Clara lied brings back her wandering mind and all ends well.

THE SECRET SERVICE MAN (Aug. 31).—Officials of a foreign country learn that certain United States war plans they desire are in the possession of a prominent senator, at his country home. An adventuress, high up in society circles, delegated to learn their location, secures the combination of the safe they are in and her confederate enters and is robbing the safe when the senator's daughter surprises him. She is overpowered and he escapes with the plans. The secret service man in attendance follows, and one of the most exciting chases ever seen in pictures follows. The pursuit begins with the fugitive getting away on a trolley car. The pursuer commissions a horse and follows, but finds himself distanced. When the foreigner leaves the trolley and gets away in an aeroplane the secret service man takes after him in an automobile. When he has gained sufficiently on his pursuer, the foreigner drops 3,500 feet in a parachute and manages to jump a train that is just leaving the station. The other man leaves his auto when it breaks down and continues the chase of the train on a motor cycle. From the train the fugitive takes to his heels closely followed by the other and then jumps a high bridge into the river. The secret service man follows closely and at the river bank overpowers him and serves his country by getting the plans back into his own possession.

SOLAX.

PHANTOM PARADISE (Aug. 28).—David Moore is an electrical engineer. He lives with his daughter in a modest home in a small town. Moore conceives a new idea for a dry batery and drops all of his interest in the material things of life—such as earning a living. While absorbed in his invention, gradually his home is reduced to a hovel and his daughter has a difficult time trying to make two ends meet. Finally she is forced to stop caring for her father, who is by this time half-crazed, and seek employment. Because of her limited experience, she finds this difficult, but in a very romantic way she becomes acquainted with a young manufacturer. Although her work is not useful, he gives her work to take home and in other ways takes an interest in the gentle, frail-looking creature.

The young manufacturer's interest in her takes him to her home, where he learns about her father and his invention. He now interests himself in the invention also and promises to take it to capitalists and engineers and have a test made as to the invention's commercial value. Not long after, the manufacturer learns that the invention is worthless. Knowing that this intelligence will break the hearts of both the inventor and his daughter, the manufacturer tells them that the invention is a success. He advances money to the pair and keeps them in ignorance of the true state of their affairs. They live happily and later the "old man" dies without learning that he has been living in a phantom paradise. His daughter, however, accidentally discovers that she has been receiving charity and tries to rebuke the manufacturer, but he tells her he did it all because he had learned to love her. She comes out of her phantom paradise and forever after lives in a real paradise.

PLAYING TRUMPS (Aug. 30).—Tom, Dick and Harry all love Nan. Tom and Dick, becoming jealous of Harry, decide to unite forces, oust him and then settle the affair between themselves. So they proceed to make his life miserable whenever he is with her. At the critical moment they always manage to appear as heroes and bear her off in victory, leaving Harry in various predicaments. Finally, when he takes her automobiling, they extract most of the gasoline, stalling his car in the suburbs. They then whisk her away in their machine. Forced to walk home, Harry takes a cross-country route and finally discovers the others on the road below, stalled by a puncture. Hoping for a chance to turn the tables, he makes his way to the road, and in so doing, stumbles upon a motion picture company just ending a play in which the hero rescues the heroine from desperadoes. This gives him an idea. He obtains the assistance of the actors and there follows a thrilling attack upon the automobile party in which Tom and Dick are securely bound. Just as Nan is about to be kidnapped, Harry appears in the role of hero, and the obliging actors strew themselves upon the roadside. Harry executes a spectacular rescue and wins Nan from under the noses of his rivals.

GAUMONT.

THE STORY OF CHOPIN (Aug. 27).—To give an idea of this film one need but recount the sorrowful life of the eminent Russian composer and pianist, Frederic Chopin. The film recounts the story of his life from the year 1830, at which time his love for Marie Wodzinska was thwarted by the cruel commands of her parents, who had selected for her a hand of less worth, but more power. Again we see him in Vienna and Dresden, and also in Paris in the year 1831, where he finds his fame, but loses his health. Here he became the idol of the salons, employing his leisure time in composition. In 1836 he makes the acquaintance of George Sand (Madame Dudevant), through Liszt. The intimacy lasted for seven years, when George Sand rejected him. Enfeebled by consumption that had been feeding on his weakening body, he dies at Paris, after having composed his most expressive funeral march.

MARRIAGE ON THE RUN (Aug. 29).—Suzanne has been seriously ill. The doctor feels that she must take a trip to the country until her recovery is complete.

Naturally enough Suzanne becomes a source of great interest to the various young clerical students who board at the home of her uncle, where she stays, and one of them, the most promising, as well as as the most bashful, has become smitten with the charms of the visitor. An elopement is decided upon. Benedict, however, has but one suit and that the conventional ministerial robe. Suzanne, however, overlooks so small a fault and the two hasten to the home of a friendly minister some distance away. The minister performs the ceremony. The couple then proceed to a hotel and procure a change of clothing.

At this point Suzanne becomes repentent and decided to advise her uncle of her elopement. The suddenness of the news quite upsets his placid life and he decides that he must pursue them. He, therefore, starts off for the Metropolis, encountering no end of difficulties. Finally, however, he tracks the elopers to their hotel, but Suzanne and Benedict are prepared for him. They prepare an elaborate reception together with a splendid spread, realizing that if uncle has one weakness, it is his fondness for his stomach. Uncle makes his appearance just as the young couple sit down to the table and are drinking to each other's health. He sees there is no other alternative, that it is too late to undo what has been done and consequently makes the best of it by drawing an enormous portion of vermouth for himself and wishing them success and happiness throughout life.

MILANO.

THE COURAGE OF FEAR (Aug. 24).—All Paris is excited over the escape of a noted assassin from prison. Count Orneri, an ex-detective chief who was instrumental in running the criminal to earth, is implored to undertake his recapture. The count expects little trouble in this, and takes leave of the Countess Eve, regretting only that he can not accompany her to an opera which they had anticipated attending. With the assurance of his return in the morning, the Countess leaves for the opera, attended only by her maid.

Conrad, the fugitive, makes for the open country, and finding himself close to the chateau of the count, seeks retreat in it. His cupidity aroused by the discovery of the Countess' jewels, the bandit starts to loot the apartment, but is interrupted by the return of the Countess Eve. Through the mirror of her dressing table the Countess catches a glimpse of the man as he peers from his hiding place, and recognizes him at once from a livid scar across his forehead. Avoiding the least sign of emotion she calls her maid and asks about a large sum of money which is to pay a note due in the morning, and which the count was to have left. The maid disclaims all knowledge of the money, whereupon the countess orders paper and pen, dispatching a message to her husband.

As the countess writes she directs the maid to take the note to the count. The maid gone on her errand, the countess coolly prepares to retire, feeling that her ruse will keep the convict in hiding until the return of the maid with the money. The count on receiving the note, astounds the maid by calling together his forces and ordering them to follow him to his chateau. There, in the nick of time, for the assassin had begun to suspect a trick and had emerged from his hiding place, the detectives secure their man after a sharp struggle, while the frightened woman with a happy cry falls into her husband's arms, glad to be an arrant coward again.

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REX.

THE LEADER OF THE BAND (Aug. 25).—The leader of the band loved the little tambourine player, but she loved the first violin. The first violin loved her. The leader of the band was in a position to bully both the first violin and the little tambourine—and what's more, he did. But their love was strong. There was to be a fancy dress ball, and the first violin had asked the tambourine to attend with him. On the night of the ball, the tambourine asked him to stay home because she had a headache. The leader of the band heard about the incident.

The second violin was reputed to be a good feminine imitator. So he sent for him and ordered him to dress as the tambourine, impersonate her, and attend the ball. The second violin refused to enter the plot, but the leader subtly reminded him that positions were scarce and if he should lose his job his family would suffer. The second violin consented to impersonate the tambourine.

He went to the tambourine and explained the situation. Then she had an idea. So the tambourine wrote a note to the first violin, stating she would attend the ball, in Salome costume. She advised the second violin to dress in Salome garb, go back to the leader, tell him he would be at the ball, and that she would attend in person and foil him. The leader was ecstatic over the convincing resemblance of the second violin to the tambourine, and even more pleased when he found the first violin at the ball. He yearned for the time for unmasking. He hungered for a sight of the first violin's face when he saw his sweetheart, who had pleaded a headache as the cause to stay away, at the ball with him, the leader. The tambourine had explained the plot to her sweetheart. Next day, the leader was just about to dismiss them both, when the proprietor of the restaurant at which they played learned the whole story and discharged the leader. He then put the leader's baton in the first violin's hand.

BISON.

HOW HE MADE GOOD (Aug. 20).—John Evans, the well-meaning rancher, becomes heavily involved in debt, and is unable to meet the demands of Henry Arnold, who holds the mortgage on about everything of value on the ranch. During Arnold's calls for money he becomes infatuated with Evans' daughter and hits upon a plan. If the father will consent to the marriage, he will extend the mortgage indefinitely. At this point of the story we see Charles Graham, who has been educating a nephew in the East. The young man, fresh from college, fails to come up to his uncle's expectations. The uncle upbraids his nephew for his conduct. The young man suddenly realizes his uncle is right, and determines to make a man of himself. He goes away.

Eventually he turns up at the ranch of John Evans, and is employed as a cowpuncher. He soon finds himself in love with the ranchman's daughter, not knowing that she is the affianced wife of Henry Arnold. Arnold is aware of their infatuation and is making things very uncomfortable for the young man. He is just about to enforce his demands, when Charles Graham, the boy's uncle, relents, leaving his nephew his fortune. Thus the young man doubly makes good. He has made a man of himself, has won the girl and paid off the indebtedness.

GEM.

WHITE DOVE'S SACRIFICE (Aug. 13).—Tom Clifford wrenches his ankle while shooting in the forest. He is found by Indians and taken care of. He falls in love with White Dove, the promised wife of Black Owl, a rich Indian. Iron Hand, the chief, suspects Tom and warns White Dove against eloping with him. They elope, however; the Indians discover their flight and the chase begins. They are almost caught when White Dove remembers a bear trap set up a few days previously. Both take their chance and hide in it, thus saving their lives.

Tom takes his bride to his parents, but he soon compares her to brilliant Nan Travers, who has been in love with him for some time. He, beginning to love Nan, neglects White Dove, who, wounded in her love for him, runs away. We next see White Dove in a shabby room, sewing while her baby sleeps near her. She resolves to go back to Tom for the baby's sake. Arriving at Tom's home, she witnesses a love scene between Tom and Nan. Black Owl, who has sworn revenge on Tom, is also watching. White Dove sees him level his gun at Tom, jumps in front of him and saves his life. She begs Tom to take care of her baby and dies happy in his assurance that both Nan and he will look after him.

VICTOR.

HER COUSIN FRED (Aug. 23).—Flo Ballard, who lives in the city was delighted when she received a letter from her cousin, Fred James and his sister Victory, to pay them a visit and to stay just as long as she pleased. Flo was a lover of animals and she knew that she would have many of them to fondle and take care of at her cousin's house. Fred was a good-natured chap and loved to play jokes on his friends. His sister Victory was not always so pleased with his jokes and did not always "fall in" with his scheming.

After Flo's arrival Fred's brain got busy and it occurred to him that he might make her the victim of his schemes. Now it happened that he had a friend, George Moore—a fellow who would make any girl's heart flutter and to whom he hoped Flo might become attached. But Flo was not so easily taken and Fred had to plan. Fred soon found that it was not so easy to arrange even an introduction between the two.

One day George saw a workman beating a poor, miserable-looking horse which was trying to haul a heavy load. George, shoving the driver away, tries to urge the horse on just as Flo came upon the scene and thinking it was George that she heard beating the horse, she took the whip and hit him. She then gets her cousin Fred to arrest him. This Fred did and George swore to get even, which he did by kissing her. Of course Flo was very angry at his boldness and in a minute the two were at sword's points, but on their way home each decided that there was something attractive about the other. However, they did not meet again until one day some time after the kissing event. Two boys were out shooting and were just about to shoot a pet rabbit when Flo, seeing the object of their aim, grabs the gun. It goes off, hitting some tree near by, as Flo supposes. Meanwhile Fred comes up. Running for his friend George, he brings him back to the place where he had watched it all and pillowing George's head against his shoulder induces him to pretend that he had been shot by the flying bullet. Flo is greatly shocked to think he had been hurt through her fault. Flo soon finds that George can take care of her very well with the one arm which is not wounded.

NESTOR.

WHEN THE HEART CALLS (Aug. 19).—Dick Lee, while hunting, meets James Gordon, an old rancher, who invites him to his cabin. Here he meets the rancher's daughter Mary. They soon become fast friends, and the girl's heart is almost broken when, at the end of the boy's holidays, he is to return to the city. Mary makes him promise to write. Back in the city, Dick tries to forget the country girl, and, as he is engaged to Lillian West, life is very gay indeed. Somehow, he cannot forget the little girl back on the ranch. The promised letter, however, is never written.

Mary looks every day for the letter that does not come, and her father is very sad to see her pine away. At last he cannot stand it longer, and makes up his mind to go to the city and hunt Dick up. In the meantime Dick has grown tired of the gay life, and thinks more and more of Mary. One night in a cafe, he and Lillian have words: they leave the gay party, return home, have a quarrel, and part. The next day Dick receives a letter from her with their engagement ring enclosed; he is filled with joy, realizing that he is free to return to the girl he had left behind. He hurries home, dresses and leaves the city. The old rancher arrives at his home soon after, and learns that Dick has left town. Slowly the old man turns and makes his way back to the station. Arriving home, he is about to enter the house, when hearing laughter, he turns and walking over to the window he looks in and is overjoyed to see Dick placing an engagement ring on Mary's hand.

THE ALIBI (Aug. 21).—John and Mary, with their little daughter, Fay, are homeward bound after a successful trip in the goldfields, but before they are half-way through the desert the last drop of water is gone. As he looks off, however, John sees a man riding along and calls to him. The traveler rides up to them, and proves to be Lem Kid, an outlaw, who insists upon having the profits of their entire months of labor and hardships—all of the gold dust and nuggets—for enough water to take them across the desert. At last they arrive home thoroughly disheartened, while Lem Kid rides on and to his astonishment finds a poster which reads: "$5,000 reward for the capture of Lem Kid, who at 2 o'clock on June 26th, robbed the First National Bank at Bow Springs, Nevada, and killed the cashier." Angrily Lem Kid tears down the sign, for at 2 o'clock on June 26th, he had been in the desert with John and Mary. As the Kid rides along he meets one of the sheriff's men, who recognizes him, and as soon as he tells the sheriff, they gallop off in hot pursuit. In endeavoring to evade the posse after being wounded, Lem Kid falls over a precipice, and is discovered by little Fay, who is picking berries. The child insists upon his accompanying her to their shack, where, although bitter against him, his wounded condition forces Mary to take him inside and do what she could for his comfort. The sheriff arrives, but he is too late, for Lem Kid has made his last fight. He gives little Fay the gold.

A STUBBORN CUPID (Aug. 23).—Bess's pet donkey Sammy, has just died. Her three cowboy lovers call to propose, and as they all arrive about the same time, Bess is in a quandary. Her recent bereavement sharpens her wits. She tells them she would marry the first one that brings her a white donkey, just like her dead Sammy. The lovers get busy. Coming to a cross road, they see an old man leading a white donkey and a wild race ensues. The old fellow thinks he's being held up, and throws up both his hands, but soon realizes that the boys want to buy his donkey. Harry wins the prize, much to his chums' chagrin. Harry, however, cannot budge the donkey.

Tom and Dick separate. Dick sees a white goat, and thinking that it might please Bess better, loses no time in getting it to Bess's home. Bess is afraid of goats and her screams bring in her father, who ejects Dick and his goat. The hapless lover cannot figure out why girls liking white donkeys could not like white goats as well. In despair he goes to the woods and soon dreams of all kinds of white donkeys. Tom, in the meantime, finds a black donkey and hurries home, where he paints it white and then sets out for Bess's home. On the road he passes Harry still struggling with his stubborn donkey. Realizing that he is out of the race, Harry gives his donkey a push and departs. The stubborn donkey wanders into the woods and is grazing close to Dick, who awakens from his donkey dreams by finding one of the species standing beside him. With a shout of joy he jumps up, but finds that the donkey has a will of its own. Dick will not be balked. He leads the white donkey with a long stick tied over its back, and out in front of him a big bundle of grass tied to the end of it, hanging just out of reach of the donkey. He is greeted as the winner by Bess, and gets a wife through the aid of a stubborn cupid.

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AMERICAN.

THE OUTLAW COLONY (Aug. 15).—In the outlaw colony Rattlesnake Ike loved Bessie Vanever, daughter of the old leader. So did handsome John Briscoe, and Bessie reciprocated. One day Jim Wiggins, sheriff, in disguise entered the camp. Ike accepted him, but grew to hate him shortly. And then Jim fell in love with Grace, sister of Bessie, and found himself in a horrible plight. But the end came one day when Ike struck Briscoe. There was a shot and a scuffle and Ike died. Then, taking sides with the sheriff, the old outlaw and his two daughters, along with Briscoe, stood off the camp. A fine battle took place ending in the death of the father. Later it was all explained. Wiggins appointed Briscoe a deputy and Briscoe found a new delight in his love for Bessie.

THANHOUSER.

AS OTHERS SEE US (Aug. 18).—Pyxies are generally better than fairies, for they take a great interest in the doings of their human neighbors, and when they see things going wrong, are very likely to interfere and set matters right. Two energetic pyxies lived near a certain village, and were much grieved to find that the majority of the people overrated themselves. So they decided to straighten things out. Did you ever see a Pyxies' Truth Machine? It is a wonderful invention, and an person who goes in one end of it comes out the other, not as he seems to be, but as he really is. So these pyxies decided to test the contrivance, and place the villagers where they really be'onged.

A notice posted on the village square caused great curiosity. There was no trouble in securing customers, for the privilege of trying the contrivance was free. And a free show always does a big business. The pyxies put the villagers through the machine, and revealed them in their true colors. Then, being kind-hearted pyxies, they restored them to their former station in life, for, of course, it would never do to let others see us as we really are all the time. But these villagers learned their lesson, and each one who had been through the mill tried to correct his or her faults.

WARNER'S WAXWORKS (Aug. 18).—John Strong is an explorer, and returning to his native town after a very successful voyage, he is honored by the proprietor of the local waxworks place by having a life-sized wax figure of himself displayed in the museum. Strong resents the publicity forced upon him thus, and when he sees the wax figure itself, which is a grotesque likeness, he determines that he will not have it on exhibition. He tries to buy the figure. Warner, the proprietor of the wax works, however, is vastly proud of his possession, and refuses to sell.

Assisted by two young men (friends of his daughters) Strong has the figure spirited away, while he himself takes its place in the museum. The two carry off the dummy. The young men are forced to leave the wax figure hanging out of the window. It is spied by a policeman, who starts in pursuit. He suspects foul play. When the policeman and the crowd which follow him finally catch up with the carriage, they are horror-stricken at catching the two young men in the act of hurling their victim overboard. The supposed murderers are arrested despite their protestations of innocence and marched off to jail. The appearance of Strong himself at the right moment turns the supposed tragedy into a farce, when he tells the true story of the affair.

HER DARKEST HOUR (Aug. 20).—The daughter of a wealthy man imagined she was deeply in love with her father's chauffeur, and demanded she be allowed to marry him. When her father very properly and angrily refused, the young woman was urged by her suitor to elope with him and very foolishly consented. In a short time her romance was utterly dispelled. The chauffeur threw off the mask and bluntly told his wife that he had no intention of supporting her. Then he deserted her, and the last that was heard of him was that he was beating his way out West on a freight train.

The wife soon fell into financial straits. The few valuables she had were sold or pawned. She sought her father. The interview was an unsatisfactory one. The man showed no signs of relenting, but with his arms about his niece, told his daughter that the little one had sole possession of his affections. He ordered her away.

She was hardly out of sight before the little girl pleaded with the old man to forget and forgive, and finally won him over. Joyously she raced after the woman, and overtook her. The woman, however, was not grateful. She spurned the child and proceeded on her way.

Then the accident occurred. The child leaned too hard on a frail railing and she fell into water. The woman at first refused to extend any assistance. However, her better nature asserted itself. She leaped from the bridge, rescued the child, and brought her safely to shore.

The woman's father had witnessed the accident, but feebleness prevented him from arriving in time to extend any aid. He realized the temptation to which his daughter had been subjected, and how bravely she had overcome it. The father's arms were outstretched and he embraced his erring daughter.

CONDUCTOR 786 (Aug. 23).—This is the story of an old conductor, whose chief pride was his record of long and faithful service to a street railroad company. His son, however, had achieved wealth and had married a girl of position. The son tried to induce his father to leave his place and come with him to his hotel. The father finally consented, but the first morning slipped out of the hotel and took out his regular run. In order to make sure of getting his father away from his car the son asked the superintendent of the line to dismiss him. That official acquiesced. The old man was broken-hearted. His comrades joined him in an appeal for reinstatement, which was granted.

On the conductor's first trip out the car stopped to take passengers aboad. The conductor saw his son and with him the woman he blamed for his troubles. He gave two bells, and the car went ahead without them. The conductor called back a polite invitation to take the next car—which meant that, in approved fashion, he had cut off his son.

WHEN A COUNT COUNTED (Aug. 25).—The pretty young stenographer in a New York lawyer's office had two weeks vacation coming to her, and decided for once in her life she would cut a dash in society. She expended what for her was an enormous amount of money on clothes, and went to a fashionable seashore resort. At first she was quite a success, but trouble came with the arrival of one of the women clients of her employer. This woman, who was naturally disagreeable, took great pleasure in telling everyone the newcomer was "just a working girl," and she wondered at her impudence in coming there.

Naturally this spoiled the girl's vacation. One of the young men clerks in her office had told her he was coming down to spend the week end at her hotel, but she wrote him that she was going to leave, as everybody was so mean to her.

The young man, being a budding lawyer, settled to his own satisfaction the nature of the trouble. He loved the girl, and determined that while she had been snubbed, those to blame should be compel'ed to bitterly rue their conduct.

To carry out his plans he went to the seashore disguised as a French nobleman. Accompanying him were his "valet and secretary," two of his pals, who were willing to help the joke along. At the seashore hotel, where men were at a premium, the count was a star of the first magnitude. He greatly shocked society, however, by devoting himself exclusively to the girl the others shunned, and when they both disappeared and the announcement was made that they had been secretly married, the grief of the narrow minded women was great. The stenographer and the clerk returned to the city, happy in each other's love, and although the girl was a good American, she admitted that there was one occasion when a count counted.

LUCILE (Aug. 27 and 30).—Lucile, the Comtesse de Nevers, was engaged to a nobleman, Lord Alfred Vargrave. Being deeply in love, Lucile did not conceal her affection, and her attentions finally wearied Lord Alfred, and he neglected his fiancee. They quarrelled finally, and separated, but not until Alfred had vainly attempted a reconciliation. Lucile told him that she was afraid to trust him but proposed a year's separation. Before the year was over the Comtesse received word of the engagement of Lord Alfred to Miss Darcy, whereupon she wrote him asking the return of her letters, which in accordance with his pledge, he was to bring to her personally. Alfred obeyed and started for Lucile's home with the missives.

Upon his arrival he was amazed to see how beautiful Lucile was, and how much other men admired her. His old affection returned and he pleaded with her to forgive him. Lucile refused to listen to him. He managed, by watching her, to meet her presumably by accident, and gained her consent to accompany her. On the road they encountered a furious summer storm and took refuge in a cave. Lucile, whose one dred was of lightning, was hysterical from terror, and did not repulse Alfred when he clasped her in his arms. She consented to forgive her recreant lover.

Part 2.—The Duc de Luvois had long vainly courted Lucile. His jealous eye soon noted that the man who stood in his way was Lord Alfred, and as the latter left the house, the Duc drew a revolver, determined to kill him. The brave Lucile noted the action, threw her arms about him and pinned him fast. Alfred looked around at this moment, just in time to see, as he imagined, his Lucile embracing another man. Deciding she was false, he waited not for explanations, but hurried to the home of Miss Darcy, and they were promptly wedded. The Duke returned sadly to his castle, while Lucile, weary of the world, sought refuge in a nunnery.

Twenty-five years later, Lord Alfred, happy in the affection of his devoted wife and child, now grown to manhood, had forgotten the sadness of his youth. The Duc had remained unmarried, but into his lonely life one ray of sunshine had penetrated. This was the daughter of his dead sister, a girl of sixteen. With her he visited England, as he felt his life of seclusion would not be a happy one for the young girl.

In England, Lord Alfred's son and the Duc's niece met, and promptly lost their hearts.

When Lord Alfred learned of his son's affections, he placed no obstacle in the path of his only child's happiness. He felt no animosity toward the Duc, simply feeling that, although they had been rival suitors at one time for the hand of Lucile, the past should now be buried and forgotten. But the Duc, feeling that it was he who lost him Lucile's love, never forgave. When he learned his niece wished to marry the son of his ancient enemy he refused absolutely to sanction the union.

The Duc, a French General, and Alfred's son, a lieutenant in the English army, were shortly called to the front.

Part 3.—Lord Alfred's son was wounded, and, being carried to the hospital tent, was nursed tenderly by Lucile. The young soldier had no desire to live, knowing that he could never wed the girl of his choice. Lucile gradually learned from him the cause of his secret sorrow, and going to the Duc entreated him for the memory of the love he once bore her, not to make desolate the life of his young niece as her love had been made desolate. The Duc was finally won over, and the young lovers reunited, while Lucile returned to her convent.

MAJESTIC.

A CORNER IN KISSES (Aug. 25).—Tom, after a quarrel with his sweetheart Mabel, writes a note to her friend, Anna, asking her to meet him, as he wants her help in getting Mabel to make up. Anna's fiance, Jim, sees her with Tom and gets very angry. Under his jealous suspicion Anna refuses to explain and they part. Later she goes to the village with Tom, where he buys her a box of candy kisses. Jealous Jim, while walking through the woods, hears Anna and Tom talking. He catches just one sentence "These kisses are delicious." This is enough to set him off again. He tells his sister, Mabel, what he has heard and she starts off to have a reckoning with Anna. Anna is able to explain to her friend and the girls get together to teach Jim a lesson. Mabel returns home and tells her brother that Anna is going to sell kisses at the country fair. She means candy kisses, of course, but Jim does not know this. He thinks of a plan to outwit Anna. Going to the women in charge of the fair he offers to buy out the "kiss booth" and offers her a hundred dollars. She tells the girls who laugh and prepare to give Jim a great reception and also a great many kisses —of the candy variety.

On the day of the fair Jim arrives and seeks Anna's booth. He approaches triumphantly—only to be loaded down with boxes of candy. Not quite understanding he picks up one of the boxes and reads the inscription—"Kisses." He then realizes how he has been fooled and how ridiculously jealous he has appeared. He at once swears "never again." The picture ends with a telescope view of Anna and Jim in a canoe drifting over quiet waters, and shows that, after all, Jim did corner the kiss market.

THE DISPUTED CLAIM (Aug. 27).—Robert Saunders is alone in the world save for his 18-year-old daughter, Grace. He takes her into the mountains of Nevada and establishes her in a comfortable little cabin while he explores the surrounding country for gold. Neil McLeane, a hardy son of the West, is prospecting in the same locality and becomes deeply interested in Grace. He has an altercation with an Indian who forced his attention on Grace, and makes him a deadly enemy. Neil discovers gold in the same claim that Saunders makes a strike and both men are about to register their ownership of the claim by fastening a slip of paper on the same tree at the same time. A dispute arises and Neil is disarmed by Saunders and bound to the tree. But as Saunders backs away from his prisoner he steps into a bear trap and is himself held prisoner not ten yards from Neil. Saunders finally consents to throw Neil his knife if Neil will rescue him from the bear trap after he has cut his own bonds. The knife is tied to a string and thrown to Neil, but falls short of its mark, and as Saunders draws it back to him for another trial, the string breaks and both men are now helpless.

The Indian appears on the scene and, seeing a chance for revenge on Neil, lights a fire around him and is about to leave him to a miserable death when Neil manages to free one of his hands and slay the Indian with his own sheath knife. He then cuts himself loose and frees Saunders. The terrible mental and physical torture both men have experienced has taught them a lesson and the disputed claim is divided equally between them as partners, while Grace further cements the partnership by giving Neil her hand in marriage.

GREAT NORTHERN.

FOR HER SISTER'S SAKE (Aug. —).—Mrs. Wilberg, a widow, is giving a dance, to which Dr. Brown, his fiancee, Irma, and her sister, Anna, have been invited. In the opening scene Dr. Brown is impatiently awaiting the arrival of Irma and Anna. At last they arrive, and the three set out for Mrs. Wilberg's. Here Irma meets an old friend in Arthur, who arouses jealousy in Dr. Brown, who takes Irma away. Dancing proceeds, and Irma at last secures Arthur for her partner, while Dr. Brown dances with Mrs. Wilberg. Irma and Arthur retire to a sitting-out room to talk over old times and are soon followed by Mrs. Wilberg and Dr. Brown. The later son leaves, and Mrs. Wilberg unconsciously drops her diamond star. Anna enters the room, and sitting on the chair just vacated by Mrs. Wilberg, discovers the lost jewel and secretes it. Her action is seen by Irma and Arthur, who are horrified. Mrs. Wilberg makes known her loss, but Anna denies having seen the star, and Irma and Arthur are too shocked to say she has it. At home Irma taxes Anna with the

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theft, and the latter, though at first denying it, finally confesses and gives the jewel to Irma. The next day Irma decides to consult Arthur as to how she can return it to Mrs. Wilberg. When she is ready to set out, Dr. Brown enters, and, failing to get Irma to tell him where she is going, he follows her to Arthur's home. Arthur tells Irma to say she found the brooch stuck in the bottom of her dress, and kneels to show her just how she might say it was fastened. At this very moment, Dr. Brown enters, and, thinking his fiancee unfaithful, throws off his engagement ring and leaves the room in a great rage. He then makes his way to Mrs. Wilberg's and tells the latter that Irma has her brooch. Irma, entering, is surprised to find Dr. Brown there. She goes up to Mrs. Wilberg and restores the brooch, but her story is discredited, and Mrs. Wilberg plainly shows that she believes Irma to be the thief. Irma leaves in tears. In the meantime, Anna has missed Irma, and repairs to Arthur's room to see whether he knows where her sister is. Anna and Arthur arrive just in time to meet Irma coming out. Seeing how things stand, Arthur takes both Irma and Anna to Mrs. Wilberg's, and presenting Anna to Mrs. Wilberg, says, "There is the guilty one." Thoroughly repentant Anna sobs out her story on Mrs. Wilberg's shoulder, and is freely forgiven. Mrs. Wilberg begs Irma's forgiveness for believing her to be the thief. Irma turns to Arthur, and Dr. Brown, who has stood by all the time, quietly leaves, as he can see that Arthur has taken hold of Irma's affections far more than he could ever hope to do.

POWERS

HER DIARY (Aug. 21).—Little Earley sees her grandfather writing in a diary and conceives the idea of chronicling important events as she sees them. Her grandfather provides her with a book and she immediately becomes alert. Her father returns home from the village with a jug of whiske and later takes a drink on the quiet and then buries the jug. He is observed by the little girl and she duly makes a note of the fact in her book. She sees her sister kiss her sweetheart and a memorandum of the act is made. Matty, her brother, steals a pie, and Earley follows. He refuses to share the pie with her and she seeks recourse in showing up the act in her diary, not omitting the fact that she was not given a bite of the luxury. Divers and sundry acts of members of the family are duly noted and there bids fair to be several scandals when the minister takes a hand in the proceedings and the diary of Earley is consigned to the cavernous depths of the well.

WHAT THE MILK DID (Aug. 23).—Major Baldwin, a gay old blade, happens to meet Mrs. Swift, a former sweetheart, and they incidentally compare notes. The widow informs the major she has a son of marriageable age and the major informs her he has a daughter just ripening into womanhood. They decide it would be a capital idea for their children to fall in love and be united in marriage. The widow broaches the subject to her son, but he is quite averse to entering into any such arrangement. Lucy, the daughter of the major, is quite set in her determination to balk the schemes of the old people. The widow sends her son, Edward, to the country and the major banishes his daughter to the rural district. By one of those antics of fate the stubborn children meet on the same farm, where Lucy assumes the disguise of a dairy maid and Edward masquerades as a farmhand. Lucy milks the cows and Edward drinks the milk, and the manner in which they bring about a realization of the hopes of their parents is ingenuous and charming. Lucy writes her father she is engaged to a farmhand and Edward telegraphs that he has met his fate in a dairy maid. The old folks hustle down to the farm and what they discover makes their hearts glad.

IMP.

THE PADRONE'S DAUGHTER (Aug. 19).—Luigi Messano is a prosperous padrone with a beautiful daughter, Rosita. Like many others in the Italian districts, they crowd their household goods on the fire escape, and on account of this a love romance was born. Larry Howard, the chief of the battalion of the Fire Department in the Messano district, receives orders from headquarters to clear off all obstructions from the fire escapes. This he starts out to do, and arrives in time to save Rosita from an attack at the hands of Vincenzo, a young Italian whom Luigi wishes his daughter to marry, but for whom she does not care.

Rosita visits her rescuer the next day, but is seen by Vincenzo who tells her father. The latter forbids the lovers the right to see each other, and for days they do not meet. One day Vincenzo and Luigi call upon the latter's daughter for a final answer regarding Rosita's marriage to the young Italian. Rosita refuses to marry the ruffian, who goes to the floor above to enjoy a bottle or two of chianti with his friend. They both get intoxicated, and the lamp is thrown to the floor. The curtains take fire, and in a moment the entire room is a mass of flames. Rosita is locked in the floor above. Larry happens to be at his desk at the moment the alarm is turned in by the drunken father, and he with his engine and apparatus rushes to the scene and rescues Rosita from her perilous position. Luigi ut of gratitude to his daughter's savior, permits them to see each other more frequently, and as Vincenzo has gracefully stepped from the field, one can imagine the result.

CHAMPION.

THE BUM AND THE BOMB (Aug. 19).—Si Haskins, a farmer, receives word that a case he is interested in is up for trial. Si sets off for the Metropolis. He goes to Central Park. He falls asleep on a bench and a park bum, passing by, steals his bag. Si wakes up and gives him chase, but fails to catch him.

The bum had been reading in an old newspaper an account of the sending of a bomb to Judge Rosalsky. In the bag the bum found the address of Si's attorney and to him he showed the bag and intimated a deadly bomb was contained therein. The lawyer put money into the bum's hand and pushed him out of his office. The attorney then saw that the bum had left the "bomb" behind him. The lawer phoned to the police and pretty soon a policeman was on hand and carried away the "bomb." At the station, the captain called around him his force and they went to McGowan's Point in Central Park. Here they were about to explode the "bomb" by flinging their clubs at it when along came Si, spied his bag, and in spite of the yells of the cops, picked it up and flew. Back at the lawyer's office the latter was congratulating himself on his safe delivery from the fate impending over Judge Rosalsky when who walked in but Si and his bag. The lawyer yelled and mounted his desk. Si went away, believing his case had been settled out of court though his attorney had an odd way of winding it up.

Si made his way to Central Park again and suddenly came to the bum counting over his spoils. Si quickly seized him and carried him triumphantly to the station. In walked the farmer gripping the bum by the collar and the "bomb" by the grip. The officers hurled themselves through the windows. The bum escaped. Si, however, overtook the bum and gave him a sound drubbing.

ECLAIR.

DOLLS (Aug. 27).—Nellie Simpson's father dies and leaves her with but a few dollars and no way of earning more. Dr. Day and his wife take Nellie into their home, until something can be done for her. She seems so melancholy that Dr. Day says she must be roused. To this end he takes her with him on his rounds of visits. At length they come to the home of a very poor woman, whose only child, a girl, is a cripple, not even able to sit up. While talking with little Betty Nellie idly draws a rag which is lying on the bed, and from it fashions a rude doll. When Betty sees it she is so enraptured and lavishes such a world of love on it that Dr. Day tells her he will buy a real one if Nellie will dress it. She promises, and they go and buy a large doll, which she dresses. As they are taking the doll to Betty a rich man sends for them to come and see his motherless daughter, a child of five. The child cries for the doll, and her father hires Nellie to dress all of Lily's numerous dolls. He at length falls in love with her, in a peculiar manner, and she promises to be his wife.

LUX.

UNCLE'S FAVORITE PUDDING (Aug. 23).—Uncle Greedy is particularly pleased with the pudding which is served while he is dining with his nephew. The nephew has great expectations, and is therefore most anxious to please the old gentleman, but to his consternation, his uncle declares that he will marry the cook who made so delicious a dish. The nephew and his wife and family are stricken with fear when uncle declares his intention of getting married, and implore Mary, the cook, not to marry him. Mary has a lover and is not desirous of becoming the wife of old Uncle Greedy. Nevertheless she is very cute and informs them that she must have time to consider their uncle's proposal. The week that follows is anything but pleasant for the members of the household, who are slaves to the wishes of the erstwhile cook. Mary realizes the strength of her position, and insists upon her master and mistress doing all the housework. Mary becomes a regular tyrant, but Lily, the nephew's daughter, finds a way out. She discovers the recipe for the pudding and soon masters the art; however, she keeps her secret to herself. One day Uncle Greedy turns up to dinner and the cook blankly refuses to make the coveted pudding. As she is exhibiting her airs and graces, Lily steals quietly out and re-enters later with a fine pudding all steaming hot. Uncle's ill-humor quickly vanishes and he swears that his charming little niece shall be heir to all his fortune. Mary retires crestfallen to seek consolation upon the manly bosom of P. C. 123, her particular gentleman friend.

VIEWS OF THE LIVRAN (Aug. 23).—Some very interesting scenery which by its beauty will please young and old and will surely be appreciated and enjoyed by all.

REPUBLIC.

THE PICKANINNIES AND THE WATERMELONS (Aug. 26).—Mammy has been blessed with a large brood of youngsters, who, characteristic of the Southern Negroes, are carefree and shiftless, having no thought but that of pleasure and amusement. Their fondness for watermelon, instead of leading to their downfall, merely adds to their pleasure when, through a series of comical adventures, they are enabled to relieve a farmer of his entire wagon load of melons.

A cakewalk, jubilee dance and a custard pie-eating contest by the younger as well as the older members, lends added comedy of a hilarious type to the story, and the mental battle of Parson Jones between piety and love for a watermelon, wherein the watermelon comes off victorious, is an extremely clever piece of comedy acting.

The story is unique as well as original, employing as it does an entire company of Negro performers.

Among the Exhibitors

Decorah, Ia.—E. K. Hoyden has been succeeded by Henry Wolfgram in the Empire.

Northwood, Ia.—Brager & Rue have been succeeded by John M. Slossom in the Airdome.

Oelwein, Ia.—Claude Schneider sold his interest in the Dreamland to T. A. Bryan, who is now sole proprietor.

Bovey, Minn.—James Barlow will rebuild his moving picture theater, which was recently destroyed by fire.

Onalaska, Wis.—Earl R. Dunlap will open a motion picture theater here.

Dayton, Ohio.—Sherman W. and Benjamin Potter will erect a picture theater at the corner of Third and William treets.

River Falls, Wis.—Work has commenced on the Citizens' Opera House.

East St. Louis, Ill.—A winter theater to cost about $30,000, will be erected at Prairie and St. Louis Avenues, on the site of an airdome, the St. Louis Theater, following the incorporation yesterday of the William Goldman Amusement and Investment Company.

Washington, D. C.—Plans are being prepared for a picture theater here at 14th and Irving Streets, Northwest.

Galveston, Texas.—The Ayers Building, on Postoffice Street, is being converted into a moving picture theater for Cliett & Bledsoe.

Harlan, Ia.—Mrs. A. A. Allen and Mrs. Fred Walker bought a motion picture theater here.

Holstein, Ia.—C. L. Voelkers sold his interest in the Scenic Theater to Conrad Claussen.

Monticello, Ia.—O. B. Crane will conduct a motion picture theater here.

Buffalo, N. Y.—The Cortland Theater Company will erect a picture theater on Washington Street, to be known as the Strand.

Macon, Ga.—The Savoy Picture Theater here was destroyed by fire at a loss of $500.

Dufur, Ore.—The Princess Picture Theater here was partly destroyed by fire.

Philadelphia, Pa.—Anderson & Haupt are preparing plans for a picture theater here on Frankling and Clearfield Streets, for the Film Exchange Co.

Dufur, Ore.—The Princess Moving Picture Theater here was partially destroyed by fire.

Milwaukee, Wis.—Plans are being prepared for a picture theater at Holton and Center Streets, for Edward Geiger.

Baltimore, Md.—Pearce & Scheck, owners of the Victoria Theater, will erect a picture theater at Third and Roland Streets.

Grandon, Wis.—Work has commenced on an opera house here.

Tripplett, Mo.—Plans are being prepared for an opera house to cost $5,000.

Reading, Pa.—McGently & Drexel have taken out permits for the erection of a picture theater at Tenth and Greenwich Streets, to cost $3,500.

Stillwater, Okla.—Work has commenced on the Jackson Moving Picture Theater.

Passaic, N. J.—The Theatorium Moving Picture Theater was destroyed by fire at a great loss.

Highland, Ill.—Plans are being prepared for an opera house, which will cost $8,000.

Georgetown, Del.—Plans are being prepared for a picture theater for Lowe & Son.

Albany, N. Y.—The Majestic Amusement Company of Troy, will erect a new picture theater here.

Carroll, Iowa.—Snyder & Herman Olerich have purchased the Lamb Electric Moving Picture Theater here.

Ridgefarm, Ill.—Plans are being prepared for a new opera house here.

Quincy, Ill.—Peter Pinkleman, the former well-known East Broadway merchant, has purchased two picture theaters on Hampshire Street, between Fifth and Sixth Streets.

Cedar Falls, Iowa.—Work has commenced on the erection of a five-cent theater on the Dayton Estate.

Eddyville, Iowa.—E. L. Madsen and F. M. Packard of Belmond, are preparing plans to erect a picture theater here.

Monroe City, Mo.—A. S. Burch has sold his interest in the Gem Moving Picture Theater to his partner, R. A. Kirby.

Los Angeles, Cal.—Plans are being prepared for on opera house at Third and Garey Streets.

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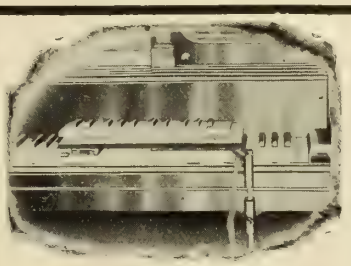

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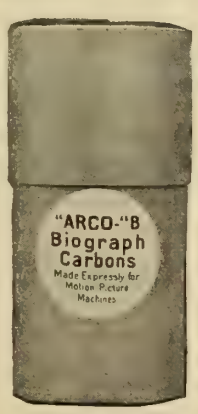

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Among the Exhibitors

Wheeling, W. Va.—The Star Theater is about completed and will be opened soon.

Kansas City, Mo.—Manager Churchill will erect a new theater at Thirteenth and McGee Streets, to cost $25,000.

Winner, S. D.—R. A. Haskins sold his Cosmo Picture Theater to Lakin & Petrick.

Emporia, Kan.—Messrs. Carl Wooton and Joseph Clever will open a picture show here.

Marion, Ind.—C. E. Zink of Monticello, has purchased the Star Theater from Leroy Tudor.

West McLellan, Texas.—Charles Jares will erect an up-to-date moving picture and vaudeville theater here.

Fremont, O.—H. G. Fleischman is making arrangements for the establishment of a new moving picture and vaudeville theater here.

Attica, Ind.—The Lyric Theater has been sold to Arnet Groves by Mr. Murphy.

Kokomo, Ind.—Mrs. Anna Jay is preparing to open an up-to-date motion picture theater in Main Street. It will cost $5,000.

Rochester, N. Y.—Another motion picture theater is to be built at North and Grove Streets, at a cost of $12,500.

Mitchell, S. D.—Martin Alseth is about to build a motion picture theater at Main Street and Fifth Avenue.

Louisville, Ky.—George A. Epstean and Adolph Fernsterwall will erect the Hippodrome Theater at Fifth and Walnut Streets.

Lake City, Ia.—The Grand Theater here was opened Aug. 1st.

Logan, Ia.—George Erven has purchased the local moving picture theater and will take possession at once.

Joliet, Ill.—Joseph C. Henning, S. B. Herrington and J. T. Henderson have leased the Joliet Theater.

Lafayette, Ind.—The Lyric Motion Picture Theater is being remodeled and will be opened in the near future.

Kane, Pa.—The Happyland Motion Picture Theater has been taken over by J. G. Gillbride, formerly of Titusville, Pa. Extensive improvements will be made.

Fort Wayne, Ind.—Charles McKellar and Donald Avey of this city, have purchased a picture show at Pierceton, and taken possession of the same.

Brattleboro, Vt.—Mrs. Emma Farrington will open a motion picture theater in the Miner Building.

Baltimore, Md.—H. J. Keating is having plans prepared for a motion picture theater at 308 South Broadway. It will cost $1,000.

Marinette, Wis.—The Bijou Theater management has discontinued vaudeville and will install motion pictures.

Cedar Rapids, Ia.—Plans have been drawn for a moving picture theater building to be erected on First Avenue.

Grundy Center, Ia.—Charles Johnston will erect a two-story building for a motion picture theater.

New Ulm, Minn.—Dr. J. L. Schoch will erect a one-story fireproof brick moving picture and vaudeville theater on South Minnesota Street.

Winnipeg, Man.—C. H. Millen of Detroit, Mich., will erect a vaudeville and motion picture theater here.

Hastings, Minn.—The Royal Theater, owned by C. J. Morey, has been sold to Ben Hofseth and John Braaten of Minneapolis.

Driggs, Idaho.—H. D. Winger has opened his modern motion picture theater in the Olmstead block.

Piqua, Ohio.—The Campbell Bros. Amusement Company of Chicago, has leased the airdome in Ash Street, near Wayne.

Fort Dodge, Iowa.—The Princess Amusement Company will open its new motion picture theater on September 1. It will be under the management of R. Fobes.

Buhl, Minn.—The new Star Theater opened for business.

West McLennan, Texas.—Charles Jares is installing a motion picture theater in East Oak Street.

Fremont, O.—The Fox Circuit Company, of New York, is to open a motion picture and vaudeville theater in the Burroughs Block.

Poughkeepsie, N. Y.—The Dutchess Theater, at Main and Crandall Streets, has been reopened with motion pictures as the attraction.

Newark, N. J.—The Ironbound Amusement Company will erect a modern motion picture theater at 128 Hamburg Place. It is to cost $5,000.

Cottonwood Falls, Kan.—Carl Wooten and Joseph Clever, of Emporia, have rented the new Odeon Motion Picture Theater from M. K. Harman.

Wheeling, W. Va.—Chambers & Wade opened their new motion picture theater in Jefferson Avenue, August 1.

Toronto, S. D.—A motion picture theater is to be opened in the Amundson Building as soon as the work of renovation has been completed.

Oakland, Cal.—A new motion picture theater is in course of construction in Twenty-third Avenue, adjoining Castle Hall.

Rochester, N. Y.—Robert Rappaport has been granted a permit to erect a motion picture theater at Jefferson Avenue and Whittlesey Street, at a cost of $4,000.

Jopin, Mo.—A moving picture theater, with a seating capacity of 800 is to be erected at Main and Fifth Streets.

Livingston, Mont.—William Haight of the Orpheum Theater, has purchased the Colonial Theater and reopened it with a motion picture show.

Richmond, Ind.—J. Norris of Liberty, will open a motion picture theater in the Millikan Building.

Madison, S. D.—Fred Kurth is renovating his building in West Fourth Street in order to open a motion picture theater.

Ely, Minn.—The Ely Opera House has been reopened with first-run of motion pictures. Messrs. Toms, Olds, Chinn and Knutson are the lessees.

Beloit, Wis.—Manager C. T. Quinn of the Lyric Theater, is making extensive improvements to his playhouse.

Rensselaer, N. Y.—John J. Sullivan wil open a new motion picture theater adjoining Columbia Hall.

Roswell, N. M.—Charles Abel, formerly of Ft. Worth, Texas, has taken over the management of the Majestic Theater here.

Baltimore, Md.—H. J. Keating is having plans prepared for a new motion picture theater to be erected at 308 South Broadway, at a cost of $7,000.

Madison, Wis.—Sherwood & McWilliams will operate a motion picture show in the Majestic Theater during the summer season.

Wheeling, W. Va.—The old Star Theater is being remodeled and will be opened as a motion picture house.

Winner, S. D.—R. A. Haskins has sold the Cosmo Motion Picture Theater.

Bellaire, W. Va.—The new Roma Motion Picture Theater in Belmont Street, is nearly completed.

Cincinnati, O.—The brick picture show house at 306 West Fifth Avenue, owned by Huss Brothers, is undergoing extensive alterations.

Altus, Ark.—A new motion picture airdome has been opened on the public square and is enjoying excellent patronage.

Rockford, Ia.—G. W. Dawson has disposed of his motion picture theater to Hubbard, Johnson & Co.

Columbia, Mo.—Mrs. Ollie Barnes has bought out the half interest of William McClary in the "M" Theater, and becomes sole owner.

Princeton, Ind.—The Grand Theater in West Broadway, which has been undergoing repairs, has been reopened.

Villisca, Ia.—Dr. F. M. Childs will open a new airdome at the corner of Third Avenue and Sixth Street here.

Granite Falls, Minn.—The Misses Ella and Lily Yaeger have purchased a moving picture theater in this city.

Baltimore, Md.—H. J. Strentny, 1736 East Fayette Street, has plans for a moving picture theater at 308 South Broadway.

Baltimore, Md.—H. P. Roth, 537 Calvin Street, is having plans prepared for a vaudeville and moving picture theater at 322 Forrest Street.

Ft. Dodge, Ia.—The Princess Amusement Company wil open a new theater here.

Ft. Madison, Ia.—J. H. Fleagle and Fred Speilman bought the Crown Theater here.

Lenox, Ia.—Chas. Hennig sold his motion picture theater to Thos. Reiner.

New Hampton, Ia.—The Idle Hour Theater has been purchased by a Mr. Matlock.

Wellsburg, Ia.—Eells & Chase will soon open the Crystal Theater here.

Woodbine, Ia.—Wilkins & Hupp sold their motion picture theater to Fred Cromie.

Hearme, Nebr.—Emmett Rohde wil open a motion picture theater here.

Appleton, Wis.—John Maurer closed out his grocery business and will remodel the building and open a motion picture theater.

Grand Rapids, Wis.—H. H. Hoyt sold the Grand Theater to Peter Mitchell and Chas. Waterman.

Hankinson, N. D.—Arthur Mahar and Frank Drey, have purchased the moving picture theater here.

Rockville, Ind.—The Moving picture theater here has been sold by John Pruett to the International Film Co.

Brownsville, Tenn.—Henry Sonfield has opened up a new moving picture theater here in the opera house.

Gallitzin, Pa.—Work has commenced on the erection of the new theater which is being built here by Jerome Dawson. It will cost $15,000.

Ft. Wayne, Ind.—Plans have been prepared for the erection of a new theater here at the corner of Wayne and Clinton Streets, which will cost $50,000.

Lockhart, Texas.—A contract has been awarded for the erection of a new moving picture theater to be built here.

Huntington, L. I., N. Y.—Harris Golstein will have plans prepared for the erection of his new theater here.

Pomona, Cal.—Plans are being prepared for the erection of a new opera house here, which will cost $40,000.

Syracuse, N. Y.—Plans have been prepared for the erection of a new moving picture theater here at 503 South Geddes Street, which will cost $5,000.

Milwaukee, Wis.—Plans are being prepared for the erection of a new theater here in Third Street.

Birmingham, Ala.—Plans are being prepared for the erection of a new theater here by the Interstate Amusement Co.

Hankinson, N. D.—Felix Kamrowski has sold his moving picture theater to Thos. Maher of Breckenridge.

Philadelphia, Pa.—Irwin & Leighton are preparing plans for the erection of a new theater at Germantown Avenue and Venango Street, for George H. and Walter Stuempfig.

Ebensburgh, Pa.—Brown & Wolfe have secured the first floor in the new Odd Fellows' Building here and will operate a new moving picture show in it.

Nashville, Tenn.—Plans have been prepared for the enlargement of the Crystal Moving Picture Theater here.

Virginia, Minn.—The new Royal Theater being erected on Chestnut Street by R. A. McLean, who also operates the Grand, is nearly ready to open. This will be a vaudeville and picture house.

Forge, Pa.—Plans are being prepared to erect a new moving picture theater here on Main Street.

Grand Island, Neb.—Mr. Jarvis has sold the airdome at West Third and Walnut Streets to T. H. Thompson, of Cotesfield.

Lebanon, Pa.—William R. Storm of Lancaster, has been chosen as manager of the Hippodrome by Owner Louis Samler.

Reading, Pa.—Fred Drexel and Allen W. McKently are building a picture theater at Tenth and Greenwich Streets. It is to be 27.6 by 101.6, and will have a capacity of 500.

St. Louis, Mo.—The Rex Amusement Company is erecting a theater, store and office building at Grand and Lucas Avenues. It will be on a plot 107 by 150, will seat over 2,000, and will cost $150,000. Vaudeville and pictures will be shown.

Lockhart, Texas.—A building 45 by 84 feet, to be used as an airdome and winter picture show, is being erected here.

Windsor, Mich.—Herbert Alice has opened the Princess, in Sandwich Street East.

Newport, Ind.—The Idle Hour Theater Company has been incorporated; capital, $300. Incorporators, H. C. and Elma Sawyer, and S. D. Chipps.

Aniat, Ia.—Schwenneker Brothers have sold their picture theater to E. F. Grace.

Casey, Ia.—R. C. Otis has opened an electric theater here.

Davenport, Ia.—J. H. Blanchard has sold the Iowa Theater to Oscar Wernentin.

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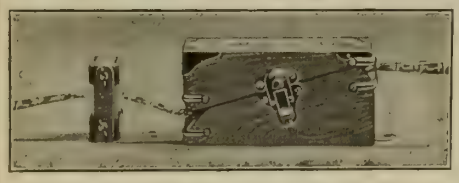

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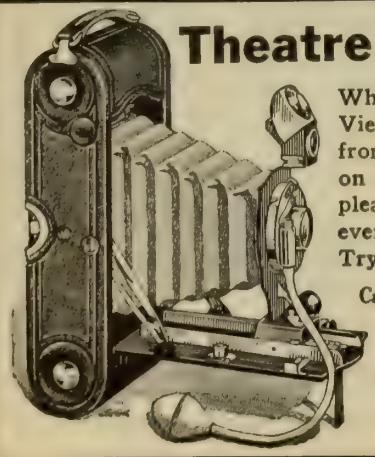

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THE CRISIS	Bison,	2 "
LIEUTENANT'S LAST FIGHT	Bison,	2 "
DEAD MAN'S CHILD	Gt. Northern,	3 "
THE OUTCAST	Bison,	2 "
ST. GEORGE AND THE DRAGON	Milano,	3 "
MYSTERIES OF SOULS	Gt. Northern,	3 "
WRECK OF THE AURORA	World's Best,	3 "
LAST OF THE FRONTIGNACS	Gt. Northern,	3 "
VEILED INNOCENCE	Ambrosio,	3 "

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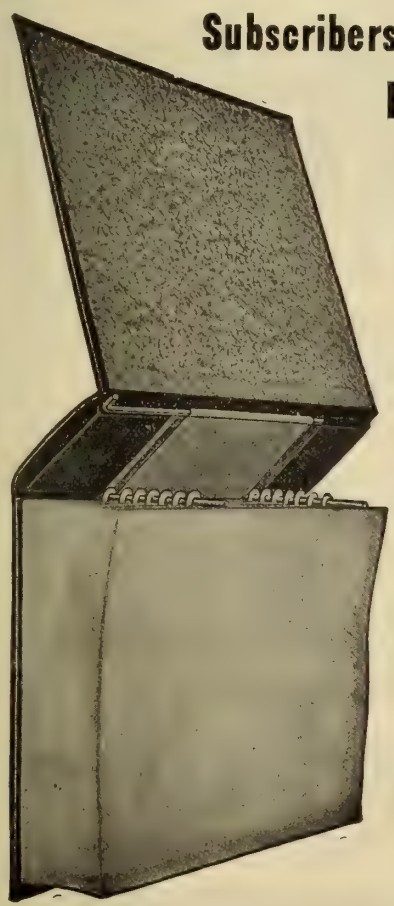

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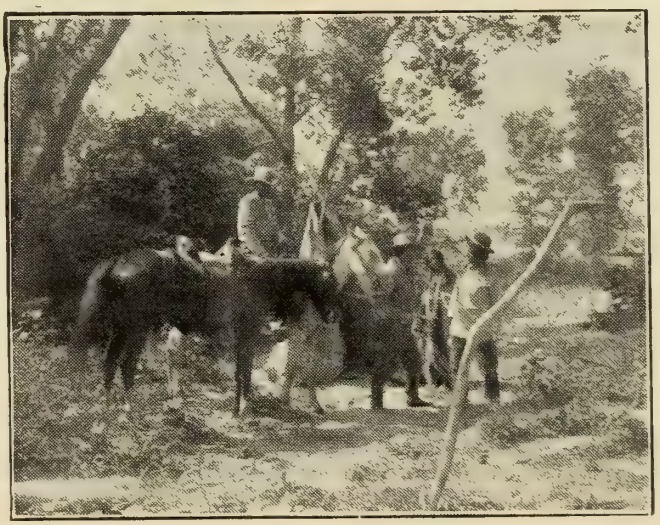

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INDEPENDENT Release Dates

AMERICAN.

Aug. 8—The Girl and the Gun (Dr.).....1000
Aug. 12—The Battle-Ground (2 reels).....2000
Aug. 14—The Bad Man and the Ranger (Com.-Dr.) 1000
Aug. 15—The Outlaw Colony (Drama).....1000
Aug. 19—The Land of Death (Drama).....
Aug. 21—The Wooing of Waethena (Dr.).....
Aug. 22—The Bandit of Point Loma (Dr.).....1000
Aug. 26—The Jealous Rage (Dr.).....
Aug. 28—The Lonesome Trail Pioneers (Dr.)..

"101" BISON (N. Y. M. P. CO.).

July 30—The Desert (Dr.).....1000
Aug. 2—The Gambler and the Girl (Dr.).....1000
Aug. 6—The Reformed Outlaw (Dr.).....1000
Aug. 9—The Garrison Triangle (Dr.).....1000
Aug. 13—The Bugle Call (Dr.).....1000
Aug. 16—The Other Girl (Dr.).....1000
Aug. 20—The Buffalo Hunt (Dr.).....1000
Aug. 23—The Reckoning (Dr.).....1000
Aug. 27—The Bandit's Gratitude (Dr.).....1000
Aug. 30—The White Lie (2 reels) (Dr.).....2000

BISON (Universal).

July 30—An Even Break (Dr.).....
Aug. 3—His Partner's Share (Dr.).....
Aug. 6—A Western Girl's Dream (Drama)...
Aug. 10—Her First Choice (Drama).....
Aug. 13—The Widow's Claim (Drama).....
Aug. 17—The Shot That Failed (Drama).....
Aug. 20—How He Made Good (Com.).....

CHAMPION.

July 29—The Poisoners (Dr.).....
Aug. 5—What a Woman Will Do (Drama)....
Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....

COMET.

July 27—The Tomboy Ranch Girl (Dr.).....
July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
Aug. 5—A Bachelor's Romance (Dramatic)...1000
Aug. 10—Hold-Up in Buckeye Canyon (Dr.)...1000
Aug. 12—Two Women and One Man (Dr.).....1000
Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....

ECLAIR.

Aug. 8—Boys Again (Com.).....
Aug. 11—The Foster Sister (Com.-Dr.).....
Aug. 11—Carlsbad (Scenic).....
Aug. 13—Daddy (Comedy) .....
Aug. 15—Aunt Hetty's Gold Fish (Com.-Dr.)..
Aug. 18—A Child to the Rescue (Drama).....
Agu. 18—Egyptian Ruins (Scenic) .....
Aug. 20—Wanted, a Wife In a Hurry (Com.)..
Aug. 22—Robin Hood (3 reels; Drama).....
Aug. 25—The Will (Drama).....
Aug. 25—A Moslem Lady's Day (Novelty)....
Aug. 27—Dolls (Dr.).....
Aug. 29—The Passing Parade (Tableaux).....
Sept. 1—Two Brave Little Hearts (Dr.).....

GAUMONT.

Aug. 7—Gaumont Weekly (Topical).....
Aug. 8—The Phantom of the Night (Dr.).....
Aug. 13—Grazielle, the Gypsy (Drama).....
Aug. 14—Gaumont Weekly (Topical) .....
Aug. 15—Their Lives for Gold (Drama).....
Aug. 20—Her Supreme Sacrifice (Drama).....
Aug. 21—Gaumont's Weekly (Top.).....
Aug. 22—Androclus and the Lion (Ed. Dr.)....
Aug. 27—The Story of Chopin (Dr.).....
Aug. 29—Marriage on the Run (Com.-Dr.).....

GEM.

July 16—Two Men (Dr.).....
July 23—Bread Cast Upon the Waters (Dr.)..
July 30—Back to Her Own (Dr.).....
Aug. 6—'Neath the Homespun (Drama).....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....

GREAT NORTHERN.

July 13—Circumstantial Evidence (Dr.).....
July 18—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..
July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943

IMP.

Aug. 3—The Cure that Failed (Comedy)....
Aug. 3—In and Around Chicago (Topical)....
Aug. 5—The Hindoo's Prize (Dr.).....1000
Aug. 8—Blood is Thicker Than Water (Dr.)..1000
Aug. 10—How Jones Saw the Ball Game (Comedy) .....
Aug. 10—Ferdie's Family Feud (Comedy).....
Aug. 12—Big Hearted Sim (Drama).....1000
Aug. 15—In Old Tennessee (2 reels; Drama)..2000
Aug. 17—Kidnapping Dolly (Comedy).....
Aug. 17—In and Around Charleston, S. C. (Sc.)
Aug. 19—Padrone's Daughter (Drama).....
Aug. 22—The Castaway (Drama).....
Aug. 26—Making Good (Dr.).....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar .....

LUX.

July 19—Stones that Rebound (Dr.)..... 970
July 26—Mr. X and the Unfortunate Heiress (Dr.)..... 967
Aug. 2—The Mysterious Flowers (Drama).... 983
Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239

MAJESTIC.

Aug. 4—Farmer Allen's Daughter (Dr.).....
Aug. 6—The Higher Thought (Com.).....
Aug. 11—The Matrimonial Substitute (Com.)..
Aug. 11—The Striped Parasol (Comedy).....
Aug. 13—A Summer Idyl (Comedy).....
Aug. 18—Toodles (Comedy) .....
Aug. 18—A Game of Chess (Com.-Dr.).....
Aug. 20—The New Butler (Comedy).....
Aug. 25—A Corner in Kisses (Com.).....
Aug. 27—A Disputed Claim (Dr.).....

MILANO.

Aug. 3—The Battle of Two Palms (2 reels) (Dr.)
August 10—Playthings of Fate (2 reels, Dr.)..
Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....
Aug. 24—The Courage of Fear (Dr.).....

NESTOR.

Aug. 2—Young Wild West Washing Out Gold (Dr.).....
Aug. 5—Fortunes of War (Drama).....
Aug. 7—Fatty of E Z Ranch (Comedy).....
Aug. 9—A Mexican Mix-up (Drama).....
Aug. 12—A Tale of the Foothills (Drama)....
Aug. 14—How Steve Made Good (Com.-Dr.)..
Aug. 16—The Miner's Widow (Drama).....
Aug. 19—When the Heart Calls (Drama).....
Aug. 21—The Alibi (Drama).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet (Dr.).....
Aug. 28—Uncle Bill (Dr.).....
Aug. 30—The Girls and the Chaperon (Com.)..

POWERS.

Aug. 7—As the Wind Blows (Comedy).....
Aug. 9—The Burglar and the Rose (Dr.).....
Aug. 14—Horse Show at Long Branch (Top.)..
Aug. 14—Wanted, a Practice (Comedy).....
Aug. 16—The Golden Rule (Drama).....
Aug. 21—Her Diary (Drama).....
Aug. 23—Life's Lesson (Drama).....
Aug. 28—An Exciting Outing.....
Aug. 30—Life's Lesson .....

RELIANCE.

July 20—Love Me, Love My Dog (Com.-Dr.)...
July 24—The True Love (Dr.).....
July 27—The Soldier Baby (Dr.).....
July 31—Where There is Soap, There is Hope (Comedy) .....
Aug. 3—The Wood Nymph (Drama).....
Aug. 7—Phillip Steele (2 reels) (Dr.).....
Aug. 10—The Two Fathers (Dr.).....
Aug. 14—Order in the Court (Comedy).....
Aug. 14—The Old Swimming Hole (Comedy)..
Aug. 17—A Man Among Men (Drama).....
Aug. 21—One Against One (Drama).....
Aug. 24—North of 53 (Drama).....
Aug. 31—The Secret Service Man (Dr.).....
Aug. 28—Thelma (2 reels) (Dr.).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Com.) .....

REX.

Aug. 8—The Troubadour's Triumph (Dr.).....
Aug. 11—None Can Do More (Drama).....
Aug. 15—The Greater Christian (Drama).....
Aug. 18—Thus Many Souls (Drama).....
Aug. 22—An Old Fashioned Girl (Drama).....
Aug. 25—The Leader of the Band (Dr.).....
Aug. 29—An Old-fashioned Girl (Dr.).....

SOLAX.

Aug. 9—The Pink Garters (Com.).....
Aug. 14—The Blood Stain (Dr.).....
Aug. 16—The Strike (Dr.).....
Aug. 14—The Blood Stain (Drama).....
Aug. 16—The Strike (Drama) .....
Aug. 23—The Equine Spy (2 reels; Drama)....
Aug. 28—His Double (Comedy).....
Aug. 28—Phantom Paradise (Dr.).....
Aug. 30—Playing Trumps (Dr.).....

THANHOUSER.

Aug. 13—Now Watch the Professor (Com.-Dr.)
Aug. 16—The Wrecked Taxi (Drama).....
Aug. 18—As Others See Us.....
Aug. 18—Warner's Waxworks .....
Aug. 20—Her Darkest Hour.....
Aug. 23—Conductor 786 (Drama).....
Aug. 25—When a Count Counted (Dr.).....
Aug. 27—Lucile (reels 1 and 2) (Dr.).....
Aug. 30—Lucile (reel 3) (Dr.).....

VICTOR.

Aug. 2—Taking a Chance (Dr.).....
Aug. 9—The Mill Buyers (Drama).....
Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....
July 29—The Circus Girl (Dr.).....

GREAT NORTHERN SPECIAL FEATURE FILM COMPANY.

March 18—The Call of a Woman.....3000
April 8—Cell Thirteen.....2000
April 22—The Dead Man's Child.....3000
April 15—The Dead Man's Child, 3 Reels (Dr.)

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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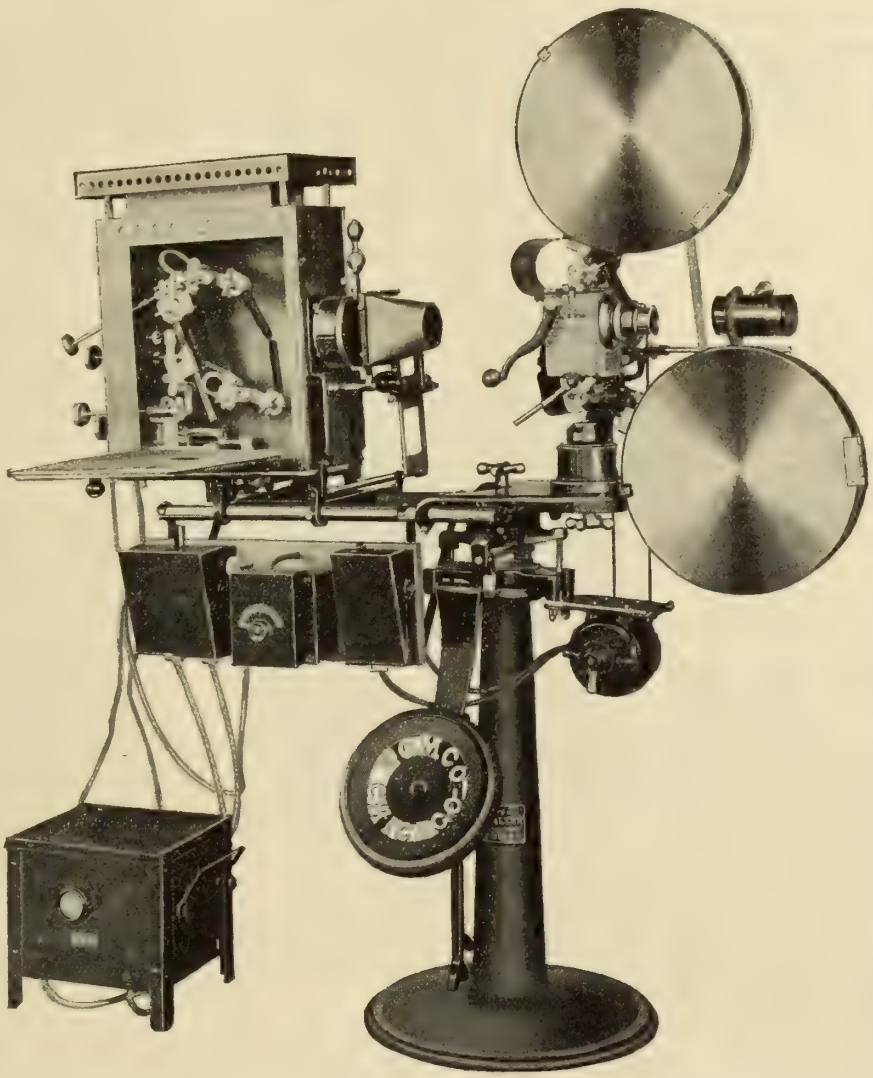

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Large diameter with ball balanced handle. Firmly mounted on condenser mount, thus also acting as protection for lantern slides. The handle may also be used for lifting out hot condenser chamber for changing of glasses.

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Large and strong. Thoroughly protect film in its entire passage from one magazine to the other.

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The original Gibraltar base, perfect rigidity; 3 heights with every desired adjustment.

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SWITCHBOARD—Suspended from metal sliding base. Rigid and efficient. Made of best quality slate—one inch thick. Contains main switch, spring contact motor switch, and speed control.

MOTOR DRIVE—The most efficient ever designed. Quickly attached by anyone.

MOTOR—Of high quality—strong, compact and efficient—of special construction for up-side-down use on the Motiograph.

METAL OPERATOR'S SEAT—Simple and strong and designed to do away with the dangerous and cumbersome wooden stool. So fitted to the Motiograph to take up small space and in most convenient place. May be dropped completely out of way.

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285.00 with motor (any voltage), switchboard and seat.
300.00 special Massachusetts, with motor, switchboard and seat.

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LICENSED Release Dates

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

July 29—Black Sheep (Dr.).....
Aug. 1—The Narrow Road (Dr.).....
Aug. 5—The Tourist (Com.).....
Aug. 5—What the Doctor Ordered (Com.).....
Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (Special—2 reels—Drama) .....
August 12—The Inner Circle (Drama).....
August 15—An Interrupted Elopement (Com.)..
August 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Drama)....1000
Aug. 22—A Change of Spirit (Drama).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)....
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend (Dr.).....

CINES.

(G. Kleine.)

Aug. 10—The Danger Line (Dr.).....1067
August 12—Rameses, King of Egypt (Special; 2 reels; Drama) .....
August 13—Mona Lisa In Disguise (Com.).... 600
August 13—Vicovara, Italy (Scenic)..... 400
August 17—A Convict's Gratitude (Drama)....1025
Aug. 20—A Matter of Pride (Drama).....1000
Aug. 24—A Picture C. O. D. (Comedy)..... 470
Aug. 24—Jenkins, the Watchman (Comedy)... 250
Aug. 24—Modern Naples (Scenic)..... 305
Aug. 27—The Bride of Lammermoor (Dr.).....1000
Aug. 31—Richard the Lion-hearted (Dr.).....1070

EDISON.

July 19—The Necklace of Crushed Rose Leaves (Dr.).....1000
July 20—The Little Artist from the Market (Dr.).....1000
July 23—The Sketch With the Thumb Print (Dr.).....1000
July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960
August 13—A Dangerous Lesson (Drama).....1000
August 14—Holding the Fort (Comedy).....1000
August 16—The Harbinger of Peace (Drama)..1000
August 17—Spring Log Driving, Maine (Ind.)..1000
Aug. 20—The Street Beautiful (Edu. Dr.)....1000
Aug. 21—Mr. Pickwick's Predicament (Com.)..1000
Aug. 23—The Cub Reporter (Drama).....1000
Aug. 24—The War on the Mosquito (Edu.)...1000
Aug. 27—Alone In New York (Drama).....1000
Aug. 28—Helping John (Com.-Dr.).....1000
Aug. 30—The Boy and the Girl (Drama).....1000
Aug. 31—Simla (Scenic) 1000

ESSANAY.

July 26—Twins (Com.).....1000
July 27—A Moonshiner's Heart (Dr.).....1000
July 30—Broncho Billy's Pal (Dr.).....1000
Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000

KALEM.

Aug. 2—The Barefoot Boy (Dr.) 1000
Aug. 2—Easter Celebration at Jerusalem (Scenic) .....
Aug. 5—The Mine Swindler (Dr.).....1000
Aug. 7—Freed From Suspicion (Dr.).....1000
Aug. 9—The Wandering Musician (Dr.).....1000
August 12—The Little Keeper of the Light (Drama) 1000
August 14—Kentucky Girl (Drama).....1000
August 16—The Prison Ship (Drama).....1000
Aug. 19—The Daughter of the Sheriff (Drama).1000
Aug. 21—The Frenzy of Firewater (Drama)....1000
Aug. 23—The Beauty Parlor of Stone Gulch (Comedy) 1000
Aug. 24—Rube Marquard Wins (Drama).....1323
Aug. 24—Rube Marquard Wins (Dramatic)....1000
Aug. 26—The Little Wanderer (Dramatic).....1000
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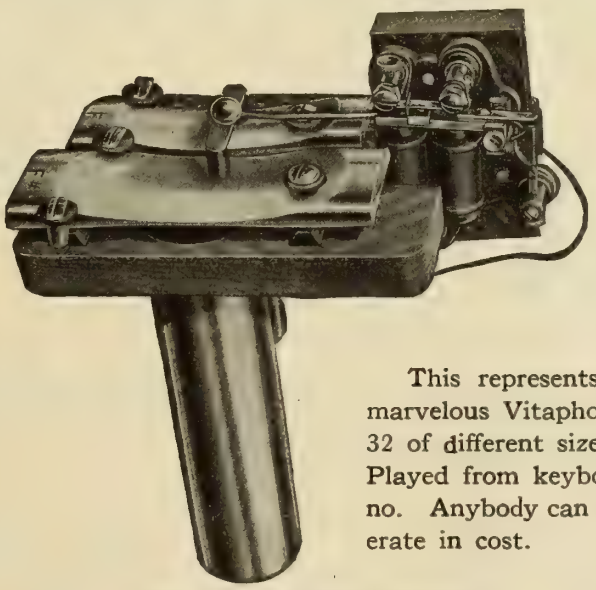

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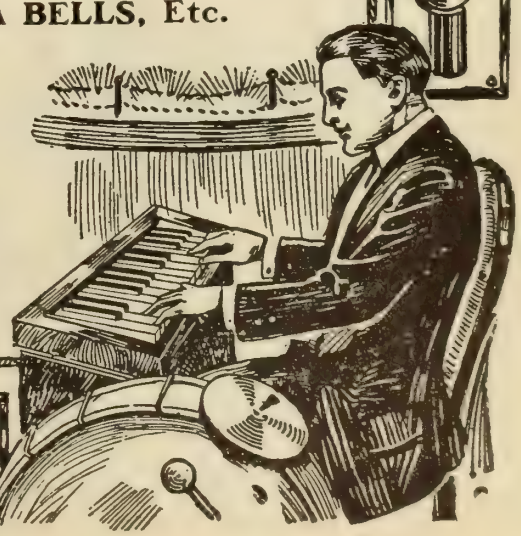

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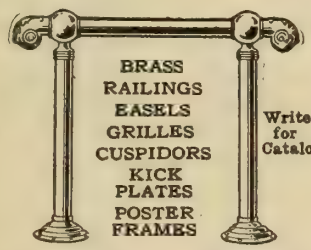

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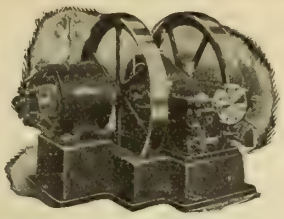

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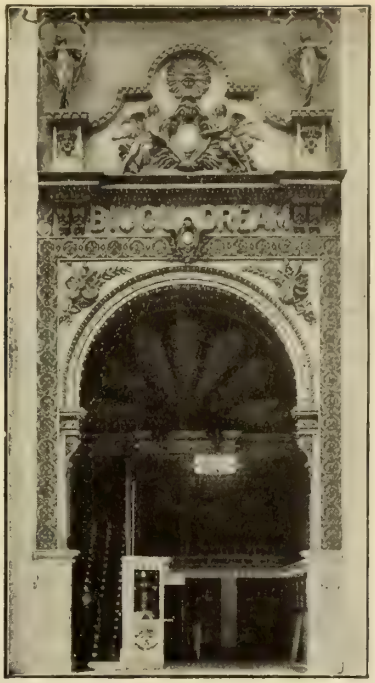

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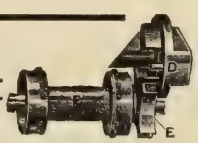
For a short  time only

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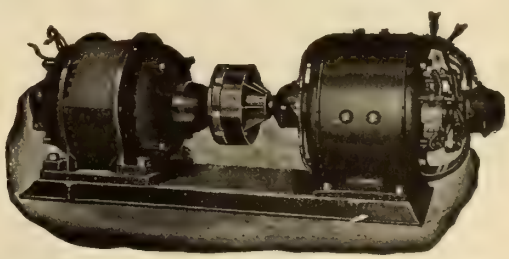

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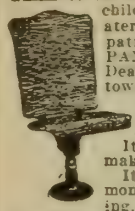

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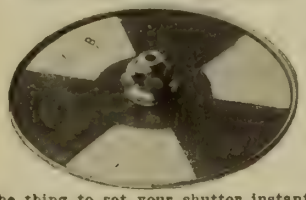

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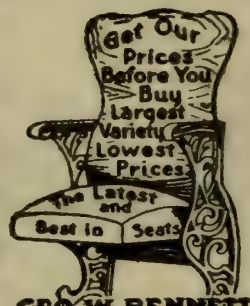

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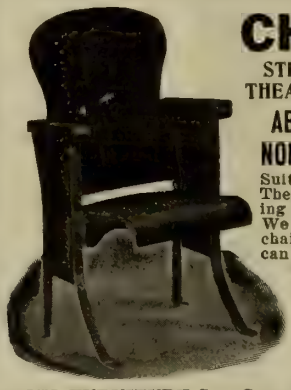

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Submit your difficulties to the author of "The Photoplay Theater," and other articles on management, for advice and suggestion, the result of twenty years' experience in amusement enterprises. Simple questions $1 each.

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Picture shows using vaudeville—Write or wire for terms for booking your houses. New acts, best terms, split or full weeks. Now booking for winter season.

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WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)

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G.MÉLIÈS

RAY LEARNS THAT PAUL HAS SOLD THE MINE

His Partner's Share

A story of the gold prospectors. Paul and Ray make a lucky strike and fate seems to play into Paul's hands, for Ray, slipping from a cliff, falls to his death on the rocks below. Paul, selling out for a large sum, retires to the city to enjoy his wealth. Ray, however, was not dead, and is nursed back to life by the strangers who found him. Penniless and desperate, the pictures graphically show how Ray chanced to find Paul and how the great wrong was righted.

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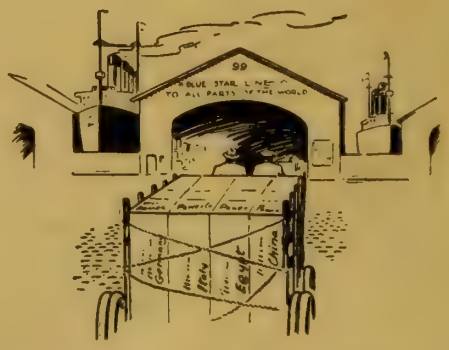
North, South, East or West,
By lowland stream or mountain crest,
In torrid or in frigid zone,
***Power's Cameragraph** is known.*



IT might almost be said that we are without a country because every land claims us. There is not a civilized country on earth where **Power's Cameragraph** has not found a home; and wherever it goes, it makes new friends;—**and keeps them.** We have sold over 6300 of our **No. 6** machines.

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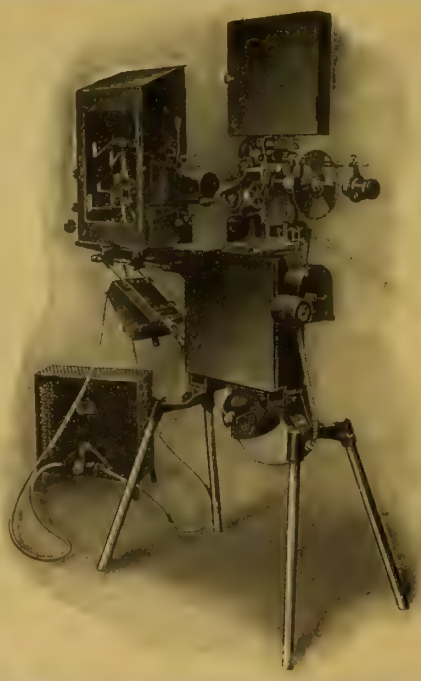

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Vol. 13. No. 9 August 31. 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Beach Combers" (Melies).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

THE THANHOUSER THREE-A-WEEK

EVERY INDEPENDENT EXHIBITOR WHO ATTENDED THE CHICAGO CONVENTION HAS HIS BOOKING DATE ***NOW*** ON

"LUCILE" THE PICTURE THAT "STOPPED THE SHOW" 9.30 O'CLOCK, THURSDAY EVENING, AUG. 15, AT THE CONVENTION FILM EXHIBIT, ORCHESTRA HALL, CHICAGO

SEE Love, Jealousy, Adventure, Battle.

DON'T MISS The Charge of The Light Brigade!

IN THREE REELS
Nos. 1 and 2, TUESDAY, AUG. 27
No. 3, FRIDAY, AUG. 30
A De Luxe Adaptation of Owen Meredith's Poem

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THE CAPTURE OF NEW YORK

THE STORY OF THE BIG WAR GAME **SEE** 20,000 20th CENTURY FIGHTING MEN IN ACTION HOW BATTLES ARE NOW WON BY WIRELESS SCOUTING by the AMAZING AERIAL SQUADRONS REGULAR RELEASE OF SUNDAY, SEPT. 1

20,000 IN CAMP AND IN BATTLE

CAVALRY INFANTRY | ARTILLERY AUTOMOBILERY | COOKING WASHING | PLAYING AVIATING | BOMBARDING CHARGING | RETREATING C-Q-D'ING

MARVEL AT THE WONDERS OF TWENTIETH CENTURY WARFARE!

RELEASED TUESDAY, SEPT. 3

THE VOICE OF CONSCIENCE

Another plot-with-a-twist. Two girls fall in love with the same man. Out motoring one day they are thrown from the machine and carried to the hospital. Here one of the girls pours poison into the medicine of the other, and later the Dread White Screen is placed about the rival's bed. Here the "twist" enters, and the story swings into a very pleasant finish.

RELEASED FRIDAY, AUG. 30

HIS FATHER'S SON

This is one of those "dynamiting stories" that this producer can put on more realistically than any other. There is the usual UNUSUAL Thanhouser plot and you are spared no thrills in the working out of it. More gripping, more intense, more exciting than "On the Stroke of Five."

THE NEXT THANHOUSER TWO-REELER **UNDINE** TUESDAY, SEPT. 24 A De Luxe Adaption of the Famous Riverside Classic!

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NEW ROCHELLE, NEW YORK

Film Supply Company, Agents for U. S. and Canada

GETTING 3 3 A WEEK?

FOUR-A-WEEK ESSANAY

THIS WEEK! THIS WEEK!

"ALKALI" IKE

In the Greatest Western Comedy Riot Since "ALKALI" IKE'S AUTO! Remember It?

Also a Gripping BRONCHO BILLY Melodrama!

Released Tuesday, August 27th

"'Alkali' Ike Plays the Devil"

Unquestionably the screamiest, breeziest Western comedy riot of mirth released since "Alkali" Ike's Auto, the great laugh film that turned the photoplay world topsy-turvy! Augustus Carney, Essanay's famous comedian, in his popular role! A de luxe feature of fun!

Released Thursday, August 29th

"Three To One"

The week's second big com "hit," with a rollicking plot entirely original. Two staid old business men—a pretty stenographer—bitter rivalry and—a finish too funny to divulge. Lily Branscombe and Howard Missimer at their best.

Released Friday, August 30th

"The Hermit"

A captivating comedy-drama redolent with the breath of the pine forests in the good old summer time. The meeting of two young estranged lovers under the most extraordinarily ludicrous circumstances. Billy Mason, Beverly Bayne in splendid portrayals. A summer show feature!

Released Saturday, August 31st

"Broncho Billy For Sheriff"

Mr. G. M. Anderson in the third great "BRONCHO BILLY" characterization for the month. The grim savagery of the western feudal grudge and the bitter agony of repentance embodied in one of the most powerful productions of this renowned series.

ESSANAY'S MASTERPIECE OF FILM CRAFT!

"The FALL of MONTEZUMA"

(THREE GREAT REELS)

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of "BRONCHO BILLY FOR SHERIFF," in full 4 colors, beautifully lithographed, 35c each. Order from your exchange or direct from Morgan Lithograph Co., Cleveland, Ohio.

Now that you have seen our splendid one sheet lithographed posters of the world's most popular photoplay star, G. M. Anderson, and those classy postal photos of Anderson and Francis X. Bushman in two poses, send in your orders at once! Remember your patrons demand the best!

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There's a Reason. Western stories are of the OUT-OF-DOORS — CLEAN, BREEZY and Charged with action of a Natural, Healthy Sort.

You can't lose on Westerns—they're reliable standbys for the dull season—they've done more to popularize the motion picture than any other kind of subjects—

Insist upon "AMERICANS"—give your preference to a house that KNOWS HOW — Specializes in Westerns—Is Drilled and Trained by Experience to Know Just What Is Best in Westerns.

"The Will of James Waldron"

(Release Thursday, August 29, 1912)

How old man Waldron died leaving odd provisions in his will. A typical Western subject, full of adventure and fine situations—a genuine money-maker.

"The Marked Gun"

(Release Wednesday, September 4, 1912)

A strong Western of exceptional power. How the sheriff's son, through possession of a marked gun, is accused of crime. His rescue and adventures make a picture that will appeal to old and young.

"The Greaser and the Weakling" *(Release Monday, September 2, 1912.)*

Another dramatic, gripping "American" of the out-of-the-ordinary kind—a delightful story combining some splendid situations with superb photography.

COMING!

Two Giant 2-Reel Subjects. Both Historical

(Release Thursday, September 12, 1912)

"Geronimo's Last Raid"

A magnificent two-reel historical subject of the out-of-the-ordinary kind. You remember Geronimo—the famous Indian chief, whose death a few years ago removed a constant source of trouble to southwestern settlers and army posts on the border.

A delightful love story winds its way through beautiful settings—a story of love and intrigue between two post officers and the Major's daughter. Beautiful battle scenes where close to 300 Indians and soldiers participate. Altogether the exception in motion pictures—a subject you, picture-tired, will find inspiration in..

"The Story of Starved Rock"

In Two Reels. A magnificent pageant—a spectacular giant, made **on the very ground.** A large company of "Flying A" players, by permission of the State of Illinois, encamped at **Starved Rock** while the pictures were being made.

This gorgeous costume subject covers the history of the famous Rock, showing the discovery by Father Marquette, the later journey of La Salle and Tonty and the mighty battle from which the Rock obtained its name. Watch for future announcements.

American Film Manufacturing Company

5th FLOOR, ASHLAND BLOCK, CHICAGO

"All Hail the Big Chief"

The Exhibitor is Now the "Big Chief" instead of the Goat of the Moving Picture Business.

THE SLEEPING GIANT AWAKENS TO THE FACT THAT HE IS A POWER. A REVIEW AND A SUGGESTION!

The exhibitors of America are at last awakened to the fact that they are a power in themselves; that they need no longer seek favor of any one nor crook the pregnant hinges of the knee to any person or any faction. They are now the *BIG CHIEF!*

The National Convention at Chicago has proved that the men who now conduct the Universal Film Manufacturing Co. were right, when, for years, they urged the exhibitors to *organize, unify* and *exercise their power.*

Carl Laemmle, P. A. Powers, David Horsley and W. H. Swanson have spent vast fortunes fighting to improve the film business; to make it a safe, sane and conservative industry; to throw it open for all comers and *to destroy monopoly.*

For years they have encountered bitter antagonism. For a period of several months many exhibitors were actually afraid to show independent pictures.

Exhibitors were not in a position to demand their rights because at that time the exhibitors were not organized. And all the time, Laemmle, Powers, Horsley and Swanson kept constantly at the exhibitors with the cry of "Organize! Organize! Use the power that lies at your command."

So the exhibitors organized. The exhibitor is now the *Big Chief!* The exchange man kowtows to him. So does the manufacturer. So it is and so it should be! No one who has attended this great convention can deny that at last *the exhibitor has come into his own.*

All this is preliminary to the main point we are aiming at. It is this: Laemmle, Powers, Horsley and Swanson ask nothing of the new Big Chief in the way of gratitude for the fight they have helped the Big Chief win. They ask no favors. They want none. In fighting to establish the exhibitor in power, they also fought to protect themselves.

The point they now dwell on is *QUALITY and nothing else.* They ask your business on the pure merit and strength of the Universal program. They know what you want better than any set of men in the film business and they intend to produce it. They are producing it every week. They will continue to produce it.

The Universal is now the strongest film concern in all the world—and it intends to use this strength to your advantage in the future just as Laemmle, Powers, Horsley and Swanson have done in the past.

The Universal's executive work is divided into four great branches with Laemmle at the head of one, Powers another, Horsley another and Swanson another. They are working in perfect harmony. They have encountered obstacles that were worse than old Benedict Arnold and Judas Iscariot rolled into one—but they have conquered in every instance. And each victory meant better assurance of QUALITY for you from the Universal.

You are now the BIG CHIEF! The Universal hails you! The Universal congratulates you!

And on the basis of QUALITY alone, the Universal urges you to

"DEMAND THAT UNIVERSAL PROGRAM."

UNIVERSAL FILM MFG. CO., 1 Union Square, New York City

"DEMAND THAT

There Wasn't a Single Exhibitor at astic About the Universal Program.

IMP

"MAKING GOOD."
Monday, August 26th.

One of those hero-worship pictures in which the lover and the loved one are finally wedded though their courtship is frowned upon by an irate parent. Plenty of action and romance. The kind that will please and entertain.

"A HAPPY FAMILY."
Thursday, August 29th.

A screamingly funny marriage entanglement that will bring tears of laughter to your eyes. If you want to make friends with patrons of your house, book this. It will make you and your house more than popular.

"A CASE OF SMALLPOX"
"HER BURGLAR."
Saturday, August 31st.

Two laugh producers that have never been duplicated in the history of motion pictures. Novel stories and mirth-provoking situations. The best treat that has ever been offered you for your Saturday show. Go after them now.

CHAMPION

"THE FOUNDLING."
Monday, August 26th.

There won't be a dry eye in your house after this picture has been projected. Pathetically beautiful, yet robbed of the somberness which is so often objected to. Not a bit of romance has been lost in the masterful manner of producing.

GEM

"BABY FINGERS."
Tuesday, August 27th.

You really couldn't class her as a criminal. What she did was prompted by a higher motive than the mere taking of money. She wanted to save her brother's life and she "borrowed" the money to do it with. Baby June, the little tot, saved the day when her big frank eyes penetrated beyond the callous of the commercial heart and Bernice's employer saw her act in a new light. Her liberation from prison and the happiness of all was brought about by that pretty baby stare and those cute baby fingers. Perfectly adorable.

IT'S ALIVE
The Animated Weekly
This Week's News--This Week

NESTOR

"THE STORY OF A WALLET."
Monday, August 26th.

Honesty, the policy which though hard to follow out, is best in the end, is the basic idea of this efficient drama. The hard lot of a poor workman and his desire to furnish his wife with beautiful raiment goads the thoroughly honest man to keep a wallet filled with valuables. 'Twas merely the prick of conscience that drove him to save the man unjustly accused of the theft and the restoration to the dutiful clerk of his good name. A prettily pathetic picture and one that will please.

"UNCLE BILL."
Wednesday, August 28th.

The strategy of two young lovers and the enmeshing of the uncle ot one of them in a love entanglement with an old maid aunt forms some excruciatingly funny situations. Your house will resound with laughter when this spirited comedy is projected. Lots of fun, and a good story running through the farce. Cleverly presented and staged.

"THE GIRLS AND THE CHAPERONE."
Friday, August 30th.

When a bunch of cowboys get together to play a practical joke you can bank on it there's goin' to be a riot of fun. And that's just what happened in this picture. The chaperone never showed up until the tail end of the picture and one of the cowboys took her place. The many funny situations in which the impersonator is placed will bring forth howls of laughter. It's a scream from start to finish.

BISON

"FOR LOVE, LIFE AND RICHES."
Tuesday, August 27th.

It fairly breathes with excitement. Thrill after thrill will stir within you the most powerful emotions. There isn't a dull moment from the time when Tom falls over the precipice until the defeat and capture of the cowardly band of claim jumpers. If you want to draw patrons from the opposition, go after these Bisons now.

"A SHOT IN THE DARK."
Saturday, August 31st.

Simply teems with excitement. A Western in point of story and production. Not a foot that doesn't sizzle with some great big "punch." If you ever had a chance to book a big production that will act as a magnet to your box-o..ce this is it. These Bison are getting more spectacular every day. Follow the release dates closely if you want to book winners.

Don't Miss It!

"STRONGEST IN

UNIVERSAL PROGRAM"

the Chicago Convention Who Didn't Feel Enthusi-
Here's Next Week's Big, Masterful, Popular Releases

POWERS

"AN EXCITING OUTING."
Wednesday, August 28th (Split).

You'll grin from ear to ear when this comedy starts off and before it is finished you will be screaming with laughter. The situations are all new, novel and funny. A real offering for a hot night and a pleasant entertainment for a cool one.

"U. S. ARMY MANEUVERS."
Wednesday, August 28th (Split).

Showing tactics, etc., used by our army during hostilities. Hospital corps at work, field manoeuvres, etc. Interesting and highly instructive.

"LIFE'S LESSON."
Friday, August 30th.

There has been many a brilliant, inspiring drama conceived of, but this picture involves a story so new, so strong, so novel and you will agree with us that it is beyond a doubt the greatest theme ever woven into the photoplay. If you want a picture that will make a decided hit with your patrons and cause them to talk about it, book this sensation now. You can't go too far in boosting it. It's a sure fire winner.

VICTOR

"THE WINNING PUNCH."
Friday, August 30th.

It may have been because Tom knew that Nellie loved him that gave him the courage he had, or it may have been natural manhood. At any rate, Ross, the rejected suitor's plans failed and Tom not only succeeded in getting his girl but he routed his rival and his confederates completely. A brilliant cast with Florence Lawrence and Owen Moore in the stellar roles.

MILANO

"A CIRCUS ROMANCE."
Saturday, August 31st.

Many stories have been moulded around life in a circus but never before has the theme been so pleasantly and thrillingly handled as in this Milano masterpiece. Stirring, gripping situations are intermingled with romance and love. Handsomely staged and most brilliantly produced.

ECLAIR

"DOLLS."
Tuesday, Aug. 27th.

A most original sort of romance and the "kiddies" will go wild with enthusiasm when they see the doll and the important part it played in bringing happiness and love to a sorrow-stricken girl. Exceptionally fine acting and staging.

"THE PASSING PARADE."
Thursday, August 29th.

Patriotism, the theme so dear to us all is cleverly worked into this picture. There is not a man, woman or child who won't enthuse over it. Cleverly portrayed and effectively staged. A release much out of the ordinary and one that will entertain and please.

"TWO BRAVE LITTLE HEARTS."
Sunday, September 1st.

Everybody warms up to a picture when the kids are responsible for the righting of a wrong. Here's a story in which two children manage to save the honor and reputation of their aged father and by their astuteness manage to restore happiness. It's the kind that your patrons will pay an extra dime to see over again.

REX

"A JAPANESE IDYLL."
Thursday, August 29th.

A love story told in the Orient. Even the little olive-tinted maiden knew where her heart was wont to be, and she managed through the strategy of her American friend, the consul's daughter, to appear hideous, although she was indeed pretty, when her undesirous suitor came. He fled and the little girl married the man of her heart. Beautifully staged and most effectively enacted.

"IN HONOR BOUND."
Sunday, September 1st.

One of those tempermental tit-bits which is so acceptable after the week is over. The kind of picture that appeals to the tired business man and the people who relax from the strain of the week's employment. Most masterfully interpreted and brilliantly staged.

You simply can't afford to! **THE MASSACRE OF THE SANTA FE TRAIL**
Bigger and Better Bison than Custer's Last Fight. **Watch for Release Date.**

THE UNIVERSE"

FIRST RELEASE
KEYSTONE FILMS

MONDAY, SEPTEMBER 23rd

"Cohen Collects a Debt" *and*
"The Water Nymph"

A split reel comedy, featuring Mack Sennett and Mabel Normand, the beautiful Diving Venus

On Monday, September 30, two more rollicking comedies on one reel are presented in

"Riley and Schultze" *and*
"The New Neighbor"

A SPLIT REEL RELEASED EVERY MONDAY--Lose No Time In Booking

¶ **Keystone Films** are new in name only. They are produced by the company heretofore with the Biograph Co., and directed by the same man--- Mr. Mack Sennett. The quality of these films is well known to exhibitors.

KEYSTONE FILM COMPANY

Mutual Film Corporation, 60 Wall St., New York City

Sole Agents for the U. S. and Canada

THE ONLY REAL AND GENUINE
"101"--BISON HEADLINERS--"101"

Are produced by the New York Motion Picture Co.

BEWARE OF IMITATIONS!

"FOR THE HONOR OF THE TRIBE"

ONE REEL **RELEASED TUESDAY, SEPTEMBER 3rd** **ONE REEL**

A shepherd guarding thousands of sheep is killed by an Indian, who gives a great feast with the sheep he steals. Through a clever ruse the identity of the guilty man is discovered by the soldiers, and when confronted by the troops he admits his guilt. The tribe is disposed to prevent his arrest, but for the honor and peace of the tribe he consents to the execution, claiming the privilege of choosing his own death. This occurs in a highly sensational scene.

ONE REEL **"AN OLD TUNE"** **RELEASED FRIDAY, SEPT. 6th**

A boy with a passion for music is often entertained by the parish priest who plays an old tune on his violin. Grown to manhood he loses his memory through hardship and privation on the desert, and falls in with bad companions. While eluding a posse he seeks refuge in the old priest's house, as the latter is playing the old tune. The familiar strains bring back his memory and he defends the priest from an attack, losing his own life.

Coming! "CUSTER'S LAST FIGHT" Soon!

IN THREE REELS

MUTUAL FILM CORPORATION 60 WALL ST. N. Y. CITY Sole agents for the U. S. and Canada

FIRST RELEASE

BRONCHO FILMS

Frontier - Indian - Military and Pioneer Subjects

Produced Upon the Largest Scale Ever Attempted in the History of Motion Pictures

Stirring Themes---Tremendous Casts---
Perfect Photography

Order from Your Exchange the following Features:

"SUNDERED TIES"

The Biggest One-Reel Feature Ever Made

Released Wednesday, September 18

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

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1 REEL *Released Wednesday, September* 25 1 REEL

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

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CINES, Saturday, Sept. 7, 1912.

THE SACKING OF ROME

Showing the terrible plundering of the city by the Duke of Bourbon in 1527.

PICTURESQUE SARDINIA, ITALY
(A Charming Scenic Subject.)

ECLIPSE, Wednesday, Sept. 4, 1912.

AN ECCENTRIC SPORTSMAN
(Comedy.)

SMALL GAME AT THE ZOO
(Nature Study.)

FROM LAUTERBRUNNEN TO MURREN
(Scenic.)

CINES, Tuesday, Sept. 3, 1912.

A TRAGEDY OF LONG AGO
(A Powerful Drama.)

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Romantic Story of Revolutionary Days Dramatically Portrayed in which Daughter of Spy gives her life in vain attempt to save her Nobleman Lover.

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A Wonderful Presentation by Pathe

SEPT. 9th 1912

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Story of a prodigal son who, having killed his mother and sister and made a street beggar of his aged father by his extravagances and wild deeds, suffers a career of unbelievable hardships, but finally returns home—a man. The prodigal's life dramatically told in wonderful pictures.

AUG. 26

2 REELS

FIRE AT SEA

Great interest already manifested in this exciting story of the sea

GENERAL

FEATURES

AUG. 19, 1912 VITAGRAPH'S **Rip Van Winkle** TWO REELS.
A GREAT FILM FROM A GREAT PLAY MADE FAMOUS BY THE LATE JOSEPH JEFFERSON

AUG. 12, 1912 CINES **Rameses, King of Egypt** TWO REELS.
ROMANCE IN THE DAYS OF THE SPLENDOR OF THE PHARAOHS

JULY 29, 1912 PATHE'S **Don Juan & Charles V** TWO REELS.
A WONDERFUL OLD WORLD STORY OF LIFE AT THE COURT OF SPAIN (COLORED FILM)

JULY 22, 1912 KALEM'S **Siege of Petersburg** TWO REELS.
A MASTERFUL PRESENTATION OF THE CIVIL WAR PERIOD

JULY 15, 1912 VITAGRAPH'S **The Money Kings** THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

JULY 8, 1912 PATHE'S **The Adopted Child** TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 1, 1912 KALEM'S **Tragedy of the Desert** TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AND TRAGEDY OF THE SEA OF SAND

JUNE 24, 1912 PATHE'S **A Nation's Peril** TWO REELS.
AN EXCITING FILM WITH A MARVELOUSLY THRILLING BOAT EXPLOSION

JUNE 17, 1912 VITAGRAPH'S **The French Spy** THREE REELS.
AN ENTHRALLING STORY OF MILITARY LIFE IN REAL VITAGRAPH STYLE

JUNE 10, 1912 EDISON'S **Martin Chuzzlewit** THREE REELS.
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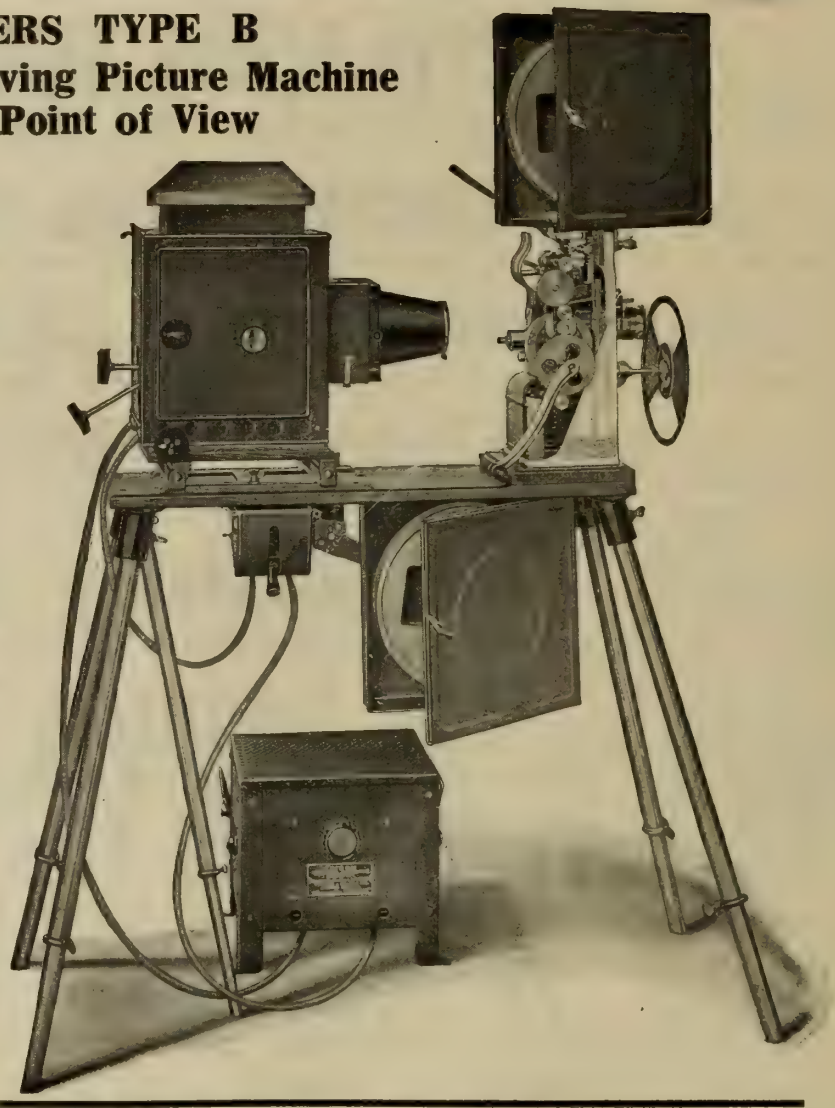

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Edison Releases for Sept. 1912

Sept. 3—"The Triangle." 1,000 feet. Comedy-Drama.
" 4—"Aladdin Up-to-date," by William Henry Kitchell. 1,000 feet. Comedy.
" 6—"Believe Me If All Those Endearing Young Charms," suggested by Thomas Moore's famous poem. 1,000 feet Dramatic.
" 7—"Bridget's Sudden Wealth." 600 feet. Comedy.
" 7—"Opening of the Y. M. C. A Island Playground, Lynchburg, Va., 1912. Produced in co-operation with the Industrial Dept. of the International Committee Y. M. C. A. 400 feet. Descriptive.
" 10—"The Manufacture of Paper, Maine. 1,000 feet. Industrial.
Sept. 11—"The Stranger and the Taxicab," by E. J. Lucke. 1,000 feet. Comedy.
" 13—"The Dam Builder," by Bannister Merwin. 1,000 feet. Dramatic.
" 14—"The Rescue, Care and Education of Blind Babies." Produced in co-operation with the International Sunshine Society. 1,000 feet. Descriptive.
" 17—"The Governor," by Bannister Merwin. 1,000 feet. Dramatic.
" 18—"Lazy Bill Hudson," by E. J. Montague. 490 feet. Comedy.
" 18—"National Soldiers' Home, Virginia." 510 feet. Descriptive.
" 20—"Hearts and Diamonds," by Herbert E. Morgan. 1,000 feet. Dramatic.
" 21—"The Grandfather," by Lillian E. Sweetser. 1,000 feet. Dramatic.

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The Perfect Pictures!

LUBIN FILMS

LENGTH 664 FEET — RELEASED WEDNESDAY, AUGUST 28th, 1912 — LENGTH 370 FEET

THE BURNT CORK

Catching Mr. and Mrs. Diggs dozing, a wicked actor covers their faces with burnt cork. On meeting each other they take each other for dangerous negroes which the newspapers state are at large. They fight for their lives and finally land up in the police station.

THE CARETAKER

Mrs. Robert Young, Sr., and Mrs. Bob Young, Jr., go on a vacation and charge their husbands to take good care of themselves and the house. When they return, the husbands, the plants, the dog and everything else has grown to such a size that the ladies collapse.

RELEASED THURSDAY, AUGUST 29th, 1912
LENGTH 1057 FEET

FOR THE LOVE OF A GIRL

John Grant dies suddenly, leaving a will by which his niece, Ethel, will inherit a million dollars if she has married Harry Renolds, which is her Uncle's choice. She, however, has married another man and the money is tied up in chancery. Ethel, her husband and Renolds are all respectable poor, and Renolds hears of a decision given by a judge that the conditions of the will are impossible and that the money must be paid over. He hastens to inform the married couple, the good news is quickly followed by the death of Ethel's husband and Renolds wins his old love at last.

RELEASED SATURDAY, AUGUST 31st, 1912
LENGTH 1060 FEET

THE SHERIFF'S PRISONER

Sheriff Clancy on the lookout for a notorious highwayman runs up against Bob Stern, a prospector who very much answers the description. Stern, who is pretty husky, turns the tables, arrests the Sheriff, and locks him up in a closet, leaving his sweetheart Mary to keep guard. Bob then starts out and captures the right man, brings him back and turns him over to the law, and Mary makes Bob a prisoner for life.

Released Friday, Aug. 30th, 1912 — Length 728 Feet

THE OVERWORKED BOOKKEEPER

Jerry Jenks has bookkeeping on the brain, so much so that he cannot rest. One night he walks in his sleep, walks over roofs, slides down telegraph poles, climbs the water spout of the office building, gets in at the window and still in his pajamas gets his books out and tries to work. In the morning he is discovered and kicked out.

Released Friday, Aug. 30th, 1912 — Length 391 Feet

PINNED

Bennie and Barney, two mischievous boys, find a box of horse blanket pins. Just at the time a young lady in a hobble skirt passes and it suggests some fun. The boys make the wash-woman their first victim, pinning her skirts. She tries to chase them, but finds it impossible to "Step lively." Other victims are nailed, not only female, but the policemen, who, when they get on the job, find that their pants are fastened. Finally the boys are caught and get what is coming to them.

LENGTH 363 FEET — RELEASED MONDAY, SEPTEMBER 2nd, 1912 — LENGTH ABOUT 691 FEET

HIS NEW CANE

John Smith, who in his young days has been an exquisite dude, endeavors to improve his son's deportment, and presents him with a cane with instructions of how to carry it. Billy, however, is clumsy and the cane is unruly. It hooks a bank clerk's coat pocket and tears it; it upsets tables in the cafe, pulls a scaffolding down and does so much damage that finally Billy is chased to the creek and gets a ducking.

A SUBSTITUTION

Harry Lawn and Dorothy Somers are in love and each has rival admirers. Lem Durpee, the hired man, thinks he would like to win Dorothy, and Priscilla Vane, an old maiden, has eyes on Harry. The lovers agree to elope and the rivals each plan to outwit them. Priscilla dresses up as Dorothy and Lem does the same, as Harry. They get married without knowing each other.

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VITAGRAPH
LIFE PORTRAYALS

"A DOUBLE DANGER" — *Monday, August 26th*

WITH SPLENDID RESULTS. A little child undergoes a surgical operation. The poor father unexpectedly encounters an escaped convict, whom he captures. He receives one thousand dollars reward for his apprehension. Everything turns out happily.

"FLIRT OR HEROINE" — *Tuesday, August 27th*

NEVER WAVERS. She appears to be a flirt. On the field of battle in India she cares for the sick. She risks her life for others, and the man she loves. Do you wonder that he marries her?

"TWO CINDERS" and "BUMPS" — *Wednesday, August 28th*

TWO OF THEM. A young girl gets a cinder in her eye on a railroad car. A good-natured man helps her get it out. He gets one in his eye. She laughs at him. Before she gets out of the car, they are engaged to be married. How did it happen?
Bumps is an elephant. He and a little circus clown become fast friends. Bumps saves the little clown from a fire. Wouldn't that bump you?

"WRITTEN IN THE SAND" — *Friday, August 30th*

A DELICATE TOUCH OF ROMANCE. A young fisher lad sees his name written in the sand with that of a lovely girl. Later he sees his name displaced by another. His dream of love is over. Like a vision it fades away forever.

"THE BOND OF MUSIC" — *Saturday, August 31st*

IT HATH CHARMS. The tie that binds in kindred friendship. Two men with a mutual taste for music save each other from death, during the Franco-Prussian War.

NEXT WEEK	NEXT WEEK
"TOMMY'S SISTER"—Right in Line	MONDAY, SEPTEMBER 2d
"CORONETS AND HEARTS"—Hearts Win	TUESDAY, SEPTEMBER 3rd
"CAPTAIN BARNACLE'S LEGACY"—A Rich One	WEDNESDAY, SEPTEMBER 4th
"BUNNY'S SUICIDE" / "SHE WANTED A BOARDER" —Two Laughs	FRIDAY, SEPTEMBER 6th
"A WASTED SACRIFICE"—Well Credited	SATURDAY, SEPTEMBER 7th

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The Girl Reporter's Big Scoop

Alice, the girl reporter, secures the photograph of a black-leg foreign Count who is about to marry a rich American girl, frustrates the theft of the wedding presents, and secures a sensational story for her paper.

Released Monday, September 9th

Dr. Skinnem's Wonderful Invention

Dr. Skinnem falls asleep and dreams of a remarkable invention that makes him rich. The Kalem comedy company finds a rich field in this side-splitting farce.

(ON THE SAME REEL)

The Ancient Port of Jaffa

This world-renowned port was known in Bible times as Joppa. As an ancient historical town it is of great interest to the traveler. The Kalem photographer secured views of the most interesting scenes.

Released Wednesday, Sept, 11th

The Street Singer

An Absorbing Story of a Prima Donna's Rise to Fame

This romantic drama features Miss Alice Joyce with a specially selected cast.

Every exhibitor knows a good strong story with the peerless Alice in the cast is a business getter.

One and three-sheet, four-color lithographs for this headline attraction.

Released Friday, Sept. 13th

A Railroad Lochinvar

A Sensational Comedy Drama

The railroad president's son just out of college starts work at the bottom and while climbing up has a number of thrilling experiences and a lot of fun.

Special one and three-sheet posters for this feature

Released Sat:, Sept. 14th

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Facts and Comments

THE re-election of Messrs. Neff, Christenson and Rieder as officers of the National League of Motion Picture Exhibitors was a foregone conclusion. These officials had discharged their duties in a thoroughly acceptable and efficient manner. They had earned another term of office. It is a sensible rule in political and other organizations to reward capable presidents, secretaries or treasurers with a second election. In choosing the present head of the organization for a new term the convention paid a tribute not only to the man, but also to the state from which he hails. Ohio has the best organization, the most compact and the most complete. Few, if any, of the other states are so well organized. Some of the states were organized within a few weeks of the holding of the convention, while in other states the number of the unorganized exhibitors far exceeded the membership of the organization.

The energy and experience of the national officers will make the next convention bigger. THE MOVING PICTURE WORLD, which has lent its aid to all efforts at representative organization in the past, will continue to be the friend and champion of the organized as well as the unorganized exhibitors. We earnestly hope that harmony, toleration and general good will are to characterize the League in the future and that its further growth will be an undoubted benefit to every exhibitor and to every branch of the League. We hope that the program of the League will continue to be liberal, progressive and constructive. The modern trend in an organization is to increase the power of the great mass of the members and to make the officers respond quickly to the genuine sentiment of the majority. The exhibitor is the source of all power, which flows from the advantages of organization. That policy will be the most useful and successful which bears this fact in mind. The broader and deeper the foundations the longer will be the life of the structure.

* * *

THE Edison Company will receive the thanks of many thousands of Dickens lovers for its splendid production of "Mr. Pickwick's Predicament." It will be worthy of them. With one or two exceptions it has given of the best of its fine company of players. The single adventure of the lovable and benevolent Pickwick it has elected to feature in this single reel is that best known to readers of the famous Englishman as "Bardell vs. Pickwick." Those who have not read this story in a decade or a generation will find deep enjoyment in watching the picture. They will laugh at the overeagerness of Mrs. Bardell as she misconstrues the simple announcement of Mr. Pickwick that he has decided to take a companion. So also will they enjoy the consternation of Mr. Pickwick when at a meeting of the Pickwick Club, surrounded by all his cronies, he receives the ominous letter from Dodson & Fogg. Perhaps the characterization of Dodson by Marc MacDermott will stand out as the notable feature of a notable production. It is in no measure in derogation of the fine work of all the others in this carefully selected cast to say this. Sergeant Buzfuz is most competently portrayed by Charles Ogle, and this sterling actor will materially add to his reputation by his representation of the pleader. Mrs. Erskine as the joyful and tearful Mrs. Bardell adds her full share to the artistic quality of the picture. William Wadsworth plays the leading character, and he plays it well. He is ably seconded by the ever-faithful Samuel Weller, portrayed by Barry O'Moore. Julian Reed plays Fogg, and true to the well-known original he is the veritable echo of his tall partner. "Mr. Pickwick's Predicament" will be an ideal selection for educational programmes. It will stimulate a desire to read more about the famous characters depicted on the screen. Nor will this desire be confined to the younger generation. It will extend to many who have put by Dickens as a task accomplished, but who will turn again to his works with a new pleasure.

* * *

AFTER the great theaters of the land had exhibited the Inferno of Dante in motion pictures, meeting everywhere not only with crowded houses but with the approval of the most intelligent and cultured people of the country, it has remained for the famous settlement known as Union Hill to come forward and denounce the pictures as "vulgar and immoral." We are informed that Mayor Rannenberg and Chief of Police Kriger are investigating complaints of various citizens against the pictures of Dante's Inferno. We would have taken no notice whatever of this display of midsummer madness had it not been for the bold assertion that the "National Board of Censorship had recently rejected the pictures as being unfit for production." This statement is absolutely false. We are authorized to say that the National Board of Censorship approved of the pictures over a year ago and that no other action has since been taken by the National Board of Censorship. Six centuries have set their stamp of admiration and approval on Dante's Inferno and the greatest men and women of all ages have paid it fervent tribute. It is not likely that the police department of a suburb of Hoboken will reverse the verdict of humanity.

* * *

IN another part of this issue of THE MOVING PICTURE WORLD will be found a report of the action of the Federal Government against the Motion Picture Patents Company and other defendants. The object of the suit is the dissolution of the M. P. P. Co. on the ground of alleged violations of the Sherman Anti-Trust Law. It is not known whether the government acted of its own accord and initiative or whether it is merely giving its formal consent to the action. As is well known no action for the dissolution of a corporation can be brought by a private person, though the government may, if it chooses to do so, accept evidence obtained by private parties and then proceed for dissolution. It will take a year at least to bring the matter to a final judgment. While these questions are under judicial advisement it is manifestly the proper thing to await the action of the courts before offering any journalistic comments. The litigation must be carried on in the courts and not in the newspapers. The readers of THE MOVING PICTURE WORLD will be advised from time to time of all important steps in the further proceedings before the courts.

What Constitutes a Really Great Play?

By Louis Reeves Harrison.

I trust that the Biograph Company and the Vitagraph Company will pardon my using their productions to illustrate my meaning in this argument. I am simply agitating a point with a view to eliciting truth, even though I use a regressive and scientific method of discovery at times, besides, discussion of an important production affords the finest kind of publicity, and I am unaffected by overruling traditions in either premises or promises. I admit in advance that my ideas may need the test of confirmation.

I was told by a critic who is both capable and honest that I missed a remarkable interpretation in not seeing the Vitagraph picturing of "Lincoln's Gettysburg Address." I was unable to get a private view of it at the studio, but finally saw it admirably presented at the Wadsworth Theater, New York. I was informed by a professional critic, one who watches every photoplay released, that the Biograph "Man's Genesis" opened up an entirely new field in a powerful way. This opinion was shortly after substantiated by one of the ablest of Independent Producers, who said that "Man's Genesis" outranked anything done by members of the older organization for a long, long time. Again I was too late to get a private view, but the accommodating management of the Wadsworth presented the photodrama in splendid style that I might have opportunity of studying it in actual performance.

That both of these plays should prove interesting to men of high intelligence indicates very plainly that there was genius back of them, whether or not it found full expression. Both were progressive in spirit, one inspiring us to finer effort and the other modifying our primitive egotism. Both, therefore, respond in a measure to requirements already indicated in these columns.

Wherein do they fall short?

The Vitagraph release is entirely too short to impress the lesson it was intended to convey. Its crowded events are highly dramatic and cluster about one of the most interesting figures in history. Characterization in the important role is so perfect as to be beyond praise. The noble words of Lincoln raise our appreciation of him as a man to the highest point. His simple dignity is impressive and we are given swift glimpses of an epoch marking the topmost crest of Confederate invasion, but the magnitude and importance of the occasion are lost to all but keen minds. So much is compressed in the illustrative action accompanying the speech that not enough time is given to the address itself, and slower comprehensions in a mixed audience are confused by the rapid shifting of scenes. On account of this unnecessary condensation the full and complete purpose of so costly a release is not impressed on the audience. It is "Lest we forget."

The Biograph release deals with the long education in hatred which man brought with him from the lower life to his human station, and it is essentially tragic. His gain in power led him to perceive that nearly all about him was unfriendly to his desires. He must destroy except when it was possible for him to propitiate. In the face of a strong tendency to sympathetic relations with wife and children he found that his fellow men were his foes quite as well as the dumb beasts he overcame. "Man's Genesis" deals with the evolution of an idea suggested by deadly competition, but the director mischose to give a monkey-like characterization to the human creatures for comedy purposes and thereby destroyed the tension and sympathetic interest he is usually so careful to preserve. The people in front, especially those of intelligence, have received no evidence of such ancestry—Darwin's theory is simply an explanation of the origin of new species—and are unwilling to acknowledge the relation as suggested in this picture. It is commonly believed that Man passed through infinite hardship during the silent ages—there was something heroic in his overcoming deadly competition—and even the events of "Man's Genesis" confirm this belief. Man was slowly acquiring that intellectuality which made him supreme on earth, and there was grand opportunity in this photodrama to exhibit the nobility of his upward struggle. It *is* shown, as is also the development of the monogamic habit, but this is done in spite of supposed ape-like attributes. The magnificent exhibition of determined combativeness shown by the fighting males in the battle to the death is that of manhood. Here is a splendid tragedy converted to an impossible comedy for no other purpose that I can see than that of responding to a claim made by exhibitors who have not correctly gauged the public taste.

No great photoplay will come from slighting the highest purposes of the drama. Here are two magnificent subjects, both handled so well as to evoke the highest praise from competent critics, both handled ably in many respects, yet both lacking in complete development. I think this is due to a lack of time for suitable consideration of the ideas involved. I cannot, therefore, look for any really great play except from those who have ample time to make a study of the New Art.

In speaking of the American audience as an average, I feel justified in asserting that its members will highly appreciate any impressive motive or topic, imaginatively presented, which is put justly and truly before them. I am ready and willing to be convinced that I am wrong, but the evidences of our literary and ethical tastes are all confirmatory, and I have yet to meet a man or woman who did not express a hope that moving pictures would rise to the requirements of the whole people. There exists no perceptible reason why moving pictures should not become the true mirror of the world.

Once a grand theme is selected, the director should be enabled to proceed along the lines of its natural and consistent development irrespective of time limitations and mistaken demands of those whose knowledge of public taste is confined to comparatively small individual requirements. A manager may be sure that he knows his own audience, but this restricts rather than broadens his view. A great play is one that reaches out to all classes and conditions with its appeal.

A great play must have ample time for its adequate presentation to slow minds as well as to those of quick comprehension. A great play must proceed on lines that are true to our finest ideals where nothing authoritative exists to make it true to life. A great play should never belittle humankind and its struggles up the path of progress. A great play must stir our thoughts with recognition of beauty. A great play may stir our emotions to a revolt against injustice, or cause us to forget our antipathies, or awaken our loftiest aspirations, or cheer us in a moment of sorrow and discouragement, but it *must* reach out and take a strong grip on those human sympathies which appear to be universal.

"THE GLAD TIDINGS" IN MOTION PICTURES

By W. Stephen Bush.

NO one can understand the Bible who does not understand the East. How are we to understand the East, so thoroughly different from us in its thoughts and its manners, its habits, its social conditions, its way of viewing life? The best way is to go there and study conditions on the spot. This of course can only be done by the select few. The next best way, until the coming of the motion picture, was to read books on the subject and listen to men who had been there. The cinematograph is better than the book and better than the lecture. It brings the East before our eyes just as it is and just as it was in the days of Christ. The East changes but little. Scholars and students, fascinated by the pursuit of knowledge, have gone to Palestine, skeptical and full of doubts. As they traveled through Galilee and Judea and looked about them with the gospel records before their mental vision, their understanding of the great subject grew to profound belief and conviction. What until then had seemed to them hazy and mythical, shadowy and obscure, became as clear and plain as the facts of every day life. Not without reason has Palestine been called the fifth gospel. While in the passing of the centuries there were some changes affecting even the topography of what we designate as the Holy Land, many of the sacred landmarks still exist and impress the mind profoundly. Nor have the customs or the character of the people and their everyday lives changed much since the days of Herod and Caiphas.

When therefore a producer of films goes into Palestine and adjacent regions and seeks by means of the camera to show to the world at large what the East is and looks like, he has started the motion picture on a wonderful mission, the results of which cannot be foreseen at this time. Wholly regardless of the intrinsic or artistic merits of such films, every friend of the motion picture is bound to proclaim the fact that a new field has been opened up and that the possibilities of the cinematograph are well worthy of engaging the attention of the whole Christian and civilized world. If this plan of promoting the knowledge and proper understanding of the gospels is to be extended further under the guidance and with the assistance of the great Oriental scholars of the day the coming generations as well as our own will learn as much about the subject as is known to-day only to a handful of experts. We surely need not detail here the benefits to civilization resulting from such a great advance in knowledge. The purpose of these lines is to point out in a few practical instances how the motion picture will make our impressions more vivid and every line of the gospels more convincing.

Unless we realize that the larger part of Judea is a stony wilderness, gloomy, forbidding and yet awe-inspiring it is difficult for us to understand the mission and the characteristics of the young prophet who, according to the writers of the gospel, preceded the coming of the Messiah. The neighborhood of the Dead Sea and the Jordan has the appearance of a desert. Once we see it either in reality or in a cinematographic reproduction we no longer wonder at the popular belief which regarded it as the abode of demons. As a famous writer puts it: "There are few regions in the world more desolate, more God-forsaken, more shut off from life than the rocky slope which forms the western border of the Dead Sea." How much clearer too becomes the story of Christ's seclusion near this wilderness and how much better we understand the story of the temptation. The cinematograph in a few hundred feet shows us a fitting and most probable theater for the exertion of the arts of Satan.

Again, take Nazareth. No matter how much we may read and study, the word remains to most of us a geographical term or a name in history. The magic of the moving picture camera presents to us a faithful animated reproduction of the Nazareth in which the childhood of Christ was spent. We have the testimony of one of the greatest of Oriental scholars for the fact that "The town of Nazareth in the time of Jesus did not perhaps much differ from what it is to-day. The streets where he played as a child we can see in the stony paths or in the little cross-ways which separate the cabins. The house of Joseph no doubt closely resembled those poor dwellings, lighted by the doorway, which serve at once as workshop, kitchen and bedroom, having for furniture a mat, a few cushions on the floor, one or two earthen pots, and a painted chest."

The pastoral and agricultural character of the northern part of Palestine and especially of ancient Galilee makes clearer and plainer many of the sayings and parables of Christ. It would be impossible within the scope of this article to enter very fully into details.

We rely upon the same authority in saying that the touching and beautiful ceremony of marriage with its attendance of joyous virgins and its typically Eastern glorification of the bridegroom has undergone no substantial change from the wedding at Cana to the present day. The charming and pathetic parable of the wise and foolish virgins will be better understood and its lesson will seem more real after we have seen a motion picture of such an event as it may occur in any of the small villages or larger towns of the modern Palestine. Instances of this kind might be multiplied at will.

One effect of these pictures will be to disarm criticism and conquer prejudice in those quarters where criticism, prejudice and ignorance have run rampant. The advantage to the exhibitor will be direct and immediate. However crude and inexperienced some of these efforts at the reproductions of the land and the customs of the Bible may seem to scholars, there is no community on our continent where the clergy will not be drawn to these pictures. Wherever they will be exhibited they are sure of the best kind of an audience. Much of course must of neccesity be left to the intelligence and initiative of the individual exhibitor. It seems to us, however, that in any hands and under any circumstances these pictures will demonstrate both the great educative powers of the picture and the high and praiseworthy ambition of the manufacturer.

An illustrious writer who had spent many years of his life in the Holy Land and who had often lingered about the town of Nazareth, the Lake Tiberias and the immortal towns of Capernaum, Bethsaida, and Chorazin, has expressed in words of touching sweetness and pathos the hope that the world would some day "build its temple upon this hill of Nazareth." "Here, at the spot where Christianity appeared, and at the center of its founder's activity, should arise the great Cathedral in which all Christians might worship."

The monuments erected by means of the cinematograph are more enduring than brass or stone. The noble dream of that writer may yet be fulfilled by a series of pictures showing the hill whereof he speaks and reproducing the people and the scenes for which Nazareth will remain forever famous in the history of the race.

THE GRANDFATHER (Edison).

Reviewed by Louis Reeves Harrison.

THIS is a humanizing story with an exceedingly tender strain in its song. An old soldier has contracted a debt in the defense of his country which it seems that he must pay in pain and humiliation. He has been crippled in action, forced to live on a scant pension, and deprived of any fitting reward for his splendid service, being condemned to the weary solitude of decent poverty until his farmer-son invites him to spend his remaining days in better companionship than that he has enjoyed. The veteran responds hopefully, trudging part of the way, but enters upon a strained social condition.

His young daughter-in-law is already carrying a heavy burden in meeting household requirements for her growing family and the farmhands, and can only see in this old and lame man an addition to the drudgery which she is already called upon to perform. Here is another care and another mouth to feed. She exhibits resentment from the outset—she is looking forward, not backward—and ill-naturedly turns the old soldier and his pipe out of the house and sets him t owork at the wood-pile.

This young wife has a little daughter, who is drawn into a sympathetic relation with the veteran by the gentle tolerance and broad affection of sweet old age, and her tiny hands strum the heart strings of the lame soldier until he becomes as happy as a child in his devotion to one. She revives both the paternal and maternal instincts in a man who deemed himself to be deprived of earthly ties and stirs the fire long dormant in his heart. He becomes a man again instead of a human creature counting the lonely hours before his last day.

A silent intertwining of affection is shown in many scenes between the human bud and chastened spirit of an old man who has read the book of bitter experience to the end and is content to leave the rest to the Power none of us comprehend. These two become friends inseparable. When it becomes known that there is to be a township picnic and reunion of old settlers, the veteran takes his grandchild to his room and shows her with pride the uniform he is to wear on that grand occasion.

It is to be an affair so important that a distinguished judge has consented to make an address, and the old soldier is determined to appear at his best. His suit of blue is brought forth with a mixture of secrecy and reverence very impressive to the child, but when the day arrives and the family rig is ready for departure to the scene it is found that there is not room for the man whose regiment was victorious in a hundred battles of the Civil War. He is left behind to shed his unchecked tears of disappointment alone.

So much for the heroes of other days—we honor them only when we bury them. The grandfather wanders away to a quiet spot in the woods and resumes his old-time habits of reflection. While he is sitting there a motor car stops and a distinguished looking man descends to inquire the way. He is the judge who is to be the most honored of all guests at the Old Settlers' Reunion. He notes the uniform of the pensive old man and displays with pride his medal of honor. He, too, fought with the men of the North, "whose sons and sires gather no more about their fires," and the two enter an animated discussion.

A slight illustration of battle at this point would have been very effective. As it is, the fine old fellows became so absorbed in their reminiscences that time flies unheeded until the chauffeur reminds them that there is an engagement to keep. Meanwhile, a large company has gathered to hear the address and the most important personage of the day cannot be found. Finally it is announced that he has arrived. He appears from the foreground with his arm over an old comrade whom he conducts to the steps ascending to the speaker's stand, and there he makes it known that the old veteran deserves to share all the honor and applause with which he is greeted.

This is only a revelation of merit to the thoughtless wife and mother who made her father-in-law so unwelcome. After the ceremonies are over, the two war comrades go to the steep bank of a nearby lake to renew their discussion, and a number of children come to play in their neighborhood. Among these is the little granddaughter. She ventures too near the edge and falls into the water. Now, grandpa becomes a modern hero, and gives evidence of the fire that was in him a half century before. He leaps in and saves the little one after a struggle and restores her to her mother. His reward is the combined love of a united family.

Scene from an Excellent Rural Drama Entitled "The Grandfather," by the Edison Company.

National Convention of Exhibitors.

A DETAILED REPORT OF THE SECOND ANNUAL GATHERING OF THE MEMBERS OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.

M. A. Neff Re-elected President Unanimously and the Other National Officers by Acclamation. New York Selected as the Next Meeting Place of the National Organization.

By Jas. S. McQuade.

THE opening session of the second annual convention was held on the nineteenth floor of the La Salle Hotel on Tuesday, August 13, 1912. A record-breaking attendance of State officers, delegates, alternates and visiting exhibitors and their friends marked the occasion.

President M. A. Neff called the convention to order at two o'clock, p. m., and introduced Mr. Maclay Hoyne, of Chicago, who had been selected by Mayor Harrison to deliver an address of welcome to the visitors. He spoke as follows:

"I am not going to burden you with any address. I don't understand that that is the usual function of any one representing the Mayor on these occasions. I am here, however, to say that His Honor had hoped to be here in person, but he has been exceedingly busy with the negotiations between the street railways and their employees, and with the special meeting of the City Council which occurs to-morrow; and in his absence it is my pleasant duty to say to the delegates who are here from other States and other cities that we welcome you to Chicago, and we hope that you may have a good time while you are with us and that your deliberations here may be both profitable and pleasant for all of you.

"During the time you are here I want to say if there is anything the city officials can do to make your stay pleasant, we would be very glad to assist you, and you can find some one in the City Hall at any time who will aid you.

"You will find the present Water Carnival, I believe, a rather pleasant form of entertainment. I will say to those of you from afar, who have heard in the past that the city of Chicago is a wild and woolly west and that the lake front is a dangerous place for strangers, that the practices of the past have been abolished and you are invited to visit the lake front to look at the explosions and I wish to assure you that you can accept the invitation with safety (applause). I was there last night myself, and the only explosions I saw were those in connection with the fireworks, and I came back without being any lighter in pocket, and I can recommend to all of you a trip to the lake front.

"Now, as I have said, I am not here to deliver an address, but to deliver to you the keys of the city and to wish you a very pleasant time and to thank you for the opportunity of being present (applause)."

Sidney Ascher, of New York, then sought the recognition of the chair and was invited to the platform. "I want to apologize for my physical disability," he began. "I have been shouting 'New York, 1913,' so much that I am hardly able to hear myself, and speaking is rather difficult.

"I didn't come here to praise the Empire State or to make a peroration on its great doings, but I came to tender a message of good will from the State of New York. I came to express the appreciation of New York for the efforts that Mr. Neff has rendered in our behalf. We want to express our appreciation in concrete form. We want to tender Mr. Neff something more than a few words of good will. We want to tender to him something that will be a constant reminder of the deep appreciation that New York feels for the good work that he has done. Mr. Neff has worked tirelessly. He has bent every effort and energy to the uplift of this business throughout the Union, and New York more than any other State feels the effects of his good work. New York has observed that in previous conventions when the body was called to order by its president, he either had to rap for order with his elbow or his thumb or his pocket knife; so New York, being observant, takes this opportunity to present to its first national president a gavel with which he can call the conventions to order in the future. It is the wish of New York, it is the sincere hope of New York, that its presidents in the future may wield the gavel as well and as ably as Mr. Neff has done in the past and as we expect him to do, if it is our good fortune to have the honor of seeing him in the chair, for another year."

President Neff responded in the following words: "I wish to thank New York for the gift of this gavel, and assure you that I appreciate all that the representative from New York has said. I will not enter into a speech in regard to this token of sincerity and friendship, because when I say sincerity I mean that this convention is a serious matter to the exhibitors of this country. We are passing through an era of cinematography which demands that we as motion picture exhibitors consider everything seriously at this convention.

"I am not going to dwell upon either the seriousness or any other subject at this time, but instead take great pleasure in introducing to you not only a friend, but a statesman, a man that is known throughout the length and breadth of the United States, a man who has ever stood for the people—not for a few, but for all the people of this country—a man who is enlisted and is as earnestly engaged in thought and action for the motion picture exhibitors of this country as though he were a motion picture exhibitor himself; a man who said, when I went to him and asked him to serve as attorney for the motion picture exhibitors of Ohio, 'I will serve.' He never asked a question about a retainer, although he receives retainer fees of a thousand dollars from other corporations and other bodies, but he never spoke about a retainer fee to me when I asked him to represent the State organization of Ohio as our attorney.

"Ladies and gentlemen of this convention, I have the pleasure of introducing to you the Hon. John J. Lentz, of Columbus, Ohio, who will now address you."

John Saxe,
Saxe Amusement Co., Milwaukee, Wis.

Thomas Saxe,
Saxe Amusement Co., Milwaukee, Wis.

L. P. Washburn,
Salem, W. Va.

W. Clarke,
Princess Theater, Jersey City, N. J.

Speech of the Hon. John J. Lentz.

"In every fiber of my being I appreciate as I could appreciate no other honor, the privilege of an invitation from your president and secretary to meet with you on this the second anniversary of a work that I believe is destined to be the most potent in the next generation of any work that has been consummated in any generation in all the centuries.

"Many of you men and women are probably aware that Edison has recently said that, with all that he has been credited in the inventive world, he believes that Ford, the inventor of a moderate priced and serviceable automobile, has succeeded in outstripping him in the work for humanity. If the Ford machine, in setting a modest price and compelling others to bring their price down within the reach of the many, has surpassed and exceeded in inventive ingenuity and in service to humanity the great Edison, then, my friends, how much more are you succeeding in surpassing Edison and Ford when you bring the entire world before the vision of the boy and the girl, the schoolmaster and the preacher, the doctor and the lawyer, the merchant and the mechanic in a few minutes' time for the paltry sum of a five cent piece?

"Kings and bishops, potentates and princes were long supposed to be the masters of the human flock. It was for them to travel and to read and to govern the millions who were in ignorance. If there ever was any credit in being a king or a bishop or a potentate of any kind, how much more credit is due men and women engaged, as you are, in making kings and bishops and princes and potentates of every boy and girl that comes in from the sidewalk?

"In the coming winter you men and women will, for a nickel a show, educate the boyhood and the girlhood, the manhood and the womanhood of the United States to a higher degree of intelligence and efficiency than any king or bishop ever obtained in the history of the world. You show them the civilizations of the entire earth. It was the dream of a great literary character to make a trip around the world in eighty days. I was going to say that you do it in eighty minutes. I believe it would be equally true if I would say that you can take up a trip around the earth in about eighty seconds if you wanted to do it with a moving picture seconds if you wanted to do it with a moving picture machine.

"Yes, my friends, I am rather proud of Mr. Neff's introduction. We in Ohio sometimes have been accused of being somewhat conceited about that State. We are no longer standing back of Virginia and allowing her to be called the mother of presidents. We think that Ohio is the mother and that Virginia has become superannuated and is the grandmother of presidents (laughter); and in Ohio we are rather proud of the fact that we have M. A. Neff (applause), who has organized a creative and molding influence in the United States.

"The time is ripe when you men and women should be known to the law makers of the land as a potentiality that will not be trifled with, and that you will not allow every Tom, Dick and Harry of some little municipality to hamper the progress of the picture play, the greatest luminary in the universe of intellectual life (applause).

"Organizers are born, not made. They twitted us of Ohio and said: 'Some people are born rich, some are born lucky and others are born in Ohio (laughter).' I know that Neff was not born rich in shekels, but he was born rich in ideas (applause). A man who can organize the manhood and womanhood here to-day is a man of whom any State could be proud; and when Mr. Neff walked into my office and asked me whether I would serve as counsellor for the organization of the State of Ohio, I didn't stop, he says, to ask for a retainer. Well, I am not quite so greedy as that.

"If every church in this land would put in a moving picture every Sunday, I believe we would all go. Good men and women like you could not stay away. I would go myself if they would have the film there. It would be a drawing card for the churches, and you would not find so many articles in the magazines asking, 'Why do the men not go to church and why are the women beginning to leave the church pews empty?' Why? Because they haven't got a moving picture (applause). They are behind the times.

"Neff asked, 'Will you be the attorney?' and I said 'Yes.' Why? Because I knew there was very little to do. He is the attorney of the moving picture men in the State of Ohio. He understands what the future will be. There are some men who project the necessities of the business and comprehend them, and realize where the statutes are deficient and where the municipal and State codes are deficient with reference to the buildings within which these great educators are to be installed in the future; and so, instead of the State league coming to me for a lawyer, I am smart enough to turn to Neff because he is the best equipped lawyer on that subject that I know of anywhere, with all due respect to your national counsellor, Senator Foraker, of Ohio, or the State counsellor, your humble servant.

"The subject of the moving picture appeals to me, possibly, as no other subject does. All my life from my boyhood days I have hoped in some way to be identified with the great uplift of the ninety-six million, or the thousand million or fifteen hundred million who make up the human family. They are all my brothers and my sisters, and I know of no influence in the world to-day that is lifting all humanity up to as high a degree with as little friction, with as little labor, with as little trouble, with as little care, as the men and women who are giving the world the benefit of the moving picture education—a university, if you please (applause); and I would rather be here in Chicago with you and in New York next year (applause from the New York delegation), if you go there, than anywhere else for the same amount of time. I see I hit a lucky number over there near New York's flag, and I don't wonder. I am willing to say that so far as I am concerned you are big enough and strong enough, and you ought to go not only to the cosmopolitan city of America, but the best city in all the world. It may not be quite the largest, but it is ahead of all of them, with all due respect to my friends from Chicago, who have still got to play second fiddle to New York for another year or two.

"I like Chicago. I come here very often, and there isn't any question but that Chicago in growing to its present proportions has done wonders; but this organization ought to go to New York City, because the New York City papers ramify this country as no other papers do, not even excepting the great school house that is conducted by the newspapers in the city of Chicago. The United States is fortunate in having a city like Chicago, with its hundreds and hundreds of railway trains carrying its splendid newspapers out over a thousand miles in every direction from this city. That is worth something to a nation, that is worth something to a republic; but New York City is equally fortunate in that she ramifies this republic with her great newspapers; and an organization of men and women such as you—identified with the moving picture play, identified with the theater, identified with the sermon, identified with the oration, identified with the art of the world—ought to hold its next meeting in the greatest city upon this continent, so that the whole world may sit up and take notice of the holy and moral purpose that is back of many of you who realize the future possibilities of this great institution.

F. B. Croissant,
Lyric Theater, Orange, N. J.

Charles Fergison,
Delegate—Indianapolis.

Charles T. Beeching,
Cincinnati, Ohio.

David Miller,
Auditorium, Jersey City, N. J.

A Group of Executive Officers of the Motion Picture Exhibitors' League of America—Taken at the Selig Plant.

"I said at Dayton, in talking to our State league, that I believed that the time was not far distant when you would take your place in our public schools and give to the boys and girls, within a single winter's course, all the history, all the physical geography, all the knowledge of human enterprise and industry, government, religion and science that they are now accustomed to get by the time they graduate from a university (applause). Why not save this time?

"I believe in not one Sunday and six work days. I want the time to come when we shall have six Sundays and only one work day (laughter), and I believe, with the machinery and the electricity and the inventive ingenuity of the people, such a time is coming to pass in your day and my day. Carroll D. Wright said we could produce all the clothing, shelter and food we now have if each one of us worked two hours and thirty minutes a day, using electricity and steam power and all the appliances that we now have. If that is so, work would be like playing golf two hours and thirty minutes; it would only be wholesome exercise (laughter).

"I see no reason why we should make education a distasteful and disagreeable thing; no reason why developing mental muscles, if you please, should be repulsive to a boy or to a girl; and the moving picture could make the common school, the public school, the high school and the university come home to the children by the time they are fifteen years old, instead of coming to them as now by the time they are twenty-five years old. Why not do it?

"I will go one step further. The church—and I do not say it in a jocular way—could improve its methods and its service to humanity very materially if it incorporated in its work the moving picture; and if they will not do it in the churches, the people who claim to be serving the Master, or Prince of Peace, who say they love their neighbors as themselves, ought not object to the moving picture show being open from morning till midnight every Sunday in the year (applause). It would do great good, if knowledge of Scriptural history is worth anything to the church to have it known early in life. It would be much better to be given to the young boys and girls and the older boys and girls in the way that you can give it in the picture play than the way that the average preacher can give it. I say it seriously.

"In centuries of time a few men have carved immortal names. One of them we call Michael Angelo. We speak of another as Raphael. We speak of Rubens and Rembrandt and others; but what was the history of Raphael's greatness? What was the greatness of Michael Angelo? It was to take from the brain and heart and put upon canvas or upon a wall a picture that had a suggestion of form and above all of motion; and they worked for centuries to produce a Michael Angelo. They worked for centuries to produce a Raphael, who could by a touch of something put into the color and the light of a great portrait that which would suggest motion, the divinest thing of the universe; motion, that which makes of spirit matter.

"The scientists tell us from the one school that there are eighty-three or four or five elements, out of which all matter, such as wood and water and air and the like, is made. These scientists say that you will never get through discovering new elements. The latest, by Madame Curie, of radium and two or three others will not finish the list. Some other will discover another and another and another. The other scientists say that all in the universe is but spirit. There is no matter, and what we call matter is but spirit in motion, in different vibrations, and thus we have the different forms of matter, as we see it with our five senses. I believe they are right. It is the only explanation of the doctrine of immortality. It is the only logical basis upon which you can build a faith in a future life and prove that the spirit of a human being is the essence of God himself, and that the form in which we find Him is the form in which we find the trees and the flowers, the mountains and valleys, the earth, the sun and the stars, which are but the clothing of God himself; and you with your miracle of the moving picture step to the front in my age and our generation and perform the latest miracle of all the miracles. If the preachers of the land want the lesson of Eve and the temptation preached, it can never be preached or taught in as little time, or so completely as by the men and women who are engaged in presenting to the public the temptation and the fall of man in Eden by the use of the moving picture.

"Think of the pathetic story of Abraham and Sarah; think of Hagar and Ishmael driven out! See them upon the desert, and you can't conceive of any preacher or orator ever portraying that picture of that woman and that child driven from the household of Abraham as it could be presented to the world in a few minutes by the moving picture! (Applause.)

"Think of Jesus of Nazareth laid in a manger; think of Jesus of Nazareth at the age of twelve propounding the questions to the doctors and philosophers of the Jewish religion! Think of Jesus in His humble garb, in His miserable plight so far as this world's goods were concerned, down with fishermen by the seaside. See Him in your moving picture with publicans and sinners. Are these lessons worth learning? Yes. How soon? At the earliest moment in a child's career. Give the child mental muscle. Think, if you please, of Solomon with the two women, each claiming the child. Think of the wisdom and the psychologic power of Solomon when he said, 'Bring me a sword that I may divide the child.' Think of the one woman saying: 'Oh, just judge, divide it,' and the other saying, 'No, give it to her.' He learned in a moment which was the mother, a lesson that is at the foundation of the processes of a cross examination and decision in the mind of every lawyer and every judge that is a student of human nature. Why not bring that to the boy and the girl at the age of ten? Why wait until they have wasted another fifteen years before they get this lesson and this philosophy?

"My friends, 'A small fire kindleth a great mass,' is a Scriptural proverb. You are but in the infancy of this great work, and you are now progressing so much more rapidly because you are a national organization. The thing for you

Group of Visiting Exhibitors at the Selig Plant, Chicago, Watching a Scene for "The Fort Dearborn Massacre."

to do is to make the national congress and the state legislatures and the municipal councils of the whole country sit up and take notice that you are organized. The mere fact that you bring the greatest education in the world for the least price is no evidence that you are to be sneered at, or that your work is to be treated with contempt. To bring the best to the humblest, has been the mission of all the great reformers and philanthropists of the world. The division of property, or the doctrine of live and let live, was one of the teachings of Jesus. It is the one doctrine of all the great religious philosophers of all the denominations of the world. It was the grandest message of a great human heart that was given in the last hundred years, the message of Joseph Mazzini, that great heroic soul of Italy, which was banished and crucified, so to speak, because he loved all humanity. 'Democracy is the progress of all, through all, under the leadship of the wisest and best,' Mazzini said. He had in mind the intellectual qualification of the humblest boy and the humblest girl in the land. It was Thomas Jefferson's idea, when he proclaimed the doctrine of universal education at State expense, that the mission of mankind is not to be busy in building jails and penitentiaries and equipping a standing army with guns and policemen with clubs. Jefferson believed and taught that our highest purpose was to make intellectual kings, queens and princes of all mankind. It is not simply the business of Illinois to raise fine cattle and fine horses; but the business of Illinois and of New York and other States is to breed and rear the highest type of manhood and womanhood, and you, the moving picture people, are developing the mental muscle every time you get a boy or a girl into your show.

"The progress of all through all under the leadership of the wisest and the best. You are teachers, you are ministers, you are serving the people. Some of you are doing it for mercenary purposes, I know, just as there are men in every community who are in it only for the money there is in it; but among you there are many men and women who realize the moral obligation and opportunity of your business. In every walk of life there are men who are manufacturers, there are men who are doctors, there are men who are lawyers, there are men who are preachers, and so there are men in the moving picture business who realize that the common uplift of the entire human family is the God given duty and responsibility imposed upon each and every one of us. It is true that we carry along with us some with coarser grained fiber and less qualification to appreciate and understand. Every brain is a receiving instrument, every brain. Take the crude brain like the crude soil of a prairie or a swamp, if you please; it will depend upon how you treat it as to what it will grow. It will depend upon what kind of a germ you put into it. Much of this talk about our heredity is nonsense. Most of the development of mankind and womankind is through environment. Take an ordinary brain in any ordinary waif, in any ordinary city, and begin to plant in it the germs of high purpose, the beautiful pictures of manhood and womanhood, and it will grow up into a royal personage even though it may not have money for fine raiment, and you are contributing to that growth and future of our citizenship as no teacher and no preacher, no lawyer and no doctor to-day.

"I think I can say this, and I believe I can reduce it to the concrete, of Ohio, where there are over a thousand moving picture shows. All the schools and all the churches combined haven't done as much to build mental muscle in the last two years as those moving picture shows have built.

"I agree with your organization as voiced in a daily paper to-day, in an interview with your president, Mr. Neff, that you should favor censorship and that the board of censors should be appointed by the government of the nation or the State, and that it should be composed of men and women qualified to appreciate the mental growth of the manhood and womanhood of the community—not some cheap little politician who is given a job, but men and women of character and intellectual horizon, so that they may eliminate that which is debasing and degrading. There are people who would run a picture that would appeal to the baser and lower elements. You don't want it. No man and no woman wants that. That you ought to have eliminated.

"Sunday should be a day of education. It ought to be your harvest day, because the tens of thousands and millions of boys and girls and men and women who are in the shops and factories through the work days, expending practically all the energy they have got for food, clothing and shelter, ought to have Sunday for intellectual growth, if you please, because that it what it would be. A change is a rest. You ought to organize in State and national bodies to insist upon your own claim that you are doing your duty, as God gives it you to see the highest development and progress of the human family

"One of the wisest and best things said for the human family was said by Thomas Jefferson, if it wasn't said by Mr. Mazzini, and I believe it is wiser than that of Mazzini. Jefferson wrote down several things in a book which he kept and one of them was this: 'Resistance to tyrants is obedience to God.' He said that tyrannies do not all consist in the autocratic power of kings.' There are tyrants of the human mind. Then he wrote these immortal words which I think are the best to illuminate a human mind beyond anything I have ever found in literature: 'I have sworn on the altar of God eternal hostility to any form of tyranny over the mind of man.'

"Mathew Arnold said that the world has always been governed by passion and prejudice. How many women and men have been murdered for being witches and wizards! Five hundred thousand in Europe and down at Salem, Mass., only two hundred and fifty years ago we yielded to that tyranny over the mind. I went and examined the record at Salem and I saw where a preacher cross-examined a little girl. I saw on file pins that they had sworn to as exhibits A, B and C, which had been thrust into the flesh of their bodies by a certain woman who was called a witch, and this preacher cross-examined, instead of the prosecuting attorney, as we now have, and when he got through and summed up his argument the judge on the bench found that

this woman was a witch. I read with my own eyes the legal order of the judge to the sheriff to take this woman to yonder height and there put her to death, and I read with my own eyes the record brought back by the sheriff saying he had executed the commission and the order of the court. Do you think prejudice has played its part? No, it is still in the marrow of some men. Some men and women have prejudice that only goes through the skin; with others it goes through the skin and muscle, with others it goes clear through the bone and with it goes to the very center of the marrow.

"Now, think of it, You hate somebody who is a Jew because you are a Christian. You hate somebody that is a Catholic because you are a Protestant. You hate somebody because you are neither Jew, nor Catholic nor Protestant. Now, you are a pretty small potato to allow that kind of stuff to tyrannize over your mind. Many lower animals kill for food, many kill to protect their young, but it remains for men to assassinate physically, intellectually, morally, socially and professionally their rivals in the world.

"Whom can you name to-day who bring before them the Catholic and the Jew, the Protestant and the Agnostic and educate and liberate them from these miserable tyrannies over the mind so effectively, so fortunately and so completely as the moving picture men and women of the world?

J. M. Rhodes,
Delegate—Indianapolis.

John B. Hubert,
Alternate—Inudianapolis.

Max Stearns,
Columbus, Ohio.

Charles F. Haring,
New York.

"I solemnly believe that battleships are to be abandoned. I believe that in this generation we shall see the beginning of the beating of swords and spears into ploughshares and pruning hooks; but it will not be done by the man in one pulpit lying about the denomination that supports another pulpit. It will not be done by the man of one religion filling a people with prejudice against another; it will be done by the men and women who bring all nations before the eye and the brain and the heart of the little boy and the little girl of the future. Then the Peace Congress at The Hague will be a success and no State, no ambassador of any country, of any republic, of any kingdom, of any empire, will contribute so much to the peace of the world in 1932 as the manhood and the womanhood that I have been honored and permitted to address to-day.

"I want to congratulate you, I want to commend you, and in any way that I can be of service, command me. Your work is the work of the God of love, of the God that makes for the brotherhood of all mankind. Organize and continue to organize into national and State leagues, and put your force and power upon the statute books; because, after all, legislation is the greatest education. (Applause lasting about five minutes.)

"I only want to say this in closing, in recognition of the very generous and cordial applause you have given me, that nothing ever appeals to me quite so much as to find a manhood and a womanhood for whom I have made their own speech. You have demonstrated to me that you are in accord with my views on this subject, and you are upon the great highway to finish the work which you have begun."

At the close of Mr. Lentz's speech, Mr. John H. Blumenthal moved that a rising vote of thanks be given the speaker for his able treatment of his subject. This was done by all assembled in the convention room.

Other Addresses.

President Neff then addressed the meeting and said in part: "Now, ladies and gentlemen, I am not going to try to make you a speech. As you all know, I have been here since Saturday. I have slept but little since I came to your city, and I have done a little work. I wish to state at this time, as there are some here who are not acquainted with the motion picture principles and the conditions that exist, that to-morrow we will hold an executive session. To-day we invite you. We invited the manufacturers, the film exchanges, and the press, and we have invited many people to come here. Those who are far away and have not come here to meet with us cannot lay the fault on the motion picture exhibitors. We have extended to every branch of this industry a welcome and invitation to meet with us here. We want to meet you. We want to become acquainted with you. We want to advise with you and receive suggestions from you. This is a grand organization, and as I look upon your faces I remember that not two years ago, back in the city of Columbus, Ohio, where I had the honor of calling a convention of that State together, there were just ten who met me in the Southern Hotel at Columbus. Since the meeting of those ten we have fought the battle of the motion picture exhibitors. We are proud to say we have not lost the battle. We are proud to say to you there is not a grievance that has been presented in the State of Ohio that we have not adjusted satisfactorily, so far.

"Ladies and gentlemen, this is a grand work that we are engaged in and we are earnest. We are sincere. We ask the friendship of every man and every woman that is engaged in our line of work to help us to uplift cinematography and place the motion picture business on the highest plane possible.

"To the manufacturers that are here to-day we extend a welcome, and to the film men who are here we say welcome. We welcome the press of the country, and I desire to say here that through the press we have received assistance that probably none of you know of. It was my good luck or fortune to meet several of the managers and editors of our papers and not one of them has refused to help us. They have joined with us in making this a grand organization, and I would advise from this platform to-day that every man and every woman engaged in our line of business take some one of the papers. If you can't take more than one, at least take one, and know what is going on in our line of business. That is the way to learn. Assist those who are assisting us. They have helped build this organization and they deserve great credit.

"There is another class of people who deserve credit whom, probably, you have not heard of. I will say to you that I have traveled a number of years throughout this country, visiting every town of importance in the United States. My friends, the traveling men of this country have been working for you, for almost two years, and you didn't know it. I have asked them to step into the picture shows and get me the addresses and send them to me. They did it. I wrote to those exhibitors and tried to interest them in this line of business, and they have all responded. I want to say that we desire to thank every man, every woman, and every one who has made it possible for us to meet here to-day and who have contributed to this grand meeting of the motion picture exhibitors of this country.

"We are receiving letters and telegrams not only from the States in our own country, but in other countries, and, later on, you will hear more about these things.

"Now, just a word more, Several have come to me and asked, 'What are you going to do at this convention?' Now, my friends, in order that there may be no mistake and that we may understand each other from the start, we are here not only for the purpose of legislating for the motion picture exhibitors, but also for the purpose of getting acquainted and co-operating so as to bring about a condition whereby men and women engaged in this line of business will get a fair and square deal (applause).

"Some have asked if I favored this or that. I desire to say right here that I have never, as president of this organization or president of the organization in the State of Ohio, advised an exhibitor to take either the independent or the li-

censed film service, only in so far as my judgment made me believe it was best for him to do so. If there were three exhibitors in a town and all used independent, or all used licensed goods, I would naturally advise the third or fourth man to use the other. I did that because it looked like a good business proposition.

"Now, I want it understood that this is a motion picture exhibitors' convention. We are going to try to look at the goods and articles on exhibit. We are going to try and give time to exhibitors so that they can see every exhibit here. We want them to see the exhibits, but at the same time we are here for business."

President Neff then appointed members for the committees on credentials, on rules and order of business, and on membership. Following are the names of those who served on the committee of credentials: F. J. Rembusch, chairman; George Henry, Harry Reid, Samuel Trigger and Mrs. Louis Smith.

Peter J. Juepp, chairman; L. R. Thomas, L. H. Ramsay, G. W. Wiley and G. A. Robinson served on the committee on rules and order of business.

H. S. Kline, chairman; Fulton Modesky, Mr. Michaels, Mr. Blumenthal and Charles C. Goff were the members of the committee on membership.

These committees were instructed to report Wednesday morning at the executive session. Meeting was then adjourned, the announcement being made that a boat ride on the Pere Marquette would be made at 7:30. This boat ride was arranged by the Universal Film Manufacturing Company and was much enjoyed by the large number of visitors who took advantage of it.

Second Day's Events.

Wednesday morning's executive session was devoted to the reports of the committees already referred to. The seating of delegates immediately followed and the meeting was adjourned at 1:00 o'clock, just in time to catch the special cars arranged to convey members of the convention to the Selig Polyscope plant. Twelve large surface cars were required to accommodate the host of visitors, and, besides, five "rubberneck" motor cars to convey the guests of the Vitagraph Company, by way of the Essanay plant, to the Selig studios. John R. Rock arranged for this pleasant excursion trip. At the Essanay plant, the party made a stop for about fifteen minutes and were received by President George K. Spoor.

Following is a list of the Vitagraph guests: W. C. Quimby, H. C. Hanson, I. Van Ronkel and wife, Miss Rose Telser, E. Jones and wife, D. Munstock, M. S. Marks, Fred Fisher, J. D. Rose and wife, Mrs. J. F. Fisher, Miss Marion Rose, Miss Ida Mertski, Miss Rothschild, V. R. Day, C. A. Mehrs, M. Marks, J. D. Hoffman, D. Hyman and wife, Mrs. Watzinger, Mrs. Lindon, Harry Munn, F. Cook, A. Eisner, J. Rhodes, B. S. Beadell and wife, Miss Patterson, Miss Aiken, C. K. Cregier, J. Miller and wife, Mr. Lockett and wife, Jno. R. Rock and wife, S. A. Canton, Mrs. P. Powell, Harold Desky, Pearl M. Sahlin, A. L. Hasse, A. Powell, Arthus Poli, M. Sahlin, Arthur Markwalter, Clara Nilka, F. E. Samuels, Wm. Heishberg, Allen Beckett, W. H. Claibone, J. J. Riedn, H. C. Dorsey, Henry Hoeft, Louis Phillips, J. N. Barry and wife, A. F. Pond, Mrs. Margaret Knopfel, J. L. Bell and wife, T. F. Howe and daughter, Henry H. Turner, J. R. Brennen, W. A. Daniels and wife, Mrs. Chas. Camp, Mr. and Mrs. Scates, Mrs. Afelt, W. K. Hollander, Joseph Farnham, P. A. Keppler, Mr. Tischart, J. J. Gilmore, Mr. and Mrs. Harlan, Mr. Barney and wife, W. J. Sweeney and wife, E. J. Mark and wife, Warren A. Patrick, Mrs. H. H. Hemmelick, F. X. Bushman, S. M. Spedon, Morris Jones, Jos. G. Holmes, Jas. L. Hoff, J. S. McQuade, F. G. Jones and wife, George H. Morriss, Maurice Johnson and B. J. Courtney and wife.

Election of National Officers.

A night executive session, behind closed doors, was called at 7 o'clock, immediately after the return of officers and delegates from the Selig plant. The first business in order was the election of national officers. M. A. Neff's name was placed in nomination by Chas. T. Beeching, of Cincinnati. Mr. Beeching said in part: "It is an honor to place in nomination before this assembly a man whose name is familiar to all of us and whose personal acquaintance has been the privilege of many exhibitors.

"Mr. Neff is a man whose years of broad experience and constant efforts have given to him the ability, personality, and creative genius to call forth from the four corners of our great nation the pioneers, the veterans and the recruits of all the powerful institutions of the motion picture world. He is a man who cast his lot amongst the ranks of the exhibitors when the motion picture theater was in its infancy; a man who, from the very day of his enlistment, realized that until the exhibitors banded together, banished petty strifes and jealousies to take their right place in their community as organized representatives of one of the greatest educational institutions of modern times, they must be harassed, restricted, and maligned—yes, even pillaged—by fanatical reformers seeking notoriety by the mighty, sitting in the councils of both church and State, seeking semblance of righteous activity, or, because of commercial interest, having no thought for the future, but seeking only to gratify their insatiable lust for ill-gotten gains.

"Mr. Neff is a man who, realizing the enormity of the undertaking, felt himself unequal to the task; a man who, with becoming modesty, sought to find a leader in whose army he could serve.

"Failing to find a man of ability, with the courage of understanding the task, he, himself, assumed the initiative and called together a convention of exhibitors to outline the work that was to be done, and at least form the nucleus of an organization based on the right and justice that his knowledge of human nature told him must eventually succeed. He is a man whose heart and soul are with the exhibitors, whose every minute is devoted to their interest. He knows not the meaning of fear, and is one to whom the threats of politicians and powerful commercial interests are but passing annoyances; a man with the breadth of vision that enables him to see beyond the trivial obstacles of the present, beyond the trifling interests of personalities, beyond the clouds of unjustified disapproval, into that not too distant era when the picture play shall be unanimously held as an institution equal to, yes, even greater, than the art of writing or of the printing press; yet not an idle dreamer.

Louis F. Blumenthal, National Vice-President from New Jersey.

"This man who has gladly sacrificed thousands of dollars for the welfare of exhibitors, who has been slandered and attacked in every conceivable and underhanded way by those whose unrighteous interest he jeopardized, who has been forced in many cases to conceal his financial interests in theaters to prevent unwarranted and unjustified attacks, made for the sole purpose of accomplishing his financial ruin, that his effective fighting strength might be weakened for the greater strife which is yet to come.

"He is the man to whom organized exhibitors of America must look to lead them in that great battle, of which we now can hear the distant rumbling, when it becomes a fight to the finish. We need his wise and efficient leadership. He is a man who has proven equal to every occasion. He is familiar with every department of the motion picture business. He is at all times the same in attitude of greeting, whether he is welcoming his patrons or discussing the interests of the exhibitors with the President of the United States.

"The progress our organization has made under his wise and judicious administration is not equaled in the history of any other organization. Leaders are born, not made. In Mr. Neff we have a leader who will guide us successfully, intelligently and honestly. The result of his effort is apparent

here to-day. In justice to Mr. Neff the convention should be unanimous in its choice of his leadership for another year and thereby show its appreciation of efficiency, integrity and masterful guidance."

Mr. Neff's nomination was seconded by E. Swartz, of Cleveland; by F. J. Harrington, of Pittsburg, vice-president of the Pennsylvania branch, and by T. A. Keppler, of New York.

Wm. J. Sweeney was placed in nomination by R. R. Levy, of Chicago, and seconded by Mr. Choynski, of Chicago. Before a vote was called, Mr. Sweeney withdrew and moved that the election of Mr. Neff be made unanimous. This was done amid deafening applause.

C. M. Christianson, national secretary for the past year, was placed in nomination to succeed himself by C. F. Ruhlman, of New Jersey. His nomination was seconded by F. J. Harrington, of Pittsburg, and Wm. J. Sweeney, of Chicago.

J. J. Rieder, national treasurer for the past year, was named for re-election by Dr. J. N. Rhodes, of Indianapolis, and the motion was seconded by Fred R. Remler, of Detroit. Dr. Rhodes, who had been previously named for the office, withdrew in favor of Mr. Rieder. Both the officers just named were immediately re-elected by acclamation.

The reading of the reports by the national president, secretary and treasurer, for the past year, was then engaged in. The next business in order was the appointment of an official press committee by President Neff. This committee is composed of J. A. Maddox, of Columbus, chairman; Sidney Ascher, of New York, and C. A. Anderson, of Chicago.

A vote of thanks was then moved and passed to the Chicago delegation, for the splendid way visitors were being entertained and for the perfect arrangements made for the work of the convention. Adjournment took place at 10:30 p. m., the next executive session being fixed for Thursday at 9:00 a. m.

Stan. Twist's Press Dinner.

As each guest took his seat at the press dinner, given by Stanley E. Twist at the Union Restaurant, Wednesday evening, August 14, the first thing that caught the eye was the following legend, within a neatly etched border on the first page of the tasteful menu bill: "In memory of a few hours spent with a few good fellows, at the love feast given by Stan. Twist, Selig dopester." Now every guest desires to change the legend so that it may read: "A few hours spent by a few good fellows with one of the best of good fellows."

Not even on such an occasion could Stanley forget his calling, as witness the plea of the diamond S. dopester, as it revealed itself craftily as one of the inner leaves of the bill:

Breathe there still men,
Or are they dead?
Who never in the papers
Read—
Of Selig.
If such there be,
Go! Mark them well.
And in the future be sure to tell
Them—
Of Selig.

But it must be said, in order to avoid charging Stan. H. with "shop," that his mind was so surcharged with the genial cares of mine host that all else was forgotten for the nonce

After the good things on the menu were discussed, a rising toast was drunk to the absent host, Wm. N. Selig. "He is my bible and your friend," Mr. Twist said to the guests at the close of the toastmaster's remarks.

There was no "speechifying" at this dinner; the convention afforded the scribes enough of that entertainment. Instead, there were a few stories passed around that aided the generous bubbles of the grape in promoting perfect digestion. The time was all too short even for these, as the party was due at Orchestra Hall to view the picture program scheduled among the convention events of the day.

Mr. Twist, however, had provided a balm for the regrets felt at the breaking up of the party. This was in the form of a l'envoy, which read:

Come you back, you picture scribblers,
Come you back to me, I say;
Come you back when short of copy
for the story of a play.
Can't you hear the "devil" calling
For the copy you should write--
Take it easy, don't you worry—
Selig's your topic for to-night.

There were present: Stanley H. Twist, John F. Prybl, Joseph W. Farnham, Jos. D. McArdle, Warren A. Patrick, E. J. Mock, Paul H. Woodruff, Alfred H. Saunders, F. J. Beecroft, Chas. E. Nixon, Allen Lee Haas, H. C. Baker, W. K. Hollander, Watterson R. Rotacker, Chas. J. Ver Halem, W. Stephen Bush, Jas. L. Hoff, V. R. Day, and Jas. S. McQuade, toastmaster.

Third Day's Events.

The most important business of Thursday morning's session was the appointment of the following committees Committee on resolutions—Wm. J. Sweeney, chairman; E. V. Richardson, Shreveport, La.; W. L. Rupert, Ottumwa, Ia.; Peter Juepp, Detroit, and C. H. Phillips, Milwaukee. Committee on ways and means—L. H. Ramsey, Lexington, Ky., chairman; H. S. Dickson, Winchester, Ind.; Samuel Trigger, New York; W. H. Wiley, Kansas City, and Otto Ludeking, Cincinnati. Committee on censorship—Clem Kerr, Dayton, O., chairman; W. J. Carroll, Muskegon, Mich.; Dr. J. M. Rhodes, Indianapolis; Robert R. Levy, Chicago, and E. M. Day, New York. These committees were instructed to formulate resolutions to be submitted and discussed at the afternoon session on Thursday. The committee on censorship, it was arranged, was to meet Walter Storey, of New York, of the national board of censorship, on Thursday afternoon.

The afternoon session was called to order at 2:30 p. m. The committee on ways and means submitted a resolution that ex-Senator Foraker be retained as counsel for the M. P. E. L. of America for another year. This was carried unanimously. A motion was then carried to admit Paul Le Marquand, of Winnipeg, general manager of the Starland, Ltd. Mr. Marquand's object is to organize Canada under the jurisdiction of the M. P. E. L. of America. He attended the convention in order to familiarize himself with the mode of procedure and to get other necessary information.

The next question considered by the convention was that of salaries for the national officers—the president, secretary and treasurer. The convention arranged that the salary of each officer will be substantially increased.

A per capita tax on members of $2.00 per year, for the carrying on of the work of the national organization, was then approved.

Exhibitors' Insurance Plan.

The following communication deals with one important question that was to have come before the convention, but did not for the reasons given therein:

"The Motion Picture Exhibitors' League of America has perfected and put into operation a system of insurance for members of the league, under which both their fire and liability insurance will be handled on the inter-insurance plan. This plan has been in operation among the leading concerns in other industries for more than thirty years and has been found to be by far the strongest, safest and most desirable form of insurance in use. In addition to these advantages, the cost is reduced nearly one-half as compared with the rates of the public companies insuring all classes of risks. John W. Daugherty, of St. Louis, Mo., an experienced and successful manager of this class of insurance organizations, has been put in charge of this system for league members, and he is rapidly putting the department into the same successful condition as the other systems he manages for other industries. There are many important advantages of this system which cannot be mentioned in this brief notice, and the members of the league now have the same advantages in this respect as most of the organizations in the principal lines of trade and manufactures, such as banks, breweries, mills, lumber interests, steam laundries, coal operators, druggists and wholesalers. This subject was briefly discussed in the annual report of the national secretary, and was to be explained in detail to the convention by Mr. Dougherty, who, unfortunately, did not reach the convention in time.

C. M. CHRISTIANSON, Sec'y.

The evening session was called to order at 8:30 p. m. The first work accomplished was the selection of New York City as the place of meeting for the third annual convention of the M. P. E. L. of America. Cincinnati aspired to the honor at the outset, but gave way to New York with good grace. A motion was then carried to eliminate death-bed scenes from all films, after which the convention adjourned until Friday morning.

Fourth Day's Events.

The session on Friday morning was devoted to reports and resolutions of a minor character and at the afternoon session the constitution and by-laws were thoroughly overhauled and amended. Future conventions will be held without any misconception or mistakes on the part of those participating.

CARTOONS BY R. MERRE 1912.
SIDNEY ASCHER NAT'L VICE PRES. IS SOME ORATOR
GREAT!
C. M. CHRISTENSON NAT'L SECRETARY OF N.P.E.L. OF A.
STANLEY H. TWIST SELIG POLYSCOPE COMPANY
ALL ABOUT THE SELIG PLANT
A FINE TRIP STAN!
HOORAY! NEW YORK 1913!
NEW YORK
F. E. SAMUELS ONE OF THE NEW YORK BOOSTERS
SAMUEL H. TRIGGER OF NEW YORK GOING HOME WITH THE BACON
A FINE CONVENTION AT CHICAGO BUT JUST WAIT TILL YOU GET TO NEW YORK IN 1913!
CHICAGO
CONVENTION 1913
TO NEW YORK
EXTRA!
F.S. DAILY
HARRY R. RAVER, SEC- AND MGR OF THE FILM SUPPLY CO
R. R. NEHLS MG'R AMERICAN FILM CO
H. E. AITKEN
MUGS CAUGHT AROUND THE CONVENTION HALL
J. D. TIPPETT MGR UNIVERSAL FEATURES
PLEASE LET ME IN!
HAROLD ROSENTHAL STATE SEC N.Y.
BERT ADLER.
C. J. HITE TREAS. FILM SUPPLY CO
J. A. MADDOX PRES. COLUMBUS, O LOCAL 4
RESOLUTION
H. S. DICKSON PRES. INDIANA LEAGUE
G. A. ROBINSON PRES. NEW JERSEY LEAGUE
JOHN J. HUSS PRES. CINCINNATI LOCAL 2

The States of Iowa, Nevada, Tennessee and Minnesota were organized during the second national convention.

It has been conservatively estimated that fully 2,500 people attended the second national convention, including State and national officers, delegates, alternates and visiting exhibitors and their guests. Many exhibitors who attended failed to register, and it is impossible to give the names of the friends accompanying the exhibitors who did register. It is, therefore, impossible to judge of the attendance by the list given at the end of this article, which shows over 600 names.

All whom I met expressed themselves as delighted with their stay in Chicago. They saw all the sights worth seeing, and every minute was spent to advantage. In addition to the sightseeing and entertainments provided, not including the banquet, held on Friday evening, which is treated in an article to be found elsewhere in this issue, visitors found considerable pleasure in viewing licensed and independent films at Orchestra Hall, on Wednesday and Thursday evenings.

Following is the licensed program given Wednesday evening, in the order named: "The Golden Curl" (Urban Eclipse), "The Moth and the Flame" (Melies), "The Convalescent" (Lubin), "Rameses, King of Egypt" (Cines), "Pathe's Weekly Review, No. 34," "As You Like It" (Vitagraph), "Rube Marquard" (Kalem), "The Rivals" (Urban Eclipse), "Alkali Ike Plays the Devil" (Essanay), "With the Enemy's Help" (Biograph), "Spring Log Driving in Maine" (Edison), "Kings of the Forest" (Selig), and "Members, Visitors and Friends of the Exhibitors' League of America Entering the Selig Studio." The last mentioned film was gotten out in record-breaking time by the Selig forces, and was received with great applause. Fully fifteen hundred visitors to the convention saw themselves as others see them during the presentation.

The following independent films were presented at the same place, on Thursday evening: "Sigfried (Ambrosio), "The Alibi" (Nestor), "The Equine Spy" (Solax), "Japanese Idol" (Rex), "The Stolen Cub" (Gaumont), "Animated Weekly" (Universal), "Lucile" (3 reels, Thanhouser), "The Great Event" (3 reels, Great Northern), "One Against One" (Reliance), "The Great Land Swindle" (Bison 101), "Geronima's Last Raid" (American), "In Old Tenessee" (2 reels, Imp).

There was a good representation of exchange men from all factions. Among those noted in the corridors of the hotel were: Louis Beck, Henry E. Brient and Harry Olsen, of Indianapolis, Ind.; I. W. Jackson, Cincinnati, Ohio; J. E. Willis, Cleveland, Ohio; Phillip Gleichman and A. J. Gilligham, Detroit, Mich.; Will Craig, Tulsa, Okla.; John Tippett, New York; J. W. Dillon, Dansville, Ill.; Julius Singer, Des Moines, Iowa; H. R. Slocum, Chicago, Ill.; Slim Brickhouse, Chicago; Ervin Simons, Louisville, Ky.; H. E. Aitken and J. R. Freuler, New York; H. R. Ashbrook, Toledo, Ohio; Bennie Judell and Sam Mergler, Milwaukee, Wis.; Alfred DeSomers, Kansas City, Mo.; Fred Aiken, I. Van Ronkel, Joseph Hopp, W. R. Scates, C. E. Plough, Maurice Fleckles and W. H. Bomb, of Chicago. The Film Supply Company was represented by C. J. Hite, Harry R. Raver, Geo A. Magie, D. W. McKinney, C. Lang Cobb, Jr., Bert Adler and A. K. Greenland.

The following represented the Universal Film Manufacturing Company: David Horsley, Joe Brant, Jos. W. Engle and A. M. Kennedy.

List of Delegates and Alternates.

The following is the official list of delegates and alternates:

INDIANA—State Delegates: F. J. Rembusch, S. B. Sampson, W. R. Deaton. Alternates: Earl Rife, Joe Bommerschein, J. R. Brannen. Indianapolis Local, delegates: J. M. Rhoades, John R. Victor. Evansville Local delegates: Phillip Skora, William Huddy.

ILLINOIS—State Delegates W. J. Sweeney, George Henry, Sidney Smith, Louis Frank, Julius Alcock, C. A. Anderson, C. L. Hull, Fred Schaefer, I. Natkin, Robert R. Levy.

IOWA—State Delegates: Morris Lince, Walter L. Rubert, H. C. Jurgensen. Alternates: F. P. Lennon, O. A. Kintz, Fred F. Keyes.

KENTUCKY—State Delegates: L. J. Dittmar, A. B. Arnet, L. H. Ramsey, Orme Parker, National vice-president. Louisville Local Delegates: Max L. Simons, Joseph Steuerle, Covington Local Delegates: Thomas Tarvin, George Strottman.

LOUISIANA—A. D. Sanger.

MICHIGAN—State Delegates: Carl Ray, W. J. Carroll, Peter J. Jeup, B. L. Converse, National vice-president. Detroit Local Delegates: Lesley Levy, Fred R. Remler.

MINNESOTA—State Delegates: Thomas Furniss, Otto N. Path, L. G. Roesner. Alternates: George Osborne, E. A. Nelson.

MISSOURI—State Delegates: J. E. Haggard, George H. Wiley, F. B. Wilson. Alternates: N. E. Field, Winthrop Allen, J. H. Gilday. Kansas City Local Delegates: N. J. Flynn, W. R. Shelton. Alternates: J. F. Fitzsimmons, H. B. Sappe. Springfield Local Delegates E. E. Richards, W. J. Flynn.

NEVADA—Glen D. Hurst.

NEW JERSEY—State Delegates: G. A. Robinson, C. Fred Ruhlman. Hudson County Local Delegates: Frank P. Daley, R. Epstein. Trenton Local Delegates: William Roberts, James Clark.

NEW YORK—State Delegates: Joseph Coufal, E. M. Day, Tobias Keppler, Sidney Ascher, National vice-president. New York City Local Delegates: Samuel H. Trigger, Louis Rosenthal, H. W. Rosenthal. Albany Local Delegates: Louis Rosenthal, George F. Wright. Utica Local Delegates: W. A. Doque, F. E. Samuels. Syracuse Local Delegates: Robert H. Watson, Robert H. Whitten. Rochester Local Delegates: William McGreal, George Griffin. Buffalo Local Delegates: G. W. Erdman, W. Kennedy. Elmira Local Delegates: M. D. Gibson, James Wilson. Binghamton Local Delegates: R. M. Davidson, Samuel Hoff.

OHIO—State Delegates: Mrs. Louise Schmitz, J. H. Broomhall, W. A. Pettis, S. E. Morris, State president. Cincinnati Local Delegates: Charles T. Beeching, Otto Ludeking. Dayton Local Delegates: Clem Kerr, Val Reyberg. Columbus Local Delegates: Max Stearns, J. A. Maddox. Cleveland Local Delegates: Edward Kohl, F. M. Kenney.

PENNSYLVANIA—State Delegates: Harry E. Reiff, Harry McGowan, G. E. Miller, F. J. Herrington, National vice-president. Pittsburg Local Delegates: Henry Poke, James Delves. Philadelphia Local Delegates: Charles Segall, Morris Speier.

TENNESSEE—State Delegates: Howell Graham, W. C. Morris. Alternates: W. H. Wasserman, W. H. Peck.

WISCONSIN—State Delegates: Max Weisfeldt, Roy

Schuyler Colfax,
Chicago.

H. S. Klein,
Pres. Milwaukee Local—E. L.

Ben Huntley,
Winona, Minn.

Cummins, Neal Duffy, C. H. Phillips, State president. Milwaukee Local Delegates: E. K. Fisher, H. S. Kleine.

WEST VIRGINIA—State Delegates: M. M. Wier, L. R. Thomas, E. W. Waugh. Alternates: A. L. Cottrell, D. B. Eagan, A. C. Johnson.

CALIFORNIA—Mr. Michaels.

List of Visitors.

Following is a list of the visiting exhibitors who registered in the National Convention register at The La Salle Hotel:

Arkansas: Saul S. Harris, Gem-Royal, Little Rock.

California: H. J. Werner, American Photo Player Sales Co., San Francisco.

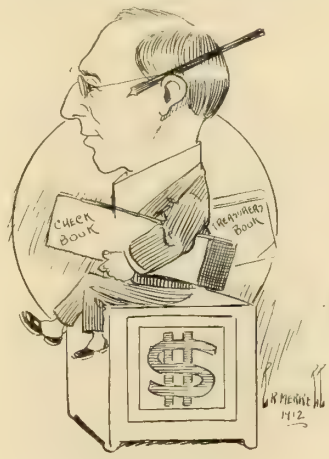
Canada: Paul Le Marguand, Starland Theater Co., Winnipeg, Manitoba.

Australia, N. S. W.: D. C. Jeffrey, The Greater J. D. Williams Amusement Co., Minneapolis.

Georgia: A. C. Bromberg, Atlanta; W. H. Peck, Atlanta.

Illinois: Abram & Son, Chas. David, Jr., 3410 Ogden Ave., Acme, Chicago; Mrs. O. C. Affeld, Theater Sheridan, Chicago; Walter S. Altland, Ideal, Chicago; S. H. Altland, Swanson, Chicago; Julius A. Alcock, Edna, Chicago; C. A. Anderson, Hermosa, Chicago; C. Anderson, Buffalo, Chicago; H. S. Archibald, Casino, Chicago; A. Arkin, Wonderland, Chicago; H. E. Ascher, Campus, Chicago; Balaban Bros., Circle Theater, Chicago; Robert R. Barker, Vitagraph Co., Chicago; B. W. Beadell, National Waterproof Film Co., Chicago; C. D. Beran, Industrial M. P. Co., Chicago; J. A. Bell, Bell Theater, Chicago; E. B. Berkley & Bros., Eddys & Forest, Chicago; N. Bloome, Katz Theater, Chicago; William G. Bobb, Rex Theater, Chicago; John Boheng, Bismarck, Chicago; W. H. Bomb, General Film Co., Spoor Branch, Chicago; Geo. Booth, Bridgeport Theater, Chicago; W. E. Bradley, Edna Theater, Chicago; L. Breck, Wentworth Theater, Chicago; C. M. Bunn, Chicago; Jules Breitschnieder, Monroe Theater, Chicago; William H. Cadoret, La Petite, Kankakee, Ill.; J. G. Carlson, American Seating Co., Chicago; James C. Cermy, Victoria Theater, Chicago; B. Charuhas, 18th St. Theater, Chicago; E. J. Chelina, Bower Theater, Chicago; I. Coskey, Ideal Theater, Chicago; M. A. Choynski, Chicago; F. A. Clark, Enterprise Opt. Mfg. Co., Chicago; Fred C. Cleveland, Circle Theater, Chicago; Miss S. Colson, Arrow Theater, Chicago; Mr. and Mrs. C. Colson, Arrow Theater, Chicago; Mr. and Mrs. R. L. Cressey, The Clifton, Chicago; W. J. Crowley, York Theater, Chicago; W. A. Daniels, National Waterproof Film Co., Chicago; S. Deutsch, Saluform Prod. Co., Chicago; W. A. Ditze, Gen. Film Co., Spoor Branch, Chicago; B. G. Drummond, Alvin, Chicago; M. Eckmann, Liberty Theater, Chicago; A. M. Eisner, Gen. Film Co., Wabash Branch, Chicago; G. E. Cumming, Copley Mfg. Co., Chicago; E. Elkins, Motion Picture Adv., Chicago; William H. Jenner, Monroe Theater, Chicago; Sig. Faller, Bijou Dream, Chicago; H. B. Fitzpatrick, The Cupid, Chicago; Miss Eunice Fitch, Manhattan Theater, Chicago; F. S. Fisher and Wolf, Jewel Theater, Chicago; F. B. Fissinger, General Film Co., Chicago; M. Fleckles, Gen. Mgr. Laemmle Film Co., Chicago; James Foreston, The Monarch, Chicago; C. H. Foster, The Lexington, Chicago; F. H. Franke, Californian Theater, Chicago; E. E. Fulton, Lubin Film Co., Chicago; Fred Galluzzo, the Elm, Chicago; C. W. Gallop, General Electric, Chicago; H. W. Geiss, General Film Co., Spoor Branch; J. B. Gelder, the Forum, Chicago; J. G. Gilmore, Ideal, Chicago; Richard Goldman, the Clarendon, Chicago; J. Goodman, Colonial, Chicago; Herman Grace, the Rex, Chicago; F. W. Grovers, New Theater, Chicago; Ed. Haliday, Vitagraph Co., Chicago; Ed. Hanselman, Casino, Chicago; F. W. Hartman, the Fay, Chicago; A. L. Haase, Motography, Chicago; William Halen, the Park, Chicago; J. P. Mercer, Chicago (guest of Mr. Miller); A. M. Harmon, Gen. Electric Co., Chicago; P. M. Hazel, Flashagraph Co., Chicago; Harold A. Hill, Star Theater, Chicago; L. W. Siebert, Gen. Film Co., Chicago; L. G. Rover, Winchester, Chicago; J. S. Tank, South Park Theater, Chicago; J. R. Hallstaedt, Geo. Kleine, Chicago; A. J. Hill, the Glen, Chicago; G. H. Hines, the Lydia, Chicago; G. F. Hesch, the Principal, Chicago; George Henry, Board Palace, Chicago; Morris Hellman, Laemmle Film Co., Chicago; William Hershberg, the Magnet, Chicago; Mrs. Geo. H. Hines, the Lydia, Chicago; S. S. Hopper, Lyric, Freeport; A. L. Haase, Motography Co., Chicago; G. Hutchins, H. & H. Film Exchange, Chicago; Max Hyman, the Barry, Chicago; Harry Hyman, the Janet, Chicago; E. D. Smith, the Dell, Chicago; H. C. Igel, Solax Co., Chicago; Louis J. Jones, Orpheum, Chicago; J. E. Johnson, General Film Co., Chicago; Aubrey J. Kennedy, Animated Weekly, Chicago; J. W. Kenfield, A. H. Andrews Co., Chicago; Leo Karlsberg, the Elite, Chicago; S. Randall, General Electric Co., Chicago; S. W. Kaufman, the Paragon, Chicago; S. Katz, the Wallace, Chicago; S. A. Edlam, the Bell, Chicago; M. Katz, the Illinois, Chicago; Andrew Krazes, Comus Theater, Chicago; H. Kahn, Columbia Theater, Chicago; Ed. J. Mock, Pub. Motography, Chicago; A. N. Lewis, the McKinley Park, Chicago; A. Lindskog, the Lindskogs, Chicago; P. Lewis, Feature Films Sales Co., Ltd., Chicago; L. Lunn, The Yale, Chicago; C. C. R. Lundgren, Warners Features, Chicago; E. W. Robinson, New Lyric, Chicago; H. Busch, the Hillside, Chicago; M. Taub, Standard Film Co., Chicago; H. L. Lieberthal, the Colleen, Chicago; Harry Lindner, the Janet, Chicago; I. L. Leserman, wife and son, Laemmle Film Service, Chicago; J. and H. Lamb, the Palace, Chicago; C. P. Lautenschlager, Ideal and Grand Theaters, Chicago; Wm. H. MacCollin, the Lyric, Chicago; M. K. Berkeley, Erie Amusement Co., Chicago; M. S. Marks, Marshfield, Chicago; L. L. Marks, the Colonial, Chicago; N. N. Blackwell, American Seating Co., Chicago; C. J. Carlson, American Seating Co., Chicago; L. A. Forbes, Jefferson Theater, Chicago; G. H. Moore, Orpheum, Chicago; H. M. Glickauf, Power Theater, Chicago; Miss Ida Mertskey, Montrose Theater, Chicago; C. C. Cull, Sans Souci Park, Chicago; A. C. Stange, the Bluebell, Chicago; Kellogg & Post, Crown Theater, Chicago; B. Burger, the Archer, Chicago; Harry Wolf, the Washington, Chicago; Arthur Shuk, the Brooklyn, Chicago; W. N. Conway, Davis Square, Chicago; C. B. Runquist, Progress Theater, Chicago; C. A. G. Kinpus, the Devon, Chicago; H. W. Glickauf, Powers, Chicago; L. Brown, the Pilsen, Chicago; A. D. Markwalter, Bryn Mawr, Chicago; John Miller, the Glamour, Chicago; H. W. Mitchell, the Pilsen, Chicago; A. J. Duffey, Kleine Optical Co., Chicago; F. C. Davern, Gen. Electric Co., Chicago; F. G. Monroe, Edison Co., Chicago; P. M. Esser, the New Theater, Chicago; C. A. Hofman, Kleine Optical Co., Chicago; A. C. Man, Crystal Theater, Chicago; D. Munstock, the Sangamon, Chicago; Myers & Buehlman, the Juliet, Chicago; G. P. Nielson, American Film Mfg. Co., Chicago; Rocco Navigation Co., the Verdi, Chicago; I. Martin, the Ideal, Chicago; R. R. Nehls, American Film Mfg. Co., Chicago; H. Taunhauser, Kleine Opt. Co., Chicago; H. E. Urdell, Warners Features, Chicago; F. O. Nielson, Parkway, Chicago; National Waterproof Film Co., Chicago; Geo. Outman, the Foster, Chicago; P. M. Perretz and wife, the Aberdeen, Chicago; J. Powell, the May, Chicago; Mrs. A. Powell, the May, Chicago; A. Posthoff, Kleine Optical Co., Chicago; Leo Puls, American Seating Co., Chicago; Fred Leinick and wife, Orpheum, Chicago; Chas. C. Pyle, Exhibitors' Adv. Co., Chicago; R. M. Power, Ashland and Odeon, Chicago; Geo. L. Pladte, the Calumet, Chicago; Chas. C. Ison, the Charm, Chicago; Mrs. N. Peach, the Neighborhood, Chicago; Albert G. Reider, Lincoln Park Theater, Chicago; Mrs. E. F. Rose, the Marion, Chicago; John B. Rock, Vitagraph Co., Chicago; F. M. Rosseland, Gen. Electric Co., Chicago; A. Rosenthal, Wonderland, Chicago; J. H. Redder, the Ideal, Chicago; E. A. Fraake, the Clark, Chicago; J. E. Robin, Simplex Mach., Chicago; J. D. Cole, Pyrene Co., Chicago; F. W. Redfield, Gen. Film Co., Spoor Branch, Chicago; Mrs. E. M. Rosenthal, Wonderland, Chicago; Mrs. G. B. Saunders (Powell's guest), Chicago; Wm. Hassett, the Montrose, Chicago; J. Stough, the Playhouse, Chicago; E. H. Schulze, the Columbia, Chicago; A. F. Solomon, H. M. Hirschberg & Co., Chicago; H. Schoenstaedt, the Ashland, Chicago; Elmer E. Rogers, Stereopticon Lectures, Chicago; A. Schoenstaedt, the Ashland, Chicago; J. C. Shaw, the Sheldon, Chicago; W. N. Simons, the Center, Chicago; F. G. Schaefer, the Crystal, Chicago; W. H. Sherman, the Clarendon, Chicago; Fred W. Schaefer, the Crystal, Chicago; Harry Siff, the McKinley Park, Chicago; A. W. Strange, the Ruby, Chicago; Chas. G. Stewart, Palais Royal, Chicago; N. Sampanis, the Royal, Chicago; Chas. J. Stark, S. & A., Chicago; R. C. Seery, Majestic Film Service, Chicago; C. H. Sedell, Theatrical Promoter, Chicago; N. Smith, the Royal, Chicago; Wm. J. Sweeney, the Standard, Chicago; Sidney Smith, Kedzie Ave., Chicago; Wm. H. Sherwood, the Clarendon, Chicago; Nick Sampanis, the Royal, Chicago; C. E. Sinn, Moving Picture World, Chicago; D. L. Swartz and wife, the Erie, Chicago; S. Schiller, the Drexel, Chicago; F. S. Taub, the Dealer, Chicago; A. H. Talbott, the Alcazar, Chicago; H. F. Freulich, the Robey, Chicago; R. C. Valentine, the Magnolia, Chicago; S. Van Ronkel, Amer Song Slide Poster Co., Chicago; C. W. Taylor, General Film Co., Chicago; C. J. Uonesh, the Avers, Chicago; H. L. Wallick, the Ellisk, Chicago; A. E. Wandel, the Hamlin, Chicago; Thos. Wenig, Electric, Chicago; J. S. Weil, Lithuanian, Chicago; Miss B. Westcott, Chicago (guest of Powell); C. C. Whelen, the Washington, Chicago; P. H. White, Kleine Optical Co., Chicago; Jos. Wopota, the Model, Chicago; L. A. Woodward, Motiograph Machine Co., Chicago; Paul H. Woodruff, Motography Co., Chicago; L. Zahler, the Empress, Chicago; B. F. Whitrey and wife, Dante's Inferno, Chicago; John G. Berscheit, Aurora; W. F. Chelins, the Bessener, South Chicago; Frank Thielen, the Star, Aurora; Joe E. Tabor, the Majestic, Belvidere; J. G. Gesell, Nickeldome; Bloomington; Sey. S. Keppel, the Princess, Blue Island; H. H. Johnson, Lyric, Champlain; J. W. Dillon, the Exhibit, Danville; Jay Sitts, Danville; I. M. Martin, Majestic, Danville; M. J. Meedham, Lyric, Elgin; H. R. Slocum, the Gem, Fairfield; H. W. Pittner, the Gem, Fairfield; Mrs. L. Waltzinger, Majestic, Freeport; W. S. Johnstone, Arcade, Galesburg; Henry F. Hoeft, The Armory, Genesco; J. H. Roff, the Lyric, Gibson City; S. L. Rotenberry, Idle Hour, Herrin; H. A. Rubens, Crystal Stairs, Joliet; C. J. Clark, Olympic, Kensington; R. C. MacMullen, Colonial, Joliet; E. Haase, Princess, Dixon; G. Slothhower, Princess, Dixon; Wm. Avery, Kewanee; Chris. T. Taylor, Dreamland, Kewanee; R. D. Halbower, Imperial, La Harpe; David Stone, Imperial, La Harpe; Chas. Birkeabeul, Royal, La Salle; L. J. Weis, Electrical Theater, Naperville; E. E. Alger, the Crystal, Paxton; M. Schermis, Lithuanian, Chicago; C. G. Steinhardt, Columbia, Peoria; C. J. Isle, Majestic, Peoria; D. R. Spooats, Idle Hour, Peoria; D. C. McClellan, the Standard, Peoria; W. R. Walter, Lyric, Peru; C. H. Brown, Lyric, Polo; F. M. Bord, the Bord, Pontiac; E. Thalman, Jr., Grand, Chicago; F. L. Dudley, Auditorium, Prophetstown; Mrs. F. L. Dudley, Auditorium, Prophetstown; Mrs. C. C. Taylor, Dreamland, Prophetstown; H. E. Nelson, Colonnade, Quincy; W. A. Peterson, Sr., Colonial, Quincy; L. A. Morest, Savoy and Gem, Quincy; H. Heiss, Ravenswood, Ravenswood; H. Noben, Rockford; Mrs. M. Knopfel, the Park, Rogers Park; S. R. Brind, the Park, Rogers Park; Q. A. Berkson, Roseland, Roseland; Jas. C. Kunz,

Wm. J. Sweeney,
Chicago.



J. R. Reider,
National Treasurer, Jackson, Mich.

J. R. Freuler,
Gen. Mgr. Mutual Film Corp.

Grand, Springfield; W. W. Watts, Vaudette, Springfield; Isadore Burnstine, Capitol-Quincy, Springfield and Quincy; Chas. Vance, the Dawn, Streator; H. C. Luedtke, the Star, Waukegan; Thos. O'Dow, Photoplay, Hite; H. Kirkhoff, the Princess; R. W. Horn, Kleine Optical Co., Chicago; Wm. Dedlow and wife, McKinley Park Theater, Chicago; J. G. Shafrank, Ind. Curtain & Slide Co., Chicago; J. C. Snow, Illinois Life Ins. Co., Chicago; P. Lun, the Yale, Chicago; E. W. Robinson, New Lyric, Chicago; Geo. Pastor, the Fullerton, Chicago; H. N. Srilling, the White Rose, Chicago; B. W. Everett, the Seeley, Chicago; J. D. Poorman, South Park Theater, Chicago; S. B. Blakely, the Kedzie Avenue, Chicago; J. V. Seaver, the Theatorium, Chicago.

Indiana: H. Kirckhoff, the Princess, Anderson; S. B. Sampson, Star-Princess, Anderson; Mrs. J. Kirkhoff, Princess-Star, Anderson; Mrs. S. B. Sampson, Princess-Star, Anderson; H. W. Summers, the Orpheum, Anderson; Chas. Angel, Wonderland, Bluffton; O. L. Jarodski, Colonial, Danville; E. E. Cole, the Star, Elkhart; R. J. Rush, the Princess, Elkhart; H. F. Mosiman, the Majestic, Elwood; J. R. Brannen, Savoy-Colonial, Evansville; M. G. Perrin, the Lyric, Evansville; H. W. Bruce, the McClan, Indianapolis; R. R. Luster, American Amusement Co., Evansville; Gus Muhlhauser, American Amusement Co., Evansville; Sprague Green and wife, the Lyric, Ft. Wayne; Abe C. Heisler; Oscar E. Holbrook, Hippodrome, Ft. Wayne; Joe Boramerscheim, the Gaiety, Ft. Wayne; E. Rubel, Grand, Gary; C. J. Simon, the Grand, Gary; V. W. Young, the Art, Gary; H. E. Rosebrough, the Huntington, Huntington; F. L. Walker, Lyric-Palace, Huntington; C. E. Lewis, the Bijou, Indianapolis; J. L. Van Buskirk, the Palace, Indianapolis; E. H. Bryent, Mutual Film Corp., Indianapolis; Frank Green, the Green, Indianapolis; D. Brown, Jr., the Imperial, Indianapolis; E. J. Adley, My Theater, Indianapolis; J. M. Rhodes, the Imperial, Indianapolis; J. B. Hubert, Big-2-Jones, Indianapolis; A. M. Beck, Central Film Service, Indianapolis; A. C. Farrell, Central Film Service, Indianapolis; C. Furniss, the Imperial, Indianapolis; J. A. Victor, 2-John, Indianapolis; L. A. Kleine, the Arc, Lafayette; A. J. Inks, the Crystal, Ligonier; Geo. L. Sawyer, the Century, Mishawaka; W. H. Peeling, the Royal, Muncie; D. Williston, the Lyric, Muncie; O. J. Chandler, the Dallas, Peru; O. G. Murray, the Murratte, Richmond; F. G. Rembusch, Alhambra, Shelbyville; H. F. Prentice, Fountain Theater, Terre Haute; W. R. Deaton, the Royal, Warsaw.

Nebraska: W. A. Walden, Wonderland, Hastings.

New Jersey: C. Fred Ruhlman, the University, Trenton; B. M. Corbett, The Thos. Edison Co., Orange; L. F. Blumenthal, Jersey City; G. A. Robinson, West Hoboken; Geo. A. Magie, Solax Co., Ft. Lee.

New York: Geo. Griffin, Rochester; H. H. Turner, Rochester Theater, Rochester; Allen Beckett, Lyric, Saratoga Springs; Mrs. A. Beckett, Lyric, Saratoga Springs; J. H. Dougherty, Gen. Electric Co., Schenectady; I. Cohen, Variety, New York City; Eric Morrison, New York City; H. W. Rosenthal, the Apollo, New York City; Louis Rosenthal, City Hall Theater, New York City; S. M. Spedon, Publicity Mgr. Vitagraph Co., New York; Samuel H. Trigger, New York City; Geo. A. LeRoi, Nicholas Power Theater, New York City; J. D. Tippett, Eclair Film Co., New York City; A. Warner, Warner's Features, New York City; Geo. A. Blair, Eastman Kodak Co., Rochester; E. M. Day, Motion World, Auburn and Rome; L. Germain, the Park, Brooklyn; Alb. K. Greenland, Gaumont Co., Flushing; H. Obrock, Gaumont Co., Flushing; R. C. Whitten, the Goldenrod, College Point; C. J. Hite, Thanhouser Film Co., New Rochelle; Bert Adler, Thanhouser Film Co., New Rochelle; L. B. Adler, New York City; Sidney Ascher, New York City; E. Barry, Raw Film Supply Co., New York City; F. J. Beecroft, New York City; C. Lang Cobb, Jr., Reliance M. P. Co., New York City; Jos. F. Coufal, the Lyceum, New York City; Jas. L. Hoff, Moving Picture World, New York City; D. Horseley, Universal Film Mfg. Co., New York City; L. A. Keppler, Senate and Victor Theaters, New York City; D. W. McKinney, Gt. Northern Film Co., New York City; W. Stephen Bush, Moving Picture World, New York City; Joe Brandt, Universal Film Mfg. Co., New York.

Ohio: Dave Sternberg, Dolly Varden Theater, Cincinnati; Wm. Kitt, Pavilion, Cincinnati; John J. Huss, the Royal, Cincinnati; L. S. Wise and wife, Dreamland, Chicago Junction; G. D. Sprang, Grand-Olympic, Bellaire; Gus Sun, Columbia, Springfield; B F. Newman, Pearson, Toledo; W. C. Bettis, Colonial, Toledo; John Cooper, Sterling Economizer Co., Warren; R. H. Colman, the Palace, Washington C. H.; Mrs. R. H. Colman, the Palace, Washington Court House; S. E. Wall, Opera House, W. Jefferson; P. D. Pebbas, the American, Zanesville; Jas. Collins, American, Zanesville; W. C. Quimby, Casino, Zanesville; Wm. Stansburg, State Light Pictures, Marion; M. Fishman, the Central, Cincinnati; C. J. Ver Halen, Billboard, Cincinnati; J. H. Mayer, the Billboard, Cincinnati; F. A. Bott, the Royal,

L. H. Frank,
Publicity Chairman.

Fred J. Harrington,
Pittsburgh, Pa.

M. A. Neff,
National President, Cincinnati, O.

Iowa: A. W. McIntosh, the Crystal, Waterloo; C. A. Pratt, Winfield Electric Co., Winfield; R. E. Pratt, Winfield, Ia., Electric Co., Winfield; J. H. Newell, Idle Hour, Bloomfield; F. W. Young, the Dealer, Cedar Rapids; Chas. Lage, Jr., West Side, Cedar Rapids; F. P. Lemen, the Star, Colfax; Oley A. Kintz, the Colonial, Grinnell; H. E. Baumgartner, the Lyric, Osage; D. B. Baker, Pastime, Ottumwa; J. S. Bassett, the Gem, Independence; M. Liance, Empire, Ottumwa; W. L. Rubert, Empire, Ottumwa; Clay Kreese and wife, the Bijou, Muscatine; Phil Judell, Empress, Sioux City.

Florida: F. T. Montgomery, Montgomery Amusement Co., Jacksonville; H. C. Dorsey, Montgomery Amusement Co., Jacksonville.

Kansas: H. S. Michel, Newton.

Kentucky: Carl D. Herman, Bowling Green; J. M. Robertson, Opera House, Bowling Green; Preme Carter, the Temple, Covington; G. H. Stroman, Victoria, Covington; H. N. Brice, Brice's Theater, Covington; C. E. Saroin, the Casino, Dayton; L. H. Ramsey, Hippodrome and Annex, Lexington; John L. Steurle, Broadway Amuse. Co., Louisville; L. Dittmar, Majestic, Louisville; M. L. Simons, Hippodrome, Louisville; Arthur V. Shedder, the Novelty, Louisville; G. B. Balch, Courier-Journal, Louisville; L. F. Steurle, Broadway Amuse. Co., Louisville; Fred J. Dolle, West Broadway, Louisville; Fred Hoffman, the Globe, Louisville; J. M. Wentzeville and wife, Norman, Louisville; A. B. Arnett, the Majestic, Midway; Geo. A. Bleich, the Empress, Owensboro.

Louisiana: E. V. Richards, Jr., Shreveport; A. D. Saenger, Shreveport.

Missouri: Geo. H. Wiley, Kansas City; John A. Schott, Kansas City; A. V. Conger, Kansas City Slide Co., Kansas City; J. L. Wagner, Swanson and Crawford Film Co., St. Louis; J. E. Haggard, Photoplay, Nevada; C. Page, Central Exchange, Poplar Bluff; Chas. E. Palmer, Majestic, Queen City; N. E. Field, Orpheum, St. Joe; E. M. Swiehaus, Palace-Casino, St. Louis; W. A. Page, Fire Indemnity Exchange, St. Louis; A. R. Choimard, Palace, St. Louis; Wm. L. Skyhlm, St. Charles Theater, St. Louis; J. S. Fitzsimmons, Shenandoah Theater Co., St. Louis; Mrs. and Miss J. H. Gilday, Iliad Amusement Co., Kansas City; Jos. H. Gilday, Iliad Amuse. Co., Kansas City; W. L. Sheldon, the Ashland, Kansas City; E. E. Reehards, the Subway, Kansas City; N. J. Flynn, Wonderland, Kansas City; G. H. Wiley, the Sapphire, Kansas City.

Michigan: W. Corey, Bijou, Petoskey; S. H. Zekind, the Princess, Benton Harbor; W. S. Bastar, the Princess, Benton Harbor; G. Holladay, Israelite House of David, Benton Harbor; Phil Gleickman, Mutual Film Corp., Detroit; C. J. Sullivan, the Grand, Escanaba; Mrs. F. R. Rumler, the Wagner, Detroit; W. L. Levy, the Lester, Detroit; A. J. Gilligham, Theater Exchange, Detroit; Fred R. Rumler, Warren, Detroit; Peter T. Jeup, the Pastime, Detroit; H. L. Pavey, the I. N. L., Hillsdale; W. J. Wyman, the I. N. L., Hillsdale; F. J. Rieder, the Semple, Jackson; W. J. Carroll, the Ben Lon, Jackson; F. P. D'Arcy, the New, Kalamazoo; Carl Ray, Orpheum, Muskegon; Mrs. Zimmerman, the Colonial, Owosso; Mrs. B. L. Carpenter, the Temple, Owosso; J. M. Zimmerman, the Colonial, Owosso; Simon Polk, the Royal, So. Saage.

Minnesota: Thos. Furniss, Odeon and Lyric, Duluth; O. N. Raths, the Gaiety, St. Paul; Myrtle Huntley, Winona; Ben Huntley, Winona; L. G. Roesner, Colonial Princess, Winona; V. M. Sherman, Motographic Supply, Winona.

Nevada: Chas. P. Trux, the Unique, Sparta; G. D. Hurst, the Girard, Reno.

Cincinnati; Chas. Sternberg, the Dolly Varden, Cincinnati; Jas. H. Hannigan, the Lubin, Cincinnati; G. W. Hill, Liberty, Cincinnati; C. M. Christenson, Dreamland, Cleveland; Emil C. Meyer, Penn Sq., Cleveland; Edw. Kohl, the National, Cleveland; Ernst Schwartz, Erie Amuse. Co., Cleveland; L. H. Wilk, Cleveland; Louise C. Schmitz, the Fulton, Cleveland; Sam E. Morris, Cleveland; Frank M. Kearney, Cleveland; H. A. Lustig, Erie Amuse. Co., Cleveland; Mrs. S. A. Lustig, Erie Amuse. Co., Cleveland; Miss D. Kuhn, the Columbia, Cleveland; Mrs. G. W. Heimbach, Cleveland; Mrs. W. Slimm, Cleveland; C. C. Spiks, the Alcazar, Cleveland; L. H. Becht, the Mall, Cleveland; W. C. Kunzman, Natl. Carbon Mfg. Co., Cleveland; Chas. F. Schroeder, Enjoy U, Cleveland; W. J. Slim, Marquis, Cleveland; Geo. W. Heimbuch, the Superior, Cleveland; A. Mahrer, the Avenue, Cleveland; W. C. Kasperin, the Fairyland, Cleveland; Phil Bock, World of Amusement, Cincinnati; Otto Luedeking, World of Amusement Co., Cincinnati; F. E. Simmons, Dreamland, Cleveland; S. A. Lustig, the Erie, Cleveland; J. A. Maddox, Columbus; J. Pekras, Dreamland, Columbus; Max Stearn, Exhibit Theater, Columbus; W. A. Pitts, Theatorium, Conneaut; C G. Chacos, the Pastime, Coschocton; Paul C. Henry, the Grand, Crestline; Mr. and Mrs. Clem Kerr, Dayton; Mr. and Mrs. Val. Rayburg, Dayton; M. C. Eberstein, Montgomery's Majestic, Dayton; P. O. Warren, N. C. R. Theater, Dayton; W. Rayner, Dreamland, Dayton; G. L. McClintock, Columbia, E. Liverpool; Jas. H. Broomhall, the Jewel, Hamilton; N. E. Chaney, the Orpheum, Hillsboro; W. A. Seymour, Seemore, Leckland; Geo. Schaker, Pastime, Lorraine; Wm. G. Georgian, the Arris, Mansfield; W. H. Schull, Pastime, Martin's Ferry; M. W. Miller, White Palace, Mt. Vernon; A. F. Lee, Lee's Theater, Ravenna; F. M. Shelley, Royal, St. Mary's; A. L. Botkia, Edison Theater, St. Mary's.

Oklahoma: Albert Jackson, the Jackson, Panhuska; J. L. Sels, Wonderland, Tulsa; Carl Gregg, Lyric, Tulsa; F. P. Yeager, Wonderland, Tulsa; L. W. Brophy, Yale Theater Co., Muskogee.

Pennsylvania: H. A. Victor, McKeesport; S. S. Victor, the Savoy, McKeesport; F. J. Harrington, Coliseum, Mt. Olive; Morris Spiers, the Royal, Philadelphia; Chas. Segall, Hippodrome, Philadelphia; F. G. Bowers, Pastime, Pittsburgh; Henry Poke, Pittsburgh; Jas. Delues, the Crescent, Pittsburgh; Oscar Bowers, Pittsburgh; Oliver McKee, Pittsburgh; F. J. Herrington, Pittsburgh; A. McGowan, Pittsburgh; Harry E. Reiff, the Lyric, Pittsburgh; Homer Saunders, Jas. H. Matthews Co. Theater, Pittsburgh; Harry McGowan, Pastime, Pittsburgh; O. McKee, McKee's Theater, S. S. Pittsburgh; G. C. Miller, the Lyric, Plymouth.

South Dakota: C. S. Smithers, Idle Hour, Aberdeen; Mrs. C. S. Smithers, Idle Hour, Aberdeen; J. E. Hipple, the Bijou, Pierre.

Tennessee: Howell Graham, Chattanooga; McMorris and wife, Union City; Frank Rogers, Lee-Grand, Knoxville; Wm. H. Wassman, Nashville and Knoxville.

Texas: H. C. Stearns, Stearns' Theater, Pt. Arthur; A. F. Dittman, Dittman's Theater, Brownsville.

Wisconsin: Max Kostak, the Lincoln, Milwaukee; E. Burger, the Clifton, Milwaukee; Neil Duffy, Elite, Appleton; H. H. Coleburn, Orpheum, Burlington; G. A. Podto, Cudahy; J. J. Disch, the Majestic, Cudahy; Edw. C. Prinsen, the Ida, Fond du Lac; A. Gotschalk, Climax Theater Co., Fond du Lac; W. E. Smith, the Bijou, Fond du Lac; L. G. Rhode, Rhode Opera House Co., Kenosha; W. D. Burford, Lyric-Bijou, La Crosse; H. H. Burford, Lyric-Bijou, La Crosse; O. A. Woolke, Majestic, La Crosse Mills; Roy Cummings, Amuse U, Madison; E. F. Ludwig, Aurora, Milwaukee; L. N.

Mergener, W. Film Exchange, Milwaukee; J. J. Crowley, Silver City-Gem Theater, Milwaukee; H. N. Griggs, the Circuit, Milwaukee; Wm. Jacobs, the Lexington, Milwaukee; B. Judelle, the Atlas, Milwaukee; Geo. F. Kiewert, Chas. L. Kiewert Co., Milwaukee; Mrs. M. Rice, the Owl, Milwaukee; M. Rice, the Owl, Milwaukee; B. K. Fisher, Mozart, Milwaukee; S. Trinz, the Empire, Milwaukee; M. R. Sylet, the Murray, Milwaukee; Chas. H. Phillips, Apollo, Milwaukee; H. S. Klein, Liberty, Milwaukee; O. J. Jacobs, the Park, Milwaukee; J. Schwartz, the Park, Milwaukee; O. Sprecher, the Avenue, Milwaukee; Frank Cooke, the Princess, Milwaukee; C. H. Krebs, Chas. L. Kiewert Co., Milwaukee; L. Leo, the Milwaukee, Milwaukee; M. J. Weisfeldt, the Crystal, Plymouth; J. D. McWilliams, the Liberty, Prairie du Chien; Jno. T. Bartlett, the Grand, Racine; C. W. Tiede, the Bijou, Racine; J. W. Clark, Idle Hour, Sheboygan; A. Ponto, Mojuvati, S. Milwaukee; Jacob Moelk, Lyric, Stoughton; Geo. B. Frellson, Unique-Park, Waukesha.

West Virginia: L. R. Thomas, Orpheum, Moundsville; A. W. Lambert, the Lyric, Newfield; A. L. Cottrill, Wonderland, Pt. Pleasant; B. D. Eagan, Amuse U, Ronceverte.

Germany: Herman Klicke, Wurlitzer Co., Berlin; Chas. P. Trux.

Callers at the World's Chicago Office.

The following is a list of exhibitors and others who called at the World offices and exhibition room during the Convention:

Ed. J. Adley, prop. of "My" Theater, Indianapolis, and Secretary of Indianapolis Local No. 1; W. A. Peterson, Sr., Colonial Theater, Quincy, Ill.; Isadore Burstine, Quincy Theater, Quincy, Ill.; O. J. Chandler, Palace Theater, Peru, Ind.; Frank P. Cook, Empire Theater, Redlands, Cal.; Otto N. Raths, Gaiety Theater, St. Paul, Minn.; Thomas Furniss, Odeon and Lyric theaters, Duluth, Minn.; Dan Barton, maker Barton's piano attachment, 266 E. Irving Street, Oshkosh, Wis.; Howell Graham, Theatro-Colonial, Waneta, Chattanooga, Tenn.; M. C. Eberstein, Montgomery Amusement Co., Jacksonville, Fla.; H. C. Dorsey, Vice-Pres. Montgomery Amusement Co., Savannah, Ga.; W. H. Taylor, Elite Theater, Burlington, Iowa; J. S. Bassett, Gem Theater, Independence, Iowa; A. H. McIntosh, Crystal Theater, Waterloo, Iowa; D. C. McClellan, Idyl Hour, Dreamland and Standard theaters, Pekin, Ill.; Max Stearn, Exhibit Theater, Columbus, Ohio; J. J. Disch, Majestic Theater, Cudahy, Wis.; Ben Huntley, Winona, Minn.; J. R. Brannen, Savoy and Colonial, Evansville, Ind.; W. O. Edmunds, Majestic Theater, Winnipeg, Man.; Earl T. Brown, Lyric and Majestic theaters, Janesville, Wis.; J. D. McWilliams, Grand Theater, Madison, Wis.; Arthur E. Ponto, Mojuvati Theater, South Milwaukee, Wis.; W. H. Wasserman, Crystal and Rex theaters, in Nashville and Knoxville, Tenn.; C. R. Suber, Burlington, Iowa; H. H. Jonson, Lyric Amusement Co., Champaign, Ill.; E. E. Alger, Crystal Theater, Paxton, Ill.; George A. Bleich, Empress Theater, Owensboro, Ky.; A. V. Beckett, Lyric Theater, Saratoga Springs, N. Y.; Fred W. Young, Manager United Supply Co., Cedar Rapids, Iowa; H. E. Nelson, Colonnade Theater, Quincy, Ill.; Morris Lince, Empire Theater, Ottumwa, Iowa; Dwight B. Baker, Garrick, Pastime, Vaudette and Photoplay theaters, Ottumwa, Iowa; J. J. Rieder, Temple Theater, Jackson, Mich.; W. J. Carroll, Bon Ton Theater, Jackson, Mich.; Fred R. Rummler, Warren Theater, Detroit, Mich.; J. M. Zimmerman, Colonial Theater, Owosso, Mich.; R. H. Coleman, Palace Theater, Washington C. H., Ohio; Joseph C. Rhode, Rhode Opera House, Kenosha, Wis.; W. K. Deobler, Estelle Theater, Chicago, Ill.; W. J. Johnson, Elite Theater, Appleton, Wis.

Harry E. Reiff, Lyric Theater, Pittsburgh, Pa.; M. Spiers, Royal Palace, Philadelphia, Pa.; Charles R. Trux, Unique Theater, Sparta, Wis.; T. M. Vaughn, Battle Creek, Mich.; R. C. Honeck, Chicago Song Slide Exchange, Chicago, Ill.; Fred W. Sheaffer, Central Theater, Chicago, Ill.; H. E. Baumgartner, Lyric Theater, Osage, Iowa; Charles R. Dobey, Imperial Theater, Chicago, Ill.; George W. Kiewert, Milwaukee, Wis.; J. E. Robin, Precision Co., New York; H. B. Mick, Keithsburg, Ill.

John Cooper, Sterling Economizer Co., Warren, Ohio; C. H. Rees, Urichsville, Ohio; C. F. Smithers, Aberdeen, S. Dak.; Henry F. Hoeft, Armory Theater, Geneseo, Ill.; E. F. Lading, Waukesha, Wis.; Carl Gregg, Lyric, Palace and Wonderland theaters, Tulsa, Okla.; Albert Jackson, Jackson Theater, Powhuska, Okla.; George Pollack, Chicago, Ill.; Mr. and Mrs. Joseph L. Steuerle, Broadway Amusement Co., Louisville, Ky.; Arthur B. Sheckler, Gomes Vaudeville Exchange, Louisville, Ky.; Joseph H. Gilday, Kansas City, Mo.; A. V. Beckett, Lyric Theater, Saratoga Springs, N. Y.; J. Colson, Arrow Theater, Chicago, Ill.; W. H. Peeling, Royal Theater, Muncie, Ind.; C. S. Faehnderech, Lethbridge, Alta., Can.; J. R. Lend, Chicago, Ill.; George Scheulser, Pastime Theater, Lorain, Ohio; M. Frishman, Cincinnati, Ohio; E. E. Algier, Paxton, Ill.; B. R. VanValkenburg, American Photoplayer Co., San Francisco, Cal.; Morris Oesteneuber, Grand Theater, Chicago, Ill.; J. Tilsey, May Theater, Chicago, Ill.; B. D. Eagan, Amusu Theater, Roncevert, W. Va.; A. L. Cottrill, Wonderland Theater, Point Pleasant, W. Va.; H. W. Rosenthal, Secretary New York State League, New York City; G. A. Robinson, Colonial Theater, West Hoboken, N. J.; G. G. Schoeneberger, Cincinnati, Ohio; C. Fred Ruhlman, Trenton, N. J.; Joseph G. Goodman, Floral Theater, Chicago, Ill.; L. W. Brophy, Jane Theater Co., Muskogee, Okla., controlling theaters in Muskogee, Tulsa, Bartlesville, McAlester, Lawton, and Dewey, Okla.; E. V. Richards and A. D. Sanger, Sanger and Palace theaters, Shreveport, La.

Richard L. Cresey, Chicago.

EXHIBITORS VISIT SELIG PLANT.

The Selig Polyscope Company's plant, out on Western Avenue and Irving Park Boulevard, had all past records broken on Wednesday, August 14, when visiting exhibitors to the national convention, numbering over 1,500, fairly took it by storm. They went out on twelve specially chartered street cars provided by the Selig Company, in rubberneck motor cars hired for the occasion by John R. Rock, and in a long row of private and hired autos furnished by local exhibitors and film men for visiting guests.

As the visitors marched into the plant, two abreast, they were bombarded by a Selig camera man from an advantageous position. Considerable mirth was created by several of the visitors, who returned after entering to look at the camera man, thus exposing themselves a second time and affording unconsciously a bit of comedy for the spectators who viewed the film in the evening at Orchestra Hall. A moving picture was also taken of President Neff, the national vice-presidents and the delegates and alternates from various States.

Two big scenes had been provided by the Selig management for the entertainment of the visitors. In one of these, showing a panic in the pit of a metropolitan board of trade, fully 300 exhibitors participated. This scene was directed by Lem Parker, who considers it one of the most realistic panic scenes ever produced, so thoroughly did the visitors enter into the spirit of the occasion. Many of them came out of the melee minus hats and some of them without coats, collars and neckties. Some of them, too, carried away bruises that will remind them for weeks to come of the strenuous fight in the pit, where they had fallen and been trampled by the frenzied mob. This scene was taken in the spacious new studio.

John A. Victor,
Delegate—Indianapolis.

Carl Jarvin,
Delegate—K. & C. Branch No. 2.

The other scene was laid in the grounds and was participated in only by the acting and supernumerary forces of the plant. It was under the supervision of Producer Eagle and showed the attack on Fort Dearborn by Indians, in pioneer days. The Indians used in the scene were brought from Indian reservations, permission from the Government having been obtained. This scene had been rehearsed repeatedly for the occasion and the dash and savage attack of the redskins were brought out strongly. The three-reel Selig picture, in which this scene will be used, will be released either under the title "The Fort Dearborn Massacre," or "When Wilderness Was King." The story is based on the history of the massacre by Randall Parrish. Chas. E. Nixon and Wilmer Thompson have collaborated in writing the scenario, the latter confining his attention to the historical treatment and Mr. Nixon to the dramatic.

After the visitors had satisfied themselves in viewing the sights in the plant, they were conducted to a shady picnic grove nearby, where food and refreshments were thoroughly enjoyed. The visitors were loud in their praise of the Selig management, and heartily pronounced the outing the most enjoyable feature of their visit to Chicago.

BUFFALO EXHIBITORS' ORGANIZATION.

Just prior to the Chicago convention the exhibitors of Buffalo, N. Y., got together and formed a local association, with 26 charter members. It is the intention of the Buffalo local to include theater managers of surrounding smaller towns, and to affiliate with the national body. The secretary is Mr. G. W. Erdmann.

Banquet of the M. P. E. L.

Of America.

By Jas. S. McQuade.

THE praiseworthy arrangements made by the national convention committee for the work of the convention and the entertainment of their guests found culmination in the banquet given in the La Salle Hotel on Friday evening, August 16. Plates were laid in the great banquet hall for over 600 guests and the menu was begun about 8 o'clock. William J. Sweeney was the toastmaster, and he and his hardworking associates were deservedly complimented by many of the speakers during the evening.

The first speaker introduced by the toastmaster was Mr. McGann, who had been specially selected by Mayor Harrison to represent him for the occasion. This gentleman showed that he had thoroughly familiarized himself with the history of motion picture presentations in Chicago, and had studied the needs and safeguarding of picture theaters. He also revealed that he was greatly interested in the future success of the motion picture, both for entertainment and instruction.

W. Stephen Bush, one of the editors of the Moving Picture World, was the next speaker. In the course of an able address, Mr. Bush paid an eloquent tribute to the late James Petrie Chalmers, the founder and former editor-in-chief of the World. The applause that greeted this reference to the incessant labors of the dead publisher and editor in the interests of exhibitors generally afforded grateful evidence that his life work has been appreciated and is still bearing golden fruit. The speech of Mr. Bush follows:

Address by W. Stephen Bush.

Mr. Toastmaster, Ladies and Gentlemen: It is no small honor to address so notable and distinguished a gathering, all animated and fascinated by one interest, a friendship and admiration for the motion picture. I do not think there is any vocation quite so enthralling and absorbing as ours, and it is a pleasure indeed to see you here to-night with faces so cheerful, with a spirit so happy after the week's important labors have been finished. Not the least bright spot in this splendid assemblage is right near me, and I am sure I am only voicing the sentiments of other members when I say I take this occasion of thanking the fair and brilliant artists of the Selig studio who have stepped forth from the screen where we have so often seen them, and have lent to this banquet the dainty graces of their actual presence. (Applause.) The work which the press has done on behalf of the motion picture has not always been prompted by mere motives of business, but more often sprung from an honest and sincere desire to be of help to all who are interested in the motion picture, to the exhibitor, the manufacturer, the exchangeman. No great achievement is recorded in the annals of our race which did not have its origin in a desire for genuine and unselfish service. And when we speak of genuine and unselfish service, there is a name which instantly suggests itself to everyone within the reach of my voice. The name of the foremost practical exponent of genuine and unselfish service; the name of a man who gave the best years of his life to the motion picture and who, when death overtook him, was found in the midst of useful activities, seeking to strengthen the hands of the exhibitor. (Applause.) If we inscribe this day upon the rolls of cinematograph history as its most significant and memorable, we must illuminate the record with the name of a man who has done more for moving pictures than any other single influence. I hope that whenever friends of the motion picture gather in harmonious council, his name will never be forgotten, but ever be remembered; it is a name which will awaken none but pleasing and grateful echoes in this convention, the name of James P. Chalmers. (Prolonged applause.)

It is a notable fact and one full of meaning to the thoughtful that no great newspaper exists in this country to-day but owes its influence to the efforts of one man whom Nature had endowed with the previous gifts of leadership. William Cullen Bryant founded the Evening Post, Horace Greeley founded the Tribune, and Charles A. Dana founded the Sun. All these men were giants who did giants' work. Their papers exist to-day, generations after their deaths, because the usefulness of these men did not end with their deaths; they bequeathed their spirit to other men of lesser gifts, but inspired with the courage and example of the founder. Of this immortality, the one immortality of which we have assurance, James P. Chalmers may always be certain as long as the motion picture shall endure. He, too, has left behind him his monument of service and usefulness in The Moving Picture World. They upon whom the task of carrying on Mr. Chalmers' work has fallen have but one source of inspiration, the memory of the beloved founder, and but one ambition, and that is to follow his ideals and to never forsake his policies. We like to believe that in this work we have the good wishes of every man directly or indirectly connected with the motion picture, and we hope we have the support and approval of the exhibiting branch of our industry so splendidly represented by the delegates to this convention. (Applause.)

To us as well as to the exhibitor and the manufacturer is entrusted the guidance of the good and noble ship of cinematography. We, too, are members of its crew. We earnestly desire to keep it away from the shoals and rocks and we rejoice to see it sweep on in splendor and dignity to its glorious destiny. (Applause.) Now let me confide to you, that the task of motion picture journalist for thanklessness and hard work compares favorably with your own chosen vocation of entertaining the great American public by means of motion pictures. We are both targets for the public to shoot at and I suppose many a time with the shafts of public criticisms painfully adhering to your flesh you have sought to get even with Fate by mailing your own little arrow of criticism to the Moving Picture World. The little human mosquitoes who go through the world buzzing and stinging and whom we know under the general name of reformers have tarred us with the same stick and they would draw their skirts closer at the approach of a motion picture editor just as quickly as at the sight of an exhibitor. Then we have fought the good fight together and I tell you that but for the letters of good cheer and encouragement from exhibitors we would many a time have faltered. It is a fine feeling when you know by the loud cheers of a goodly multitude that they are with you and whether you are trying to steal a base or to fight foolish prejudice and willful ignorance, it is good to hear the roar from ten or twenty thousand "Go ahead, we are all with you." And some of the letters, yes, I might say almost all of them are equal to a good deal more than just one roar of approval. The result is an intimate friendliness between our readers and ourselves, which is found in mighty few papers anywhere in the world. We infer from these letters that the Moving Picture World is useful to you, that you are glad when you see its pictured cover and that you get a little impatient when the mail with your paper is behind time and that you swear more or less at our hard working delivery department. This feeling of mutual trust and confidence between yourselves and the Moving Picture World has always worked for our mutual benefit and there is every reason to expect that the relationship will continue. (Applause.)

It had always been the desire of the founder of the Moving Picture World to represent in his paper the entire industry, the smallest interest as well as the largest. The Moving Picture World will always live up to this aim and to these traditions of the founder. Its influence will always belong to the entire industry, and it will seek to represent every one of the fifteen thousand exhibitors in this country. Our relations with our readers do not end with their payment of the subscriptions, they realize the sincerity of our efforts in helping the industry in every possible way to advance and to widen its fields of unselfishness. Our subscribers are not only readers, but friends as well, and we are always glad to hear from them and thankful for the suggestions which they often make to us and which have frequently proven of great benefit to all. (Applause.)

On behalf of the Moving Picture World I want to thank all those present for the friendly feeling with which they have always regarded this, their favorite paper. The Moving Picture World will ever keep step with the progress of the picture and will ever seek to maintain its present friendly relations with the ever widening circles of its friends. (Applause.)

Other Addresses.

Miss Flo Jacobson, of Chicago, was then called on and sang several songs in such happy vein and voice that she was repeatedly encored.

W. A. Daniels, president of the National Waterproof Film Company, was the next speaker. Mr. Daniels is decidedly the humorist of such film gatherings, and on this occasion he sustained his reputation admirably, for his remarks created laughter and applause all the time he was on the platform.

Miss Alice Walsh, of Chicago, then entertained the assembly with songs, receiving several encores. C. C. Whelan, of Chicago, joined her in the last number and their united efforts put the audience in a roar. They were followed by George Magie, of the Film Supply Company, whose remarks treated chiefly of the business of this firm.

The toastmaster then introduced President M. A. Neff, who congratulated Chicago for having so many people in the exhibition business. Looking around on the great audience, Mr. Neff expressed himself as being much encouraged in his work, and proud that he had not labored in vain. He then made a touching reference to the death of Mr. J. P. Chalmers, and thanked the trade press generally for the valuable aid given to the organization. He also declared

that conditions with the exhibitors are now much better than formerly. "The motion picture is the cornerstone of education and civilization," said Mr. Neff during his remarks. He had found by experience that the exhibitor is always figuring how to improve his picture. "Exhibitors who refuse to join the organization will soon eliminate themselves from the business," was one of President Neff's utterances. Mr. Neff warmly thanked the Chicago convention committee for their fine work in making preparations for the convention and in entertaining guests. "You have done much better, even than we could have wished for," he assured the members, and the statement was loudly applauded.

Stanley H. Twist, of the publicity department of the Selig Polyscope Company, was then introduced. He expressed regret that Mr. Wm. N. Selig has been called out of the city, and was, therefore, unable to be present. On behalf of Mr. Selig, he congratulated the organization on its remarkable growth in so short a time.

E. J. Mock followed. He was introduced as the "Goat" by Toastmaster Sweeney. During his humorous remarks, Mr. Mock spoke in high praise of the Chicago entertainment committee.

Sidney Ascher, vice-president of the New York branch, was then given five minutes, so he said, for a speech. He had asked Jim Hoff to write a speech for him which would occupy that time. Mr. Hoff had kindly done so, Mr. Ascher humorously said, but he had found that Mr. Hoff had written the same identical speech for Mr. Neff, and the latter had already delivered it. This put him in a bad place, but he believed in never taking water. He referred to the oppression of exhibitors by various municipalities and closed by inviting all present to join in a still greater demonstration next year, in New York City.

Joe Engel, of the Universal Company, was next called upon. He pronounced a flattering encomium on the members of the Chicago convention committee, which he called "a great one."

J. W. Farnham, the genial representative of the New York Morning Telegraph, was the next speaker. He drew attention to the present decadence of the legitimate theater and to the remarkable uprise of the motion picture house. He concluded with a story about "the dog who ate roasted horse flesh and then died," a humorous skit that put the audience in fine humor.

J. R. Freuler, general manager of the Mutual Film Corporation, was then introduced, and briefly told of the work done by his company. He was followed by C. M. Christenson, national secretary, who warmly thanked the Chicago convention committee for the handsome and efficient way in which they had taken care of the large number of visitors.

F. J. Harrington, vice-president of the Pennsylvania branch, then came to the platform. He reminded all present that much had been said about the exhibitors during the evening. He wished to remind them that the public is a big factor. Complaints made by the public to exhibitors should be met, and he expressed the opinion that the organization will enable the exhibitors to improve their programs, so as to meet the demand. In his opinion, censorship, at the present time, is not quite careful enough.

Mr. Eisner, of the General Film Company's branch at 17 South Wabash; George U. Stevenson, of the Billboard; John R. Rock, of the Vitagraph Company, and Joseph Hopp, of the Standard Film Exchange, made the closing speeches.

ESSANAY'S CONVENTION EXHIBIT.

The Essanay Company during the recent convention of exhibitors was the only licensed manufacturer having an office at the La Salle Hotel headquarters in which to entertain the exhibitors, their wives and friends. A big electric sign blazing "Essanay" greeted the eye as one stepped from the elevators, and the steady stream of badge-bedecked "conventionists" crowded down the hallway and into the Big Chief's wigwam, having discovered a welcome oasis in the midst of a vast and thirsty desert. Souvenirs consisting of handsome Indian Head watch-fobs for the gentlemen, and Indian Head hat-pins for the ladies were distributed, and tables at which an elaborate menu of refreshments was served were constantly filled by representatives from all parts of the country. Throughout the entire week the popular members of the Essanay Eastern Stock Company were at Essanay's headquarters daily to welcome and meet the exhibitors and their friends personally. At the conclusion of the brilliant banquet in the La Salle roof garden, a committee of six representatives extended to the Essanay Company, on behalf of the Exhibitors' League, a vote of warm thanks and appreciation for the courteous hospitality and entertainment provided by Essanay during the convention.

Manufacturers' Convention Exhibits.

Largest Exposition of Motion Picture Supply Goods on Record, Occupying a Full Floor.

Manufacturers' "Midway" was on the 18th floor of the LaSalle, where about forty different firms had engaged rooms for the display and demonstration of their goods. Probably no other one agency contributed more to the success of the convention than did this very interesting feature. Exhibitors, always deeply interested in things pertaining to their business, filled the various rooms and gave liberal orders, with the result that the manufacturers without exception proclaimed the meeting to be a splendid success from their point of view.

The trade exhibit was most comprehensive. The line of supplies that was not represented by at least one manufacturer was insignificant indeed, and everyone had a good showing. Of course there were film manufacturers and exchange men everywhere. It was a veritable gathering of the clans.

American Seating Company—This firm is one of the leading makers of opera seats with headquarters in Chicago, and a very comprehensive display of chairs best suited to the needs of the picture theatre manager was shown in Room 1816 under the direction of Mr. A. E. Dickerman, assisted by J. G. Carlsen and George Anderson. Mr. Dickerman reported a satisfactory number of sales and expressed himself well pleased with the meeting.

A. H. Andrews Company—This firm made a special effort to interest the exhibitors in its line. The factory in Chicago occupies a full city block and is eight stories high. Automobile busses were engaged to take all who wished over to see the big plant and many took advantage of the opportunity to inspect a most interesting industry. The Andrews exhibit was in Room 1814 and in charge of J. M. McLaughlin, assisted by J. D. Carr, W. A. Bishop, A. N. Carstens and G. P. Shea. This firm announces that it has 1000 men employed making 1000 different styles of seats. The company was established fifty years ago and its present factory is located at 22d and Fisk Streets, Chicago.

American Photoplayer Company—This company was unfortunate in having its principal exhibit in a room that was too small to accomodate all who wished to witness the demonstration, but it attracted a great deal of attention, nevertheless. The home of the photoplayer is San Francisco and Oakland, Cal., but its renown will presently be spread to all corners of this country. As has been told in a former issue of this paper the photoplayer is a musical instrument of the automatic type. We will not attempt to give a detail description here beyond saying that it is possible to obtain about all the music and effects by its use that could be desired. One instrument was installed in Room 1847 and another in the convention hall. The exhibit was under the direction of Mr. C. C. Spaulding, president of the company, assisted by B. R. VanValkenburg, secretary of the company and inventor of the instrument. The Photoplayer will be distributed by the American Photoplayer Sales Company of San Francisco, of which Mr. H. J. Werner is manager. Several sales were reported.

American Song Slide and Poster Display Company—Under the direction of Mr. L. A. Heyman this company made a display of A.B.C. posters, photoplayer photographs and announcement slides, in Room 1850.

Decorators Supply Company—A. F. and R. D. Powers presided over the representation made by this company in Room 1850. Owing to the nature of its business the Decorators Supply Company could not give a practical demonstration, but catalogs and circulars were distributed to the visitors, with invitations to visit the company's plant while in Chicago. Many took advantage of the invitation to see some of the beautiful decorations made by that concern.

J. C. Deagan—The maker of the famous Deagan's Bells and other sound effects had an interesting exhibit in Room 1845. The constant flow of melody that came from that room indicated that more than usual attention was being given to the exhibit. Mr. Deagan himself was in charge most of the time and Clarence E. Sinn, music editor of the Moving Picture World, dropped in occasionally to play the bells.

D'Arcy Ticket Vending Machine Company—Mr. F. P. D'Arcy demonstrated this device, which is of his own invention. He owns a theater at Kalamazoo, and his clever ticket vending device grew out of his own needs. The machine is made at Kalamazoo, Mich.

General Electric Company—In Room 1815 an interesting demonstration was made by the General Electric Company of Schenectady, N. Y., of its Mercury Arc Rectifier, Trans-

former, Flood Light, Fans, Radiator and Ozonator. The exhibit was in charge of Mr. C. W. Gallup of the Chicago office, assisted by Mr. J. L. Buchannan, Mr. J. H. Dority and Mr. F. M. Rosseland. Exhibitors took considerable interest in the demonstration and the room was crowded most of the time.

Hunton-Fell Elliott—Under the direction of Mr. E. F. Renner and T. D. Hume of the Chicago office the Hunton-Fell Elliott Company of New York had an exhibit of Current Event Slides and Photographs and Motorgraph Display Rack for Lobby display in Room 1817. Good business was reported.

The Rudolph Wurlitzer Company—In Room 1716 the Rudolph Wurlitzer Company exhibited several of its instruments. Another was set up in the convention hall and still another in Orchestra Hall, where the pictures were shown. The performance of these instruments was very satisfactory and several important sales were reported. The exhibit was in charge of Mr. T. P. Clancy, General Sales Manager from the Cincinnati Office; G. H. Parker and A. Libbin of Chicago and Mr. Hope-Jones, the inventor of the Unit Orchestra, from New York.

Commercial Sign Company—W. C. Grant, president of the Commercial Sign Company of Ashtabula, Ohio, exhibited a lobby display rack and changeable letter sign in Room 1817.

Charles L. Kiewert Company—Bio-Carbons, already well known to the trade, were displayed in Room 1819, in conjunction with Siemens' Arc Lamps. Mr. Robert W. Kiewert and Mr. George F. Kiewert were in charge of the display which was a very popular one. Mr. A. F. Salomon of Chicago, represented H. M. Hirschberg & Co., of New York, dealers in the Siemens Lamps.

Pyrene Company—Mr. J. D. Cole demonstrated the efficacy of Pyrene as an extinguisher of film fires in Room 1825. This is a very convenient and effective appliance and is especially adapted for use in operating rooms.

International News Service—Lafayette M. Davis occupied Room 1853 with a display of International News Service and Current Event Slides and Lobby Displays. He also had the Pathe Weekly Lobby Display.

Mirror Screen Company—Although busy with the work of the convention , Mr. F. J. Rembusch found time to expound the virtues of the famous Mirror Screen, which was demonstrated in Room 1849. When Mr. Rembusch was not present he was ably represented by Mr. F. P. Bloomfield, a most courteous and able demonstrater.

Novelty Slide Company—Thomas G. White, of Chicago, represented the Novelty Slide Company of New York in Room 1822. Announcement slides, advertising slides and pictures of the players attracted considerable attention.

Saluform Products Company—A ventilating and air purifying device was displayed in Room 1822 by E. L. Gross, representing the Saluform Products Co., of Chicago.

Kansas City Slide Company—The display of advertising, announcement and photoplayer slides made by the Kansas City Slide Company, of Kansas City, Mo., attracted a great deal of attention. One feature worthy of mention was a novelty clock slide with movable hands which do not come loose. The exhibit was in Room 1807, and a "land-office" business was transacted all through the convention.

Exhibitors Advertising Company—V. R. Ronk and C. C. Pyle had charge of this firm's exhibit in Room 1806, assisted by Herman Lewis, Harry Slush and Charles J. McKinney. The company is located in Chicago and carries a line of licensed posters and photoplayer slides. Its Licensed Poster System is one of the best. This company is also handling a new ticket registering device.

Russell & Erwin Mfg. Company—W. P. Hudson demonstrated the virtues of a "panic door" made by the Russell & Erwin Company of New Britain, Conn. This door is so constructed as to open when pressure is exerted on a bar across the door. An idea worth investigating.

National Waterproof Film Company—W. A. Daniels, well known to most of the trade, had his film washing machine in Room 1812. He was assisted by Ben W. Beadell. Mr. Daniels always had an interested crowd of exhibitors in his room.

Enterprise Optical Company—Motiograph, with all its latest features, was displayed in Room 1820. Mr. L. A. Woodward was in charge of the display, assisted by F. A. Clark and F. W. Horn. It was one of the busiest corners of the manufacturers' midway. All the nice points of this popular machine with its 1913 improvements were carefully examined and as carefully explained. A very satisfactory exhibit.

Nicholas Power Company—The renowned Power's Cameragraph No. 6A was located in Room 1818. Mr. H. B. Coles, General Sales Manager from the New York Office, was in charge, assisted by F. W. Swett. Large interest was shown in this deservedly popular projector, and both Mr. Coles and Mr. Swett had all they could do to keep up with the demands for information.

American Moving Picture Machine Company—Eric Morrison of New York, had charge of the display of the Standard machine in Room 1826. He was never in want for an audience, and many compliments were paid to his ability as a demonstrator as well as to the machine, which is very popular throughout the middle west.

Precision Machine Company—J. E. Robin had the "Simplex" machine on demonstration in Room 1821. He is a good demonstrator and made many friends for his excellent projector. Many compliments were paid the "Simplex" for its good work at Orchestra Hall.

Essanay Film Manufacturing Company—The staff of the Essanay Company in charge of V. R. Day and Charles F. Stark met all comers at Room 1811, where all kinds of good cheer were dispensed to the weary pilgrim. At one time this spot was the most popular in the La Salle Hotel and there was seldom a time that Room 1811 was not crowded like the lemonade stand at a county fair. Essanay really led the procession of entertainers.

Film Supply Company—Headquarters of this branch of the independent interests was located at Room 408, somewhat out of the main push, but quite popular at that. It was a busy place at most any time, since it was the editorial rooms of the Film Supply Daily, issued by Editors Raver and Magie with the able assistance of Farnham and McArdle of the New York Morning Telegraph and Bert Adler of the Thanhouser Company. Some paper, that F. S. Daily.

Universal Film Manufacturing Company—Room 1848 was just about the busiest spot on the 18th floor of the LaSalle. Here it was that Joe Brandt, Joe Engel and Aubrey Kennedy, assisted by several handsome stenographers, edited the Universal Daily. We have got to hand it to this hustling trio for the enterprise they exhibited. They got on the job as soon as they stepped off the train and by midnight of Monday they were passing copies of the Universal Daily. The Film Supply crowd had planned a similar stunt on their way to Chicago, but Brandt, Engel and Kennedy beat them to it. On Tuesday morning they were up bright and early and met the Cincinnati delegation at the train with a brass band; then they followed up their hand by chartering a boat and taking about 1500 delegates and their friends out on the lake. But on this they stubbed their toes—think of 1500 picture people drifting about Lake Michigan for three hours with nary a soda water fountain within swimming distance.

Trade papers were well represented. The Mirror had an able hustler in Mr. Beecroft; J. H. Mayer of Cincinnati, and C. J. VerHalen of Chicago, represented the Billboard, which had Room 1804. Motograph was in Room 1813, where E. J. Mock, Paul H. Woodruff, A. L. Haase and John B. Rathbun extended a glad hand to visitors. Warren Patrick had the Clipper in tow. The Morning Telegraph of New York was ably represented by two eminently popular newspapermen, Joseph D. McArdle and Joseph White Farnham, both from the New York office, and W. K. Hollander of Chicago. Their headquarters in Room 412 was popular at any hour.

The Moving Picture World had Room 1846 and there was a constant stream of visitors coming and going. The Chicago staff, consisting of James S. McQuade, G. P. von Harleman, and G. M. Gabe, assisted by W. Stephen Bush and James L. Hoff from the New York office, were well distributed about the hotel.

The Moving Picture News was represented by its editor.

Notes.

W. J. Turner, representing the Gundlach-Manhattan Optical Company of Rochester, N. Y., was an interested spectator of the proceedings at the convention. Gundlach-Manhattan Lenses are popular with exhibitors.

* * *

C. Lang Cobb, jr., was extremely liberal with his near-gold coin, which he distributed broadcast about the hotel. To meet Cobb was to receive some of his foolish money. But Cobb let 'em all know that Reliance pictures were on the program.

NEW YORK EXHIBITORS' BOARD MEETING.

A meeting of the State and Local Board of Directors will take place at the meeting rooms of the Motion Picture Exhibitors' League of New York, No. 136 Third Avenue, on Wednesday, August 21st, at 11 a. m., to commence work and select committees to make arrangements for the National and State conventions, which will be held at the Grand Central Palace, New York City, July 7th, 1913.

IMPRESSIONS OF THE NATIONAL CONVENTION.

Upon the floor of every convention and about its lobbies there is one chamber always for which no rent is paid and in which Dame Rumor holds her court. Dame Rumor was very busy every day of the convention and has not even yet subsided. No particular harm has resulted from the many wild rumors floating about, but Dame Rumor would have had very little to busy herself with had it not been for the rule to exclude the representatives of the press from the deliberations of the convention. The convention itself did by no means seem unanimous on the question of barring the reporters from the sessions; on the contrary, at least a score of delegates to whom the writer addressed himself on this question were very emphatic in their opinion that the press should have been admitted to every session. It is needless to say that the reporters did not want to attend the meetings of the convention to satisfy their own curiosity; they were there in a representative capacity. The fifteen thousand exhibitors, most of whom read the Moving Picture World, were naturally interested in the proceedings of the convention. The questions of censorship, or of service, or of organization, etc., are all public questions and had best been discussed in the presence and hearing of the press. If the object of excluding the press was to smother the news, it failed, of course. Whether the press is present officially or not, it always manages to obtain the news. For that is one of its duties and one of the reasons of its existence.

The press of Chicago, which in the beginning had paid no attention whatever to the convention, changed its attitude during the last few days by printing stories of fierce factional fights, which were wholly without foundation. The only thing approaching the dignity of even a friendly dispute resulted from the desire of a majority of exhibitors to suspend business on Friday afternoon and accept the invitation of the Selig studio to become its guests. The official register of the Selig offices shows the arrival of 1,100 delegates and other friends of the motion picture. Nothing was enjoyed more keenly by the visitors to the studio than the performance of the Indians. As Brother Nixon explained to the wondering multitude, "these Indians belong to the Winnebago tribe and were guaranteed to be full-blooded redmen and red-women and papooses." There were dancing and singing in which every member of the camp joined with unrestrained enthusiasm and which drew an enormous crowd around them. One of the Indians who looked remarkably like Pierpont Morgan is said to be the richest Indian in this nation, but he joined in the exercises with the same vim as the rest. The al fresco lunch served in a nearby grove was greatly enjoyed by everybody.

The banquet on Friday night was a most happy and fitting conclusion. The spirit that prevailed was one of cheerful brotherhood. Great credit is due to the ladies who graced the occasion with their presence. The leading ladies from the Selig studio, escorted by Mr. Schuyler Colfax, a son of the famous speaker of the House of Representatives, occupied a special section in the banquet hall and were, as they deserved to be, the cynosure of all eyes.

The convention left none but pleasant memories. As the delegates and their numerous friends and the guests of the convention started on their homeward journey, the opinion was expressed freely that the convention had been a decided success. Everybody is looking forward with great anticipation to the next convention, which will be held in New York City. The New York delegation made such a fine and creditable showing that they helped materially in inducing the convention to hold its next meeting in New York City. There is every reason to believe that the next convention will exceed in attendance and importance the meeting which has just come to such a pleasing and harmonious end.

W. STEPHEN BUSH.

GEORGE TERWILLIGER LEAVES RELIANCE.

After August 31 the many friends of George Terwilliger, scenario editor of the Reliance Moving Picture Company, will miss him when they visit the Reliance studio, for George is going away. For two years he has been doing the publicity work there, besides editing and writing scenarios, and everybody likes him. During his service at the Reliance Mr. Terwilliger has written at least one half of all the stories for the regular releases. His "Bedelia" stories, featuring Tony O'Sullivan, were surely mirth provokers, and the splendid Natural History series of the Reliance owes much of its interest and educational value to his careful personal supervision.

First of all Mr. Terwilliger will take a couple of weeks' vacation, after which he will decide on the better of several promising propositions that have been made to him. He is a conscientious, painstaking gentleman and the Moving Picture World wishes him success.

Coming—NEW YORK EXHIBITORS' BALL—Coming.

Keep Thursday evening, November 14 open. That's the big day. Or, we should say, the large evening. The New York City Exhibitors' League is going to hold another entertainment and dance. Now anyone who attended the last ball of the New York Exhibitors' League does not have to be told what kind of an affair it was. They know. In fact, they will never forget it. Those who stayed away from it were mighty sorry they did when they heard what a glorious success it was. It was the largest gathering of motion picture people there ever was, up to that time, and it is not so certain that the recent Chicago convention surpassed it in point of numbers.

This next ball is going to be just as good, if not better. The former soiree was held at the Palm Garden, but it is not decided at this writing whether to hold the next gathering there or elsewhere. The New York exhibitors want a bigger place if they can get it. Two thousand people slightly crowded the Palm Garden last time.

Mr. A. Coleman, chairman of the entertainment committee, is busy these days digging up features for the evening. Already he reports that the Hon. John A. Dix, Governor of New York, has stated his intention of being present if official business does not interfere. Mr. Wm. N. Selig, of the Selig Polyscope Company, Chicago, has promised to send on his Eastern comedy company to take part in the entertainment. Mr. Siegmund Lubin, president of the Lubin Manufacturing Company, has likewise promised to bring a large number of his actors over from Philadelphia, and will himself be present, with members of his staff. Mr. M. A. Neff, president of the Motion Picture Exhibitors' League of America, will be there, and United States Senator Jos. B. Foraker, of Ohio, counsel for the National Organization of Exhibitors, will positively be at the ball. He is refusing all other invitations for Thursday evening, November 14th. Those who did not attend the last reception of the New York exhibitors are advised to turn back to the Moving Picture World of February 10, 1912, and see what they missed.

FLICKERS.

Mr. John R. Rock and wife, of Chicago, are to visit his father, William T. Rock, of the Vitagraph Co., and his sister, Mrs. Doc. Willet.

* * *

In a recent interview with P. P. Craft, president of the Monopol Film Company, he requested that the following news be published:

"While exhibiting in La Crosse, Wis., Aug. 15th, the Buffalo Bill Wild West Show Co. was served with notice of a suit for $100,000 damages for alleged libel upon the Buffalo Bill and Pawnee Bill Film Company, a concern operated by P. P. Craft and P. A. Powers, who allege their business was damaged when Buffalo Bill and Pawnee Bill published advertisements warning exhibitors against using their films. Litigation brought by Buffalo Bill and Pawnee Bill to prevent Craft and Powers from using the Wild West films is still pending in the higher courts."

* * *

While in the Eclair offices this week I was very glad to meet Mr. C. Jourjon, president of the Eclair Co. Having just arrived from Paris, Mr. Jourjon was too busy to be interviewed. He said he still had his sea legs on, but would have a lot to say very soon. Suffice it to say, there are many anxious ears waiting for the announcement.

* * *

At the offices of the Universal Feature Film Co., 225 West 42nd St., I was introduced to Mr. Herman Rifkin, who is to handle the Universal Features in New England. Mr. Rifkin is stopping temporarily at No. 5 Monteith St., Brooklyn, and is very enthusiastic over the outlook for Universal Features in his territory. He will make his headquarters in Boston, Mass., and as soon as he gets his rugs on the floor, and the shades on the windows, he will have something big to say that will interest all New England readers of the Moving Picture World.

* * *

I met John Warren, official scribe for the Victor Film Mfg. Co., on the street and hardly recognized him with his coat of tan and lately acquired avoirdupois. It's surprising what a roll of lucre and a few weeks at the seashore will do to a man's appearance.

MAC.

PICTURES NOW UNDER COPYRIGHT PROTECTION.

Washington, D. C., Aug. 19th, 1912.—The Senate passed the House bill putting moving pictures under the distinct protection of the copyright laws of the U. S. Instead of providing for a fine for each moving picture which infringes another, the bill provides that in case of an innocent infringement, the total amount of damages shall not exceed $100.

A Love Story of Old Japan.

A Recent Picture of Much Merit and Some Thoughts on Japanese Acting.

By Hanford C. Judson.

An exceptionally beautiful picture, "A Love Story of Old Japan," was released by the C. G. P. C., on August 16. It is a hand-colored film, made in Japan and acted by Japanese artists of ability. The story is a simple love tale. Five players take part in it; the heroine, her father, her two lovers and a brigand of the mountains. One lover, who is jealous, hires the mountain free lance to carry off the girl. She is captured in her home, faints and is borne away to the rocky cave. But when the brigand sees her face he, too, falls in love with her, and protects her from the lover who had had her abducted, and who soon appears. There is a heated parley at the entrance to the cave, a haughty returning of the gold coins given for her capture, and a very spirited jiu-jitsu duel in which the brigand kills the lover. The girl is then returned to her father and the lover of her choice.

The picture's charm lies in grace and in perfume rather than in stern dramatic energy or even in convincing realism. It tells a thoroughly Japanese story; but its object is not to illustrate a phase of external life in the flowery kingdom; it catches an inner mood. Its object is romance and its appeal is to the soul. Entirely free from mawkishness and sentimentality, and set in pretty scenes the effect it has is like that of a clover-scented breeze. This picture, as a true romance, appeals to the chivalrous sense that valor and courtesy go together. But where they really are found together they make this work-a-day world of ours seem for a moment like a fairyland, and so a picture that desires to create a romantic atmosphere does not have to make all its incidents convincing to the common light of day. The laws of art that bind it in another direction are every whit as exacting. The artist usually deals with types rather than with characters; he desires to show the action as springing from an ideal, not from a special motive. He makes use of two prominent elements; the sentiment he wants to paint, and its counter-sentiment. His result is to be something graceful; he can use roughness only as a background. The producer has skillfully hidden his canvas.

The means used to give us the changing emotions created by the situation are happy. It it an extremely well-acted picture. The players represent its action by what seems to be conventional pantomime and it is marvelously effective. Every now and then we notice traces of conventional pantomime in pictures made in this country, and more often in those made in Europe. We feel safe in saying that it never is effective; it seems unnatural, stilted and decidedly takes from the effect. Our pantomimes, when they were in their prime, were common in shows given at fairs. Harlequin appeared in most of them, or Punchinello with Columbine. Their story was made plain on tip-toe, as it were, with pirouetting, dancing, funny tumbling and other kinds of clown work. Some of the worst acting that we see to-day is bad chiefly because it is still tinctured with these frills. Some people think that is the proper way to act before a motion picture camera. Yet, as we said, this picture is acted in what seems to be pantomime and we feel that, without it, it would have seemed bald. This acting is extremely graceful. It is typically Japanese; yet is not an exact copy of everyday deportment. It is art. Art does not copy life; life seems to copy it. In American pictures, one often is wearied by long, unintelligible conversations. These are accurately copying life, but they are not art. In this picture there are no obscure conversations; the action is wholly acting and it is art. The acting in pictures on this side of the Atlantic is, as a whole, more effective, we think, than that in many pictures made in Europe; it is apt to be more unconstrained. Because we aim at naturalness in effect, long conversations have crept in. They are the bane of American photoplays. It would never do to imitate the Japanese method for American action, but a new convention of acting is desired, fit for us, and which would give us more freedom.

HANFORD C. JUDSON.

S. Lubin Buys $100,000 Estate.

"Betzwood," the 250-acre country seat of the late John F. Betz, has been recently purchased at a price of $100,000 by Mr. Seigmund Lubin, president of the Lubin Manufacturing Company, of Philadelphia. "Betzwood" is situated on the Schuylkill in the suburbs of Philadelphia. As the accompanying illustrations will show, the estate is a magnificent expanse of architectural and natural beauty. Its original cost was far in excess of the price paid by Mr. Lubin. "Betzwood" is a small city in itself, being equipped with workshops of the various trades, such as blacksmithing, woodworking, painting, machine shop, dairying, horticulture, farming, quarrying, etc.

The estate, of course, will be used in summertime, and often in winter, as a part of the regular Lubin moving picture equipment. The landscapes are many and varied, and there is enough natural beauty on the place to provide the Lubin pictures with pretty and exclusive backgrounds for many years to come. There are many quaint bits of architecture on the place that are decidedly romantic in character. These will not only be used as picture settings, but will be used in quartering the 600 employes of the Lubin Company during the summer season.

The largest structure on the grounds is the Betz mansion, which is a house of a hundred rooms, or more. Here will be quartered the professional and business departments of the company, and, as might be expected, Mr. Lubin and his family will occupy a certain portion of it themselves as their summer home. In effect the Lubin Company when quartered here will be one large family having a common interest. On the spacious lawn before the mansion there is room for numerous tennis courts and baseball diamonds. The Schuylkill River, running through the estate, will afford a splendid opportunity for those of the company who are fond of swimming and boating. Members of the company will be rather envied their good fortune in having such a delightful engagement.

The Schuylkill River will, of course, play a prominent part in the Lubin pictures, both in the dramas and comedies. The trees on the estate are not common every-day American trees, such as we are accustomed to seeing. Every one of them was brought from Germany by Mr. Betz, and planted and raised by him. Mr. Lubin, being himself a native of Germany, will probably be very proud of these trees, and if any trespasser should attempt to sink his axe into one of them, it is quite likely that Mr. Lubin will immediately appear and recite the beautiful lines of "Woodman, Spare That Tree," with variations and ad libitums in the imperative mode.

The accompanying illustrations show less than half of the various buildings on the estate, and only a minute proportion of the beauty spots that are profusely scattered over the place. In addition a large modern, fully equipped studio will be erected on the estate which by its completeness may render the present Philadelphia studio entirely superfluous, in which case "Betzwood" will become an all-year resort. When contemplated plans are carried into effect it is estimated that the new Lubin home will represent an outlay of $1,000,000, and without a doubt it will be one of the greatest picture plants in the world.

Scenes at "Betzwood," the Magnificent Estate of the Late John F. Betz, Purchased by Mr. S. Lubin.

Scenes at "Betzwood," the Magnificent Estate of the Late John F. Betz, Purchased by Mr. S. Lubin.

The Moving Picture Educator

The great display of educational cinematograph in London (of which notice announcing the project has previously appeared) took place on the 26th of July and was more than a pronounced success; a London paper calls it a "distinctive and memorable success." The outcome of this exhibition is spoken of as having afforded "educational authorities an opportunity to give official expression to a common knowledge felt unofficially for a long time past." It is now predicted that the installation of the cinematograph is a foregone certainty in every Government school in London, if not in the Kingdom. There can be no doubt that on this side of the Atlantic this will be looked upon as a most acceptable advance along lines already laid down in this country, and only awaiting some definite movement to give them shape and bring them to a successful and definite plan for general adoption.

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"The Black Sheep" (Vitagraph) is mentioned here because, while somewhat of an old story it has some clean, strong, moral points. The act whereby the daughter of the "black sheep" of the family, forsakes her uncle's luxurious surroundings to redeem her father, is a commendable point, as is also the test of true and personal affection shown by her lover, who joins with her in her determination while his rival discards her when he finds out that her father is not rich. These properly balanced positive and negative actions are always strong points of influence on young people who see the pictures.

* * *

"Memories" (Pathe) is a distinct lesson revealing the dire result of fickle affection on a man who after returning from the war—time 1861—65—finds his lady love affianced to a former rival; a life wasted by drink is the result, until old age comes when poetry and picture portray the whole story. The double pictures are remarkably clear and the story well told:—but a child remarked to the writer "what good steady handwriting for a trembling old man."

The C. G. P. C. continues a steady release of educational pictures for which they deserve both thanks and congratulatory praise. One seen recently by the writer "Culture of Manioc, and the Making of Tapioca in the Philippines" is another of those instructive pictures of the wonderful revelations concerning the origin of a commonplace domestic article. To many it is surprising to know that tapioca is a root and not a grain as commonly believed. The process of shredding and washing is very like paper making, while the treading out with bare feet will perhaps not encourage the appetite to the sensitively inclined. The rivers and canals of Siam reveal a new country and show to what extent the C. G. P. C. is going to bring both far off countries and their industries to our notice. The dates of these releases are of little importance; they are standard pictures for continuous use.

* * *

A double piece of practical education was witnessed in New York recently, when a lady representative of the Society of Good Cheer invaded the Italian district, and from her automobile distributed one thousand tooth brushes among the scrambling children.

This practical hygienic educating of the masses is commendable, its relation to cinematography lies in the fact that a moving picture machine was present to film the occasion for other purposes. The program as arranged in a scenario was not carried out, as so soon as the thousands of youngsters realized what they were to receive they arranged in the mad scramble. Their own scenario, and a film far more natural and less formal than contemplated is the result, and practical, hygienic moving pictures received an enthusiastic impetus.

* * *

Perhaps the strangest and most unadulterated description of the moving picture is that given by a Hindoo lady of rank, who traveled from Bombay to the tomb of Mohammed in Mecca. "When at Port Said," she says, "we were taken in a carriage that went very fast, without any animal drawing it. I forget what they called it. We were then taken in a place where all had to sit in the dark. Then we saw on the wall right in front of us, people moving and running after each other and falling, while some seemed to be killing others, but we could see it was not real; they were pictures that were moving and looked like real, but they did not speak. I got very frightened and wanted to leave."

This crude, candid description from a mind narrowed only to Orientalism, must have been much broadened by this first experience of the automobile and the cinematograph; the story also shows how these two modern inventions are now found in every seeming out-of-the-way place; proving beyond doubt their universal value and application.

* * *

Only recently on these pages has it been shown how the educational film continues in use when others have passed into oblivion; it is worth noticing that the series of social life pictures first used in New York more than a year ago, have been in constant use in all parts of the country ever since, especially at conferences. They are now being exhibited without charge in the open air, under the supervision of the park authorities in New York city, being taken from one park to another so that all classes of people may become familiar with them and benefited thereby. These pictures were used at the recent Red Cross conference in Washington, where also "first-aid to the injured" pictures were shown. The value of the educational picture was much praised at this conference, where delegates from all parts of the world were present.

* * *

Suitable portions of Charles Dickens' famous works are now passing into the film; surely no writer offers so great and thorough a variety of characters.

The great value of the Dickens stories to the social well being of the London of his times is inestimable, that the principles involved are equally valuable to-day is proved by the eagerness with which his works are read, and the great hold they still have on the public mind. The "Pickwick Papers" possess a strange blend of humorous and natural life; the forthcoming section of the "Bardell and Pickwick Breach of Promise Case," by the Edison Company, will revive that quaint and illustrative court scene, which brought to light many a hidden fault, and without sensationalism or "yellow" methods, did much good and remedied many evils; we cannot have too many Dickens pictures.

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Just at this time, when the law authorities of New York are driving the "loan sharks" either to jail or out of business, the Vitagraph film entitled "Vultures and Doves" is very timely and appropriate, and may do much good. There are many people, especially the financially crippled poor, who need to be educated to the deceitful tactics of those who, under the pretense of helping, are planning to rob. The story as told in this Vitagraph film is very real and portrays not one instance, but perhaps scores of hapless, helpless victims of these vicious and nefarious schemers. It is to be hoped that this picture may have a long life and a far-reaching influence wherever its lesson can do good.

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The Eclair Company is to be commended for keeping the educational film as a steady and constant release. Even though of diversified subjects, they will ultimately form a valuable series. Among the latest noticed are "An Arabian Theater," weird and droll in its native surroundings, and "Picturesque Portugal" is a pleasing scenic addition. This country is little known by pictures in any form, and this film brings to the front both an ancient and interesting country, together with its beauty spots.

In preparing "Robin Hood," the Eclair people are certainly ambitious, as, without doubt, the subject presents many difficulties beclouded by time and tradition, judging by the announced outline. The presentation is along meritorious lines, and will no doubt measure up to its promises.

"THE POWER OF DESTRUCTION"

(Universal Features).

Reviewed by G. F. Blaisdell.

WHEN a great actress swims into a man's ken, it is with trepidation that he approaches or should approach the task of putting down in cold type his impressions of her work. The writer on Monday last, through the courtesy of Mr. Tippett, of Universal Features, was permitted to see two pictures about to be placed on the American market. The first was "A Parisian Stage Tragedy." But that, as Mr. Kipling frequently says and as others before him had said, is another story—which will be referred to in another issue. The first picture exhibited is here mentioned because it served to introduce to one picture lover a young woman who is going to be much talked about in countries other than her own. There she already is famous.

Miss Cecile Guyon plays leading roles in du Theatre de la Renaissance and Theatre Vaudeville. She has won a Paris Conservatory contest, a most distinguished honor in Europe. Also it is said, and it is easily believed—it would be more

Scene from "The Power of Destruction" (Universal Feature).

than strange were it otherwise—that she is one of the highest salaried of French picture actresses. There will be no attempt on the part of this writer especially to describe Miss Guyon's work. There is one particular, however, which should here be set down—and that is her apparent youth. She seems to be well within the first quarter-century mark. This fact will furnish cause for congratulation to all picture lovers. It means, if we may judge Miss Guyon by other great actresses, and particularly great French actresses, that the many years in front of this young woman are going to mark steady progression in her art.

"The Power of Destruction" tells, in three reels, a story of a family divided against itself. The underlying theme is the cupidity of a brother-in-law—his elation at first over a great discovery by his sister's husband and his bitter disappointment at the sudden determination of his relative to destroy all trace of his invention, firm in the belief that mankind in general would be better off without his wonderful explosive than to be subject in case of war to its terrible destructiveness. It is a story with many strong situations, and the company that has been selected to portray it adequately and competently carries out the design of the author. Among the more thrilling scenes are the charge by the brother-in-law that the chemist is mad; the denunciation of the wife of the chemist by her daughter, and in this scene Miss Guyon, who portrays the latter, is at her best; the ensuing struggle of the father to escape the clutches of the employees of the unscrupulous mad-house keeper; the antics of the lunatics in the yard of the asylum; the gathering around the chemist of all the unfortunates and his breaking down under the strain and fighting his way through them, only to collapse later when thrown into his cell; the escape from the asylum; the discovery by the daughter of the unbalanced mind of her father and his maniacal attack upon her; the struggle between the chemist and his brother-in-law, and the accidental explosion which wrecks the room, kills the good-for-nothing and restores the reason of the chemist; and the reunion of father and daughter—and the forgiveness of the wife.

Professor La Coutte has discovered a wonderful explosive. He is elated. So also are the members of his family—Mme. La Coutte, his wife; Carmen, their daughter, and her finance, Mareau; especially pleased is the brother-in-law of the chemist, Victor Dauchy, a well-dressed ne'er-do-well, who sees in the impending shower of gold a possibility of lining his own pockets through the aid of his sister. His dreams of golden days are rudely dispelled by the altruistic determination of the professor to destroy the sheets on which he had so painstakingly worked out his formula.

Dauchy loses no time in getting to work to circumvent the benevolent intentions of the chemist. By some means he involves his sister in the plot against her husband—by intimidation, apparently. He enlists the aid of a private madhouse keeper. The crooked alienist comes to the professor's home with his strong-arm men. Mme. La Coutte imprints a Judas-like kiss on the cheek of her husband and cajoles him. He smiles in his benevolent way. The smile fades, though, when the alienist, after an introduction, turns to Dauchy, and the latter loses no time in denouncing the chemist as a madman. The attendants seize the professor. Carmen is at her father's side, her right arm about his neck. Her left points straight at her mother, whom she denounces as being a party to the conspiracy.

Professor La Coutte goes to the asylum, a sane man among lunatics. We see him sitting apart, the horror of his situation increased by the pathetically grotesque figures about him. There are great generals, arctic explorers and princes—so they construe themselves. The professor tries to get word to the inspector. The attendants refuse to con-

Scene from "The Power of Destruction" (Universal Feature).

vey it. Finally, though, he gets a note to Carmen. Immediately Carmen tries to enter the asylum. She is repulsed and temporarily disheartened, but her courage does not fail her.

In the asylum grounds bricklayers are at work. Carmen, accompanied by the ever-faithful Mareau, goes to them as they are eating their mid-day luncheon outside the grounds. She unfolds her plan to them after explaining the cause of her father's detention. They agree to help her. The following day Carmen is arrayed as a fruit-woman and she carries a basket. Under the fruit is a bricklayer's working garb. Mareau is dressed as a bricklayer. The two accompany the mechanics as they return to work from their lunch. They pass the gates without discovery. Carmen seeks her father. She finds him sitting apart, as always, from the other inmates. Cautiously, she puts her finger to her lips. She leads her father to the rear of the asylum. A flight of steps leads into the cellar. She hastily guides her father below, where it is the work of a moment to transform him. The alienist stands at the entrance of the asylum and watches Mareau, accompanied by Professor La Coutte, pass from the grounds ostensibly to bring back a ladder. Carmen, with her basket, is just behind them. And then—straight home, where there is a reunion, all the happier by reason of the temporary absence of the mother.

The professor's mind has suffered under the horrors of his restraint It is the daughter who is the first to note the sinister symptoms—and who is the first to feel the weight of his maniacal strength. We see the father affectionately greet his daughter. Something in his manner causes her to watch him closely. She sees the wild look in the eyes, the convulsive, throat-clutching torture of the fingers.

Carmen shrank from her father. He grinned and reached out for her. Pleading with him, yet keeping just out of his reach; pushing chairs between them and calling for assistance, she eluded him for a minute. Passers-by attracted by the cries broke in and saved her.

It was not unnatural perhaps that the professor should in his lucid moments turn to subjects which in other days had engrossed so much of his thought. Dauchy had never been

able to supply the missing link in the composition of the explosive. The professor enters his laboratory and begins work. He hears someone approaching and crawls under the table. Dauchy and his sister, the professor's wife, enter. Dauchy putters away at the chemicals. The chemist softly creeps out from under the table and greets his wife as if relations were normal and happy. She is horrified. The brother-in-law asks about the explosive. La Coutte proceeds to show him how it is mixed. He takes from one bottle and then from another; from this tube and from that tube. Dauchy seeks to obtain possession of the finished product. La Coutte denies him. There is a struggle for the possession of the flask containing the composition. La Coutte all the while is warning Dauchy of the consequences of breaking the glass container. There is clever dodging on the part of La Coutte, but the flask comes in contact with the corner of a table. An explosion follows.

Dauchy is dead. La Coutte is stunned. It is Carmen who discovers the beneficent result of the concussion. Her father's reason is restored. Her joy is unbounded. Her arms are tightly wound about her father's neck. Mareau is by the side of father and daughter.

To a man who would give up riches rather than impose upon humanity what he feared might under conceivable circumstances prove a scourge it is but natural that he should exemplify the truth of that old, yet always young, that immortal utterance of Alexander Pope: To err is human, to forgive divine.

Mme. La Coutte joins the little group. She craves forgiveness. The professor takes her in his arms.

Suit Against The Patents Company

The Federal Government Takes Action in the Federal Courts.

A PETITION has been filed in a federal court in the city of Philadelphia, praying for the dissolution of the Motion Picture Patents Company, organized under the laws of the state of New Jersey, and the General Film Company, organized under the laws of the state of Maine All the manufacturers composing the Motion Picture Patents Company are also named as parties defendant. On the petition appear the names of United States District Attorney John C. Swartley, Special Assistants to the Attorney General Edwin P. Grosvenor and James A. Fowler. A writ was duly issued out of the Court and placed in the hands of a federal marshal, who will serve each of the defendants. So far none of the defendants have been actually served. The writ is returnable for the October term of the Court.

The Government's petition avers that between 2,500.000 and 3,000,000 feet of pictures are made and distributed annually to the exhibitors all over the country. The Government declares that a sum greatly in excess of $100,000,000 has been invested in the different branches of the business. The defendants control, it is further alleged, seventy to eighty per cent of the film business.

Under agreements alleged to have been entered into by the defendants, all patents relating to the motion picture business were transferred to the Motion Picture Patents Company and others were acquired by that company. Through this company, which the government contends reserved the sole authority to issue licenses to manufacturers and exhibitors, it is alleged the defendants secured the power to determine who shall be excluded from it.

"Defendants, through the Patents Company," the petition adds, "were enabled to and did determine whether new motion picture theatres should or should not be opened and whether one should be closed, although the defendants had no proprietary interest in such theaters."

The Government contends that the General Film Company has acquired the business of every rental exchange in the country, except one, at a cost of $2,243,089 in cash and $794,800 in preferred stock.

By numerous agreements between the defendants, the Government adds, restrictions and unlawful restraints were dovetailed into each other in such a manner that the manufacturer, distributor and exhibitor is compelled to use all or none of the machines covered by the patents held by the Motion Picture Patents Company.

It is also alleged that the defendants have prevented the importation of foreign films, except in small weekly quantities by two of the defendant companies.

The suit is regarded by the Department of Justice as one of its most important moves under the Sherman law, as it squarely asks for a judicial determination of the relation of that statute to the patent laws. The suit will test the right of corporations and individuals to join their respective patent monopolies into one big monopoly through alleged combinations and agreements.

Head of Itala Film Company Sails

After a short stay of only a week in America, Sig. Carlo Sciamengo returned August 13 to Torino, Italy, which is the headquarters of the Itala Film Company, represented by him during his sojourn in New York. We had the pleasure of interviewing him at the Hotel Plaza, where he was stopping. He is in character very much different from the usual type of swarthy Italian that Americans are accustomed to seeing. His hair and mustache are a soft brown, which with his pink complexion and perfect teeth make him very attractive, while his manner and well-spoken English stamp him as an Italian of the higher class, of which there are indeed too few to be found in this country.

Sig. Sciamengo's visit to America was for the purpose of arranging a new agency for the Itala films. The former agreement with the New York Motion Picture Co. was terminated amicably between the Itala Company and Mr. Bauman, and the severance was for the reason that the latter found that his many business affairs precluded his handling any foreign product and give it the necessary amount of attention. The Itala Film Co. will still continue as the European agent of the "101"-Bison pictures. The new American representative of Itala Films will be Mr. Harry Raver, manager of the Film Supply Company, who will conduct the Itala business independently of his official connection with the Film Supply.

Contrary to general belief, the Itala Film Company is not a stock company but a plain partnership consisting of Sigs. Sciamengo and Pastrone. The head of the firm was hurrying home because he believes that to produce the best results the guiding spirits must not go away and leave the factory in the hands of lieutenants. He is a great believer in the theory that if you want a thing done well you must do it yourself. Quality is his watchword. The price a film brings is plainly a secondary consideration with him. For several months past the Itala films had practically disappeared from the American market, and many in the trade were wondering what had become of them; but the facts are, as most well-posted men surmised, that the Italian film firm had gone in for feature pictures. They have been turning out big subjects and some of them are already on exhibition in Europe. These features will soon arrive in America together with others that are now practically finished.

The Itala Company is making preparations to excel if possible anything in feature pictures that has yet been made. As a first step in that direction, they have secured the services of Italy's foremost actor, Sig. Ermete Zacconi, for their feature pictures. To give an idea of the value of his work, that gentleman has only recently refused an offer to appear in Cape Town for sixty days at $1,000 per day, and from that it can be imagined that the Itala is paying him a handsome sum.

Speaking about American pictures in his country, Mr. Sciamengo says that few of them are seen, with the exception of one or two well-known brands, one Licensed and the other Independent. "Western" pictures do not go very well with the peasant class because they are not familiar with the cowboy mode of life, but, oddly enough, the educated class understands and likes them.

Mr. Sciamengo informed us that the censor idea had struck Italy rather hard quite recently, as well as most other parts of Europe. There was a time in Italy when the authorities would stand for murder and other such affairs in pictures, but no more. There is better money in the film line in America, he avers, because there are more cities. In Europe the population is spread over the land, whereas here the people cluster more in the cities. This makes it hazardous for one to open a picture theater there in any but the few large cities. It also limits the demand for reels, hence the manufacturing branch is circumscribed. There are better programs over there, however, because all pictures sell on their merits and the public will quickly repudiate a house that exhibits inferior pictures.

It is the intention of the Itala people to resume at once putting out a regular one-reel release once a week, with an additional feature picture about once a month.

I. C. OES SAILING FOR COPENHAGEN.

On August 27, Mr. Ingvald C. Oes will start across the Atlantic on a business trip to the headquarters of the Great Northern Film Company at Copenhagen, Denmark. After making the rounds of some of the larger European cities, Mr. Oes will return in Santa Claus fashion, laden with choice two and three reel features for the American trade. He expects to return with at least a dozen high class products of the Great Northern brand.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AS the summer rapidly closes so suggestions of various natures bearing upon the fall and winter season in picturedom multiply. They come from all quarters and angles. The manufacturer gives voice to what he thinks the exhibitor should do to make his place attractive and entertaining to the public, and what he should do to instill in the mind of the picture patrons that the "movies" are grander than ever. The exhibitor comes back with an equal number of hints to the manufacturers as to what they should do and what is expected of them to help the work along, and occasionally slips over a sharp rap to the exchanges over the manufacturers' shoulders, to arouse them to a more active realization of what the middleman can and should do.

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Nothing new or novel has been heard in the line of these suggestions, but in some instances greater scope is given to certain ideas, notably the question of advertising. This is due to a recent resurrection of the question of newspaper advertising in connection with film productions—that is, advertising in the daily press—and it has brought out many arguments, pro and con. Somebody started the ball rolling again by pointing out that if arrangements could be made to supply the newspapers with newsy material bearing upon current events in the picture field the editors of the papers would welcome the contributions and most cheerfully publish them as a matter of news.

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A prominent film manufacturer thought the idea an excellent one and said his company would heartily co-operate in such an undertaking if it was launched in a systematic and business-like way. The first step, he thought, should be a meeting of the representatives of all interested in the moving picture business, irrespective of branches or alliances, and the formation of a press bureau composed of people qualified to intelligently compile and prepare matter for publication. Manufacturers and exhibitors should co-operate actively in the work until the bureau of information is established, when they could retire and merely act occasionally in an advisory capacity.

* * *

This has met with warm approval in picturedom, but the newspapers have not been heard from thus far. What is known as the daily press is in many ways a peculiar institution. One of its striking characteristics is to carefully weigh all new ideas to see if there are any commercial possibilities. They publish news items bearing upon current events in church, theatrical and fraternal organizations, but jealously guard against anything that may have a strain of advertising in it. When anything of this character is detected a schedule of advertising rates is promptly forthcoming.

* * *

Now the proposition is presented; what can be furnished the newspapers that will not be construed as advertising matter, and which they cannot glean without the aid of the picture people's press bureau? After all, like many other things in this world, the public press is in business for revenue, and no opportunity to secure it is allowed to slip by. The first step before seriously undertaking the news venture, it would seem, would be to sound the newspapers as to the latitude that would be accorded by them to the picture press bureau. It is true that the daily press devotes space to items bearing upon theaters, their productions, and the movements of the people owning, managing and appearing in them, which at times are quite newsy and interesting; but, almost invariably, this is contingent upon the quantity of advertising done by the theatrical people, and the news items are condensed as much as possible, the extended notices being left to the professional publications that get the greater part of the theatrical advertising.

* * *

A well-known picture exhibitor who listened to views as given above was decisive in his statement that a grand opportunity was being missed by failure to get the daily press in line with the pictures as it is with other amusements, even should it be necessary to pave the way with advertising. He admitted that the publications devoted to the moving picture industry and the exhibition field are doing invaluable work, but argued that hundreds of thousands of people would be drawn into closer touch with the pictures if the newspapers would devote space to them similar to that given to other amusements. These people, he said, never see the publications devoted to the picture field. They look upon them more as trade journals and have not subscribed to them because they think the publications are of interest only to the people who are directly connected and interested in the moving picture business. These papers and magazines are gradually attaining a general circulation and have taken their place upon the newsstand, but for quick results the daily press is the key to the situation, the exhibitor said.

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"I think," said another, "the manufacturers should allot a certain percentage of their receipts to advertising in the direction suggested. By calling attention of the public to some of the splendid photoplays that are now being put on the market they would excite the interest of many people of the better class who still look upon moving pictures as a rather inferior means of entertainment."

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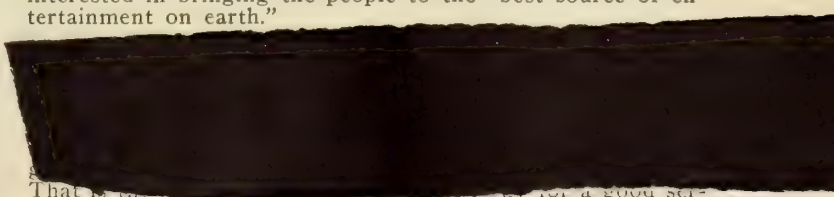
This declaration woke up a manufacturer who summarized his views in this strain: "There is no use in advertising anything if you do not tell the people where they can see it. The object, as I take it from the discussion, is to interest the amusement seeking people in film productions and get them to go to the theaters where they are exhibited. This is certainly beyond the scope of the manufacturers, as they have no means of telling when and where the exhibition of a particular subject is to take place. The exhibitor is the man behind the gun in such a case. He stands in the same position as the manager of a regular theater and, like him, is the only one who can tell the people what he has, or intends to have, as an attraction, more especially as he changes his program daily. So far as my vision goes, the only advertising an individual film manufacturer could do, other than that intended to reach exhibitors directly, would be something in the nature of this: 'If you want to see the best pictures see those made by ———,' or 'Patronize the houses that exhibit the ——— pictures," which is not in line with the point in discussion."

* * *

Now take your choice. To slightly alter the title of a popular song of the day "everybody is discussing it." Everybody agrees that news items in the daily press would be of great benefit to the exhibitors of the photoplays. How can it be accomplished? Let somebody offer a prize for the best solution of the problem. In default of this, there is a rare opportunity for voluntary suggestions from those who are interested in bringing the people to the "best source of entertainment on earth."



That is the ... for a good service, have competent people to put on the show and learn what your patrons want. If you do that the people soon learn where to find a good thing. The news item idea that you have been talking about is all right, but I can't get that advertising business through my nut. If I were a Marcus Loew or a Fox perhaps I could see through it. My house is not built that way and I don't think the advertising would bring me any more people from Hohokus than I'm getting now."

FINE NEW THEATER FOR FAIRBURY, NEB.

On September 2nd, Labor Day, Steele's Opera House will open at Fairbury, Neb., as a photoplay theater, in the finest of style. There will be occasional road attractions booked for the house, but pictures will be the regular thing. The house has been overhauled and remodeled at considerable expense, with the result that the people of Fairbury will have a theater that will be the equal of any in the larger Nebraska cities, and one of which they may feel proud.

The seating capacity is 637, including the balcony. Space has been set apart for a rest room for ladies and children. An orchestra of ten pieces will furnish the proper kind of music, under the direction of Mr. F. B. Furse. The management is determined to give the very best of service in every department, and will spare no expense in doing so. We are in receipt of a convincing circular announcement of the opening of the house that ought to draw patronage from the outset. The management will consist of C. W. Bartlett, lessee and business manager; Carl Bartlett, secretary and treasurer, and F. B. Furse, assistant business manager and musical director.

DOINGS AT LOS ANGELES.

PLANS for the biggest outdoor motion picture studio in the world have been completed by the Universal Company and will be carried out within the next year. The Universal Company has just purchased 12,000 acres of land in the San Fernando valley near the railroad station of Lankershim and about eight miles from Los Angeles.

Surveyors are now laying it out and preliminary construction work is in progress. The property, which has been named "Oak Crest," takes in among other natural objects, a mountain range, a river and a grove of timber. Leasing arrangements have also been made whereby the Universal Company will have the exclusive use of 8,000 acres of land adjoining its new property, with the privilege of purchase.

Those who have time and inclination may figure out for themselves that a tract of land eight miles long and four miles wide contains, in round figures, 20,000 acres, and this will give some idea of the magnitude of the Universal's new plant.

There are to be six mammoth stages capable of accommodating the biggest productions, and two of them will be of solid concrete, so that horses and heavy wagons may be used on them, and fires built if necessary. The stages are now being built.

At one place the river is to be dammed and an artificial lake constructed. A few buildings are now under way and others are to be erected without delay. The initial outlay will amount to about $60,000, but the plans call for the expenditure of more than $1,000,000 in the next five years.

It is the intention of the company to make the new plant merely an addition to its present holdings in this locality. In all probability the Western headquarters of the Universal Company will remain at the old Nestor plant, Sunset Boulevard and Gower Street, Hollywood. A large part of the Western output of the company is now being made at this studio, although the cameras will be sent out to the new place within a week.

On August 13 fifty Chimallo Indians from the Isleta reservation near Albuquerque, N. Mex., were moved to Oak Crest and installed in their new quarters. With them went 100 head of horses recently purchased in New Mexico. Accommodations for 300 people, in addition to the Indians, are being built and Mr. Gilmore, the Western general manager, says that the payroll will exceed $250,000 a year.

At the Hollywood branch of the Universal Company, which was the Nestor plant before the consolidation, there are now four companies at work daily. One is headed by Thomas Ricketts, director, and is engaged in putting on two-reel Western dramas. Margarita Fischer, Harry Pollard,

[redacted]

Straight Western [redacted] ing the attention of Milton H. Fahrney, who is directing the third company. His leading people include Dorothy Davenport, a niece of the famous actress Fanny Davenport, Harry Davies, Jack Conway and William Rhino.

Frank Montgomery, a new director, is putting out the two-reel spectacular and historical pictures which bear the Bison brand. In his company are Virginia Chester, William Bartlett, Warren Ellsworth, Roy Watson and Jane Keckley as the principals.

Exhibitors and others who have the welfare of the motion picture industry at heart will be glad to hear that the Universal Company has abandoned the Young Wild West series which was started by the Nestor Company. The change of policy resulted from the protests which were made by exhibitors all over the country who objected to the sensational films, and it shows that the exhibitors really can exert an influence when they try.

William Horsley, brother of David Horsley, one of the directors of the Universal Company, arrived from the East lately and is spending his time at the Hollywood studio, where he is exercising a sort of general supervision.

Richard Willis and James Dayton, the latter formerly of the Selig Company, are now looking after the photoplay department of the Western branch of the Universal. Recent announcement in the Moving Picture World of the company's need for plays of a certain kind brought in a great many extra scripts, but with four directors grinding away steadily and two more companies to be put to work soon in all probability, the demand is always a little ahead of the supply. Mr. Willis says that good scripts are so hard to get that he has been forced to devote a great deal of time to writing letters of encouragement and instruction to writers who show promise. The minimum price now being paid for acceptable scripts is $15 for split reels and $25 for full reels.

* * *

The Moving Picture Men's Association of Los Angeles, which has been asleep for more than a year, has finally been forced to wake up and begin hustling. More than once attention has been called in this column to the stupidity of the local exhibitors in failing to keep alive the organization which was formed here about two years ago, but which, since about two months after it was brought into existence, has been so shamefully neglected that there has not been a meeting for more than a year and all the officers had either resigned, moved out of town or died, or their terms had expired. The writer of this department has been predicting that, sooner or later, if the exhibitors persisted in neglecting their own organization and their own interests, the time would come when trouble would appear on the horizon and they would be only too glad to try to pull it together again.

Well, the expected happened. A slight epidemic of infantile paralysis in Los Angeles caused the health department to quarantine all the motion picture houses and forbid the exhibitors to admit any children under 15 years of age. The exhibitors were perfectly willing to co-operate with the health department until they found that the quarantine was not being generally observed and about the only class that was being held to it rigidly was the motion picture men who, having no organization, were unable to look out for their own interests. As soon as they learned that they were being imposed upon they began to talk about reviving the organization, but they did not get really excited about it until they discovered a conspiracy to use the epidemic scare as an excuse to put the motion picture houses under temporary police supervision which was later to be made permanent. The one thing that the exhibitors have been fighting has been the attempt to put them at the mercy of the police department.

The result of the agitation was that a meeting of exhibitors was called at the Shell Theater the forenoon of August 9, at which about 60 exhibitors were present. A proposal to revive the association was received with wild enthusiasm and within fifteen minutes forty new members were taken in. The old members paid up their arrears and the association immediately proceeded to the election of officers to fill the full list of vacancies. Judge A. P. Tugwell was elected president; G. H. McLain, vice-president; R. O. Starrett, secretary; T. C. Jensen, treasurer, and W. C. Rolfes, sergeant-at-arms. Committees were appointed to take up the quarantine regulations with the city authorities at once and a public mass meeting was called for the purpose of acquainting the public with the exhibitors' side of the argument.

Charles A. Neale, State organizer for the Motion Picture Exhibitors' Association of California, the new State organization recently formed in San Francisco, had arrived in the city the day before and he addressed the meeting, explaining the purposes of the State organization. As a result of his talk the board of directors was instructed to take the necessary steps to affiliate the Los Angeles organization with the State association.

* * *

Earl Miles, of Miles Brothers Film Exchanges of Los Angeles and San Francisco, has been in the city for several days on business. It is expected that the entrance of the Golden Gate Film Exchange in this field, handling exclusively the Film Supply programs which were formerly handled by the local branches of Miles Brothers and the California Film Exchange, will require some local readjustments of the business.

The Golden Gate Film Exchange has opened pretentious offices at 514 West Eighth Street and began furnishing the Film Supply programs to exhibitors August 12. They will also handle feature subjects. Lester L. Kahn has come down from San Francisco to be the resident manager.

With seven film exchanges now in operation this city is getting to be a motion picture metropolis, and exhibitors cannot complain about not having plenty of good things to choose from. The exchanges now operating are the General Film Company, the California, Miles Brothers, Golden Gate, Emmick's, Sunset, and Stutz & Campbell's.

* * *

The old Grand Opera House, for many years the leading legitimate theater of Los Angeles, has finally been taken over by W. H. Clune, as forecasted in this column several weeks ago. Hereafter it will be devoted exclusively to motion pictures. Carpenters and decorators are now at work making over the interior of the theater and it will be ready for the public in about a month. Licensed programs are to be used.

POWELL.

Music for the Picture

BY CLARENCE E SINN

OUR old friend, Will H. Bryant, writes: "I have moved from Indianapolis to this city (Terre Haute, Ind.), and have been managing the house and leading the orchestra since June 3. Am enclosing my program for the Sara Bernhardt film "Camille." The manager of these pictures was good enough to ask for a list, saying it fit the picture better than any yet found. Hope it may be of use.

"Camille."

1. Waltz lento until Camille and Armand alone, then:
2. "The Flatterer" (Chaminade) twice through.
3. "Scarf Dance."
4. "Serenade" (Puerner) or "Spring Song" (Mendelssohn).

SECOND ACT.

5. "Confidence" (Mendelssohn). Twice.
6. "Berceuse" (Godard) or Waltz lento until title:

"CAMILLE'S HOME IN THE COUNTRY."

7. "Evening Star" (Tannhauser), until Armand's father leaves Camille.
8. "Calm as the Night" (Bohm), until next title.
9. "Song Without Words" (Tschaikowsky). To end of act. Tempo according to action.
10. "La Boheme Fantasie" (Puccini), until Camille out of bed.
11. "Barcarolle" (Tales of Hoffman), until Camille's arm drops to her side.
12. "Asa's Death" (Peer Gynt Suite—Grieg), until end.

This program looks good to me. Hope you will find time among your two-fold duties to call again.

Through the courtesy of the George Kleine Company, who extended all possible assistance in viewing the film, the following suggestions are offered for

"Rameses, King of Egypt" (Cines).

1. "Festmarsch" from Tannhauser. (Begin when three leading characters are introduced and continue through first two scenes of picture.
2. "Pastoral" (or first movement in Peer Gynt Suite, by Grieg), until title "Disguised as a Peasant."
3. First movement of Bendix' "Hindoo Priest's Incantation." Play through two scenes, then:
4. "Egyptian Love Dance" (Pryor), moderate tempo until title:

"RAMESES TRIES TO AMUSE THE UNHAPPY MAIDEN."

5. "Zallah" (Egyptian Dance by Lorraine), until dancer stops.
6. "Egyptian Love Dance" again until:

"EPHRIAM SWEARS VENGEANCE," ETC.

7. Intermezzo "Salome" (by Wm. Lorraine), through two scenes.
8. Agitato pp. until prison scene.
9. Plaintive minor until end of reel.

N. B.—Suppe's overture "Light Cavalry" can furnish the last two numbers; take the 2d movement (agitato) for No. 8, and the 4th (adagio) for No. 9.

Second Reel.

1. Meditation "Thais" (Massinet), until:

RAMESES ORDERS THE RELEASE OF THE SHEPHERD.

2. Minor plaintive until: "Marriage of Ephriam and Selime."
3. March from "Aida" until: "The Wedding Gift of Rameses."
4. Mysterious (watch for gong), until change of scene.
5. March from "Aida" until change of scene.
6. Intermezzo "Salome" (Lorraine), until letter shown.
7. Massinet's "Elegy"—swell at finish.

"The Detective's Conscience" (Lubin).

1. Intermezzo through two scenes.
2. Agitato p and f (shots) until disguised convict in house.
3. "Love in Idleness" (Carl Fischer), until title:

BUD WELCOMES HIS NEW BROTHER-IN-LAW.

4. Intermezzo until title "The Next Day."
5. Agitato until after the arrest.
6. Waltz lento until title "Campbell Has Been Promoted."
7. "Autumn" (by Losey), until title: "Free."
8. Plaintive until Bud arrives at house.
9. Agitato until she comes on with the baby.
10. Waltz lento until close, increasing tempo slightly at end of picture.

"The Arrow Maker's Daughter" (Pathe).

1. "Indian Summer" (by Moret), through first two scenes.
2. "Fawn Eyes" (or any "Indian" intermezzo), until donkey is led off, then;
3. "Sun Dance" (Witmark), until title:

PAUL STARTS ACROSS THE DESERT.

4. "Indian Summer" until title:

MOOSE HEAD FINDS AND FOLLOWS THE TRAIL.

5. Mysterious until Paul falls in desert (2d time), then:
6. Plaintive until end.

A correspondent writes from a neighboring city: "The other night I dropped into what is supposed to be our leading picture house, where the big pipe organ holds sway, while a Bison film was being run, and during an exciting hold-up scene the organ pealed a sad and solemn measure entirely out of keeping with the action."

The performer on the organ mentioned probably thinks the instrument is only suited for church music. Let him alone—he'll get over it in time, maybe. It is the general custom so far as I have observed to choose one picture in the bill for an "organ picture"—usually one of a sympathetic character, and accompany the others by the piano or orchestra as the case may be. However, I have heard a skillful instrumentalist play to a comedy picture and "rag it" all the way through. It is not necessary to confine oneself to dirges and anthems simply because you are playing on a pipe organ. The instrument is capable of every mood of musical expression under the hands of one who knows how to bring them out.

Mr. B. M. Billinger, pianist of the Virginian Theater, Petersburg, Va., writes: "In the M. P. World I read with pleasure and benefit to myself the criticism of picture music by the Los Angeles Municipal News of July 24. It is a far cry from Los Angeles to Petersburg, Va. The audiences in this city are critical in regard to their music, and, as the 'Virginian' M. P. Theater is patronized by the most refined element, care is taken to select feature films at times and to exhibit them in connection with appropriate music. Recently this theater exhibited 'The Holy City' (Eclair) and gave a classy musical setting to the reels, which attracted many who do not often visit picture houses and served to stimulate interest in the theater. An exceptionally fine soprano sang the 'Holy City' with organ and violin accompaniment and between the two reels sang 'The Songs the Church Choir Sang,' which made a favorable impression. Organ and violin accompanied the picture all through, varying the program at each show. Among the numbers offered were a Wagnerian number, the 'Traumerei,' Intermezzo from 'Cavalieria Rusticana,' 'Calvary,' 'Eternity,' and others appropriate in theme. The enthusiasm aroused was in a great measure due to the music. As the Los Angeles critic states, good music cannot keep patrons away from the motion pictures and it does attract a percentage of patrons who appreciate it. I have heard intelligent people declare that they are never conscious of music while watching a motion picture. It appears incredible to me, since I have experimented on my audiences for five years and find that the ear leads the eye before the screen. In military or Indian or dramatic pictures I can get a hand if I follow the picture correctly and if I play the identical picture the next hour and offer only catchy music, not attempting to interpret the scenes, the picture is received in silence. People will respond to real music anywhere and are asking more of M. P. pianists each year. With orchestra there is no difficulty in handling music, but with piano working singly there is much thought and skill required and also much responsibility in regard to the popularity of the house."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Little History.

HERE'S what magazine writers like to refer to as a "human document." It comes from Joseph Goldman, who is manager of the Jefferson Theater, Jefferson City, Mo., as well as editor of the Daily Democrat-Tribune. Mr. Goldman writes:

> I have been reading your advertising columns with much interest as I am a great believer in advertising. I am enclosing you a copy of my paper with some of my advertising and a bill I got out for "The Money Kings." Besides the program I have in the forty-inch space, I usually run a reading notice of the pictures to be seen that night. I have been the manager of the theater of the city for the past three years, but as we played all the big shows I did not care to have my name connected with the picture end of the game and it has always been a losing proposition until recently when my last partner ran away and left the proposition on my hands with the result that I had to take it over myself.
>
> I was so disgusted with this fellow's actions that I determined to have no more partners, swallow my pride and become the manager of a 5-cent show. Before coming to my management of the show I want to relate briefly a little history of the house. I believe these things will be interesting because when I read your columns I am always interested in these things, viz.: How a losing proposition was made to pay.
>
> I first let the foreman of my printing office and one of my reporters run the theater for pictures. They first ran it for five and ten cents with pictures and a singer. At that time there was no big picture house for opposition as there is now. So they made money. Later they decided on vaudeville for the same price of admission. They lost money. I, of course, was a partner in all these things. That about ended the first season. So last season they were going to try a new stunt. Three acts of vaudeville, an orchestra and pictures at 10 and 20 cents. It failed. They sold out. Then came a stranger to the city and I fell for his bunk (pardon the slang). He put in a five-cent show and was making it go fairly well until he began trying to fool the people. He left it on my hands with a lot of debts. He left between suns.
>
> I paid up his bills and began to give the theater my personal attention. I determined to make it pay although it was just the beginning of the heated term. I put a pretty girl in the ticket office and a boy on the door and stepped down at 7:30 from the editor of the leading Democratic paper in the city to an usher in a five-cent theater. I asked my wife to give theater parties. I had my society editress do the same. I invited the leading society women in the city to do the same. I put on features like Martin Chuzzlewit and The Money Kings without an increase in price and when it did not pay for the evening when there was a special, I charged it to advertising.
>
> I put in an electric piano with high grade music. Plenty of ice-water and fans. As a result of my personal attention I am making it pay even during these hot nights and there is an Airdome, with a stock company; an amusement park, where they show pictures, besides two other picture houses. As I see my name in print every day it was not a desire to see it in the paper that prompted me to write this letter, but with the hope that some other man struggling with a picture proposition might get an idea that will help him to get out of the rut.

Do It Yourself.

It's the old answer to lots of business troubles. If you want something done right you must do it yourself. Employees and partners may do things right, but if you do it yourself you're sure it's right. Mr. Goldman does not state whether the 40-inch ads (the two sent are 27 and 30 inches) are charged to the house or run free, but that doesn't really matter. You may not be able to afford as much space, but perhaps you can catch the trick of making less space do as much for you. In a 27-inch space Mr. Goldman gives but a single eighteen point line to each reel, though he has plenty of room for a ten or fifteen line description for each of the reels. Just one descriptive line would help and being an editor, Mr. Goldman knows how to write. We think that a snappy five-line description of each feature would help hurt the airdome more and take a few from the amusement park. Mr. Goldman has changed the result from loss to profit, but it would seem that with a large house he could do even better than he is and gain larger audiences. The entire advertisement reads:

SEE THE
Splendid Program
at the
Jefferson Movies
Tonight.

PROGRAM

A Tenacious Solicitor (Edison), comedy.
Twixt Love and War, drama.
According to law (Selig), comedy drama.
Me and Bill (Selig), drama.
Two shows, 7:45 and 9:00 P. M.
When you can't get cool any place else
COME TO THE JEFFERSON.

The highest letter is the house title, in 60 point. The advertisement fills 678 points of which but 396 are in type, the rest being blank. We think that Mr. Goldman can do better in this respect. It's too much waste space.

Not Movies, Please.

And we hope that Mr. Goldman drops the "movies." At a time when the friends of the motion pictures are trying to raise it to a deservedly higher plane and the manufacturers are seconding their efforts with special subjects, it is discouraging to have this street slang suddenly sweep the country. The children have used it for a couple of years, but the word is cheap, inelegant and not in any way suggestive of the entertainment it is supposed to represent. Jefferson Photoplays will be far more descriptive.

Getting back to Mr. Goldman, though, it will be noted that he not only has his wife but his society writer give theater parties. The issue of the paper sent contains reports of two such parties by other persons. You don't have to own a paper to try this scheme and you'll be surprised to find that puzzled hostesses will welcome the novelty and that society writers will welcome the items. The small town papers and many of the larger ones want names because most of those whose names are mentioned will want extra copies of the paper, and this helps circulation. If you make a list of the names of those in attendance, find out what is going to be done after the performance or what has been done before, the papers will be glad to get the information and it will come to be known that theater parties in your house get in the papers. If you have no wife to get the fad started get after some social leader. Offer her reservation of seats, or merely suggest that a photoplay theater party will be a novelty. You'll get the advertising and perhaps you'll make some regular customers of those guests who have never paid much attention to photoplay before. There are dozens, perhaps hundreds of persons who might be made regular patrons could they be induced to come just once.

The Right Idea.

Mr. Goldman has the right idea in charging any loss on a special to advertising for this very reason that the special will bring into your house those who may become regulars. You charge up newspaper advertising because it makes patrons. Why not give the special the same credit? Anything that rouses interest in the pictures is good for your house as a whole and if a special costs you fifty dollars extra and brings in forty dollars above the regular receipts, isn't it no more than fair to suppose that at least a part of the extra attendance is new business that may be made regular?

Mr. Goldman uses dodgers and plenty of newspaper space for his specials and makes everyone in town know that they are coming. He also uses readers in the local department, repeating the line from the general advertisement and adding this clincher:

> The Jefferson is the biggest theater in the city. It has the highest ceiling. It is therefore the coolest in the city.

He might have added something about the fans and ice water that he speaks of in his letter. It all helps to create the impression that the patron will be looked after. Mr. Goldman is headed right and if he speeds up the hustle a little more he will find himself tempted to sell the paper and devote all his time to the theater.

An Apology.

We offer apologies to William Barie, Jr., of the Marple Theater, Wichita, Kansas, for spelling it Barrie. It's Barie henceforth. Mr. Barie, to show that he is not angry, offers the suggestion that you get your printer to show you about type sizes and then mark your copy by points, marking each line eight, ten, eighteen or whatever the point may be. He also adds a note like this:

> Composer: This is not a graveyard ad, so please do not bury.

He claims that it helps him get a good position, but as the man who sets the type seldom puts it in the form, we don't quite see how it can.

We would suggest that the typesetter be called a compositor and that Mr. Barie, and others, get not only the type sizes but the various faces the office has. Any office will supply a good advertiser with a sheet showing the different job faces run and then not only the size but the style of type may be marked in. Instead of saying "10 point black," you say, "10 point Cheltenham Bold," and know what you will get.

If you will remember that it is 72 points to the inch, that a heavy rule across is usually 6 points and that two-point leads and six or twelve-point slugs are used for spacing, you can add up the points in rule, spacing and type and come close to your measurement in inches.

This is the best way for newspaper advertisements, but for larger printing it is better to have a talk with the compositor or foreman and leave it to the office beyond the really important lines.

The Marple Press Book.

Mr. Barie sends the press book of the Marple Theater, Wichita, Kan., for inspection. The book runs from the end of December, 1910, to date and at the start the advertisements are headed with white letters on black block design of the title and "the home of the aluminum screen." Later this is dropped in favor of the Marple, with the first and last letters

double the size of the other four, but the most satisfactory seems to be the name of the house in block letters set in a six-point border, which throws it into relief and catches the eye. The use of the heavy border is much like drawing a ring around the name, and unless you use some device as the cipher of the theater, the framed name is the best.

For a time vaudeville was used and made the feature, the pictures being made to retire into the background, but vaudeville passed and in an orchestra Mr. Barie seems to have found the real solution of the added attraction, the musicians; a well known local organizer being a b tter drawing card than vaudeville of the small time sort.

We have spoken at length of the use of spoons by Mr. Barie. Other trade catchers seem to have been a baby contest and a prize pony, though the book gives but one advertisement of the latter and there is no announcement of the winner. By arousing the rivalry between the police and street car men the baby show was made a success, the leaders polling 5,280 and 5,159 votes respectively; the trolley baby winning, but the next candidate dropped to 644 votes. Baby shows are mostly small town winners and Wichita is a bit too large for such a contest unless the prizes are really worth while. Frank Montgomery got a whole city talking, but it took an automobile as first prize to do it.

Timely Lines.

An echo of the recent past is a fifty line ad that is headed

TEDDY BOLTED

The Republican Convention and we bolted out of the ordinary class of picture shows

Because we are the People's Choice

and are not showing THREE FEATURE PICTURES with a FULL ORCHESTRA playing the music at each performance.

Catchy, if less timely is another advertisement that is headed "Why Girls Leave Home" and goes on to explain that they, like the rest of the people, leave home to go to the Marple. Other catchlines are

So far ahead we're lonesome
Oodles and Oodles of Comedy
A Mile of Smiles
Wind up the day right
The stork has a good bill, but you will see a better one at the Marple
You can't beat it, why try?
Every little movement has a meaning of its own, which is why the crowds move to the Marple

Mr. Barie has a fondness for large, black type and does not make the mistake of overcrowding his advertisement. It takes a little thinking to get in neither too much nor too little, and one is as bad as the other. White space is useful, but too much white space is bad; to say nothing of being a waste of money.

Some Hot Air.

The latest Barie stunt was to send up some hot air balloons that at a proper altitude could not be told from passenger carriers. As there had been a balloon race from Kansas City the week before there were wild rumors in town that these were two of the racers and one enthusiastic citizen actually identified one of the craft. The papers the next day explained the hoax and gave the theater more valuable advertising than a page of puffery. Anything that gets people talking without thought of the theater, but which later may be traced to the theater is the sort of stuff that sticks.

Another in Line.

We have recorded the appearance of a number of photoplay departments in the daily papers of the West and South and are glad to welcome to their number the photoplay department of the Philadelphia Evening Times, which is conducted by F. V. Armato, who writes that he has the endorsement and assistance of the Exhibitors' League of Pennsylvania. As a starter he opened with the statement of the Director of Public Safety of Philadelphia that the photoplay theaters of Lubinville are in good shape. They are inspected twice a week by the fire and electrical experts of the Bureau of Public Safety and kept up to the mark. It is not so long ago that the papers delighted in fire scares, but there is a new day dawning and we hope that Mr. Armato will soon have company in his work.

A Strip Calendar.

Charles W. Tiede, of the Bijou Theater, Racine, Wis., sends in a four-day program on a sheet about eight by seventeen. Each day is boxed in with three on six-point border, but the date rises above the box. We would suggest that the date be moved to within the box and space gained to allow at least a twelve-point slug between the boxes. Apparently Mr. Tiede uses two or more lines where he can get the material and one where he cannot. We think he makes a mistake in not announcing the make of each film even though this may betray the fact that a four-title show includes one split reel.

One Biograph is identified as is a Vitagraph inferentially through the mention of John Bunny, but the rest are nameless and in these days of favorite brands and favorite players in those brands the wise manager makes all possible use of trademarks and the personalities of the players.

We would also suggest that the hours of performance should be mentioned in all printing. Don't take it for granted that everyone knows that you start your show at one or two or three o'clock. Tell the times of performance and the prices of admission and give your location unless you are in a very small town. Don't take it for granted that everyone knows. This is not for Mr. Tiede, but for everyone. Not one per cent. of the samples that come in give this information and yet every piece of printing should carry it. The man you want most to reach is the man who knows little or nothing about you. Reach out for him with your paper because you never can tell what particular piece of paper will be the one that might bring him in.

You advertise to tell your regular patrons what you have but you do not advertise for your regular patrons alone. Get after the man you never have had as a guest. Make some bid for him. Try something like this, for instance:

If you don't know what you're missing, we're sorry for you.
When you find out you'll be sorry for yourself.
Three big dramatic companies for one admission.
If you never saw a photoplay you'll be surprised. If you've not seen them lately you'll be still more surprised at their improvement. Gripping dramas and sprightly comedies, three to the hour and always something new.

Rush Work.

J. C. Rathbone, of the Exeter (N. H.) Opera House sends some good stuff, a part of which we shall try to run next week, and the Opera House News, concerning which he writes that copy was prepared in two hours, the issue being on the street five hours after the first line of copy was prepared. It is only a single sheet, printed on both sides with a type page 6¾ x 10, but it tells a lot in compact space. One announcement tells of the return of Miss Pickford to the Biograph (which will please the A. B., of course) and each issue gives a short editorial chat about pictures generally. Here is a good idea that we have not seen before. It should be useful to others:

EXETER'S NIGHT SCHOOL IS OPEN ALL THE YEAR AROUND

A modern, up-to-date institution of learning for all classes and ages. An endless chain of variety, culture and enlightenment, where wisdom, high morals and laughter go hand in hand.

MOTION PICTURE COURSES IN

Geography, History, Industry, Botany, Surgery, Thought, Laughter, Morals.

Some Rathbone Hints.

Here are some extracts from his other paper:

Circuses and Peaches they're here and away,
But Pictures and Lemons they come and they stay.

THERE'S A REASON

But we'll close up shop to-morrow if anyone fails to get their money's worth to-night.

COME AND HAVE A DIME GOOD TIME

We Get All the Big Ones

TURN ON THE LIGHT

There are only two things you can find in the dark, a tack and a limburger sandwich. Get into the limelight and cast your optics on these features at

THE EXETER OPERA HOUSE

To-Night

If there is an unhappy, grouchy individual in town to-day it's a cinch he hasn't been to see us this week. Get busy.

Mr. Rathbone is using a lot of paper, just now, but it helps keep the house open and full and it's better to make a small profit and keep open than to pay rent on a dark house.

Some Edison Features.

The Fly Pest has been overworked in most places, but the Edison release for August 24th offers "The War on the Mosquito." This is a little late in the season for a crusade for this year, but if you will make this the opening gun of next year's campaign you can work up just as much excitement as though this was April with fly time still a month away. The reel shows the work of exterminating the pest in New Jersey and it is a matter of newspaper comment that the work of the campaign has very materially reduced the nuisance this year. Get the Board of Health and the medical men interested, see your newspaper people and welfare societies. Harp on the fact that now is the time to get the people interested in a plan for next season with the "skeeter" still on the job and all winter in which to lay plans. Working this way you can keep the reel live until snow flies, but get after it with the same enthusiasm that you would show in an immediate crusade. Mosquito extermination reduces itself to the treatment of ponds and stagnant water and lends itself well to talk. Your local library will give you data.

In this connection this paragraph from the Newark Town Talk may be worked over:

Among the Edison releases for motion pictures is an educational film of one thousand feet, entitled "The War on the Mosquito." The press agent unnecessarily adds: "It was taken in New Jersey." Where else could it have been taken, friend Plimpton?

Two Others.

"The Dam Builder" (no, they are not cussing the contractor) is a photo-drama made at the Kingston dam, a part of the new water supply for New York City. It is an educational with a story woven into it that culminates as the heroine saves the dam from being destroyed by dynamite. The story is dated for September 13th.

The following day's release deals with the care and education of blind babies and is done in co-operation with the International Sunshine Society. This picture was reviewed in our last issue.

The second of the "What Happened To Mary" series comes August 27th. Miss Fuller is going to make her big hit in this series and the stories are done with uncommon care. If you've not had the first get it and run it if you can before the second is due. Each is a story complete in itself and can be run alone, but if you miss any you're cheating yourself. We caught the first reel the other night down on Chatham Square with a mixed audience of Chinese, Italians, Greeks and Syrians and the hit it made with a polyglot crowd was surprising.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

A Question of Quality.

WE have read with more than usual interest the lengthy letter of a professional man in the Middle West, whose name we omit because he is a photoplaywright. He offers the usual argument that he writes better scripts than those seen on the screen, although he has no means of knowing this to be a fact since he has not seen his plays produced and the play that may read well will not always act well. But it is very evident that he makes a close study of photoplay and as a matter of interest we brief his comments on certain companies. Some of the comments will fit more than one company, but we think that photoplaywriters will be interested in supplying names for these companies, which are all those coming under the observation of the commentator. Here is what he says:

———— Most novel ideas and best acted. Women all look refined and attractive, but too many stories by ———— ————. Photography very good though lacking at times.

———— Splendid photography, usually, having produced some of the finest films, technically, in existence. Last year produced new ideas and had good acting, but this year are doing poor work with their grotesque farce comedies with the jumping figures and constantly changing scenes, resembling a three-ring circus.

———— Offers films of variable quality, some excellent and others not worth producing. The photography is bad, the film being very contrasty, with the high lights atrocious. This company has a big staff and is capable of fine things.

———— Usually give us excellent photography. Western company going around in a circle to feature leading man. Western plots made in office to avoid expense. Other company is working up new stuff and evidently is buying. One leading man paws the women in the play too much. Gentlemen do not usually stroke the arms and backs of ladies they have met for the first time. The comedy company can produce things worth while, but usually overdo it.

———— Improved very much in the past year, but still crude. They pay little attention to details and make many absurd blunders.

———— Same old themes worked by the same old crowd in the same old way.

———— Produces the most dramatic films in their affiliation and offer the worst photography. There is no depth to most of their interior work and the definition in almost all their pictures is very bad. They need new lenses or operators. They sacrifice realism to unreal melodramas. Have many new ideas and probably buy a good many outside offerings.

———— Unconvincing as a rule. Some of their photography is amateurish and they do not seem to understand the value of proper lighting.

———— Usually very fine photography. They offer many new ideas.

With two exceptions this is an accurate summing up of one of the combinations of picture makers, taking the average work. One company credited with large purchases actually buys fewer outside scripts than another company which states that it is not in the market, but which buys from certain well-known writers. It is not so much a question of outside purchases as of the faculty of seeing what a picture is. There are some editors and many directors who use studio scripts because they cannot visualize the outside story. The independent offering may contain a greater idea, but this cannot be exploited in the small space at the command of the photoplaywright, while the studio script of equal brevity is susceptible of verbal amplification. The photoplay editor is born, not made, and he is born with a gift of imagination that his training should have intensified before he takes the editorial chair. It is not his official title, but his ability that makes him an editor, and if he cannot see the picture he is apt to pass the outside idea and take the studio script that some player or director can explain to him.

The outside writer may have a better idea and yet be unable to get it on paper clearly, or being able to get it all down, it may not be the sort of story that will lend itself to filming. Office scripts are not, as a rule, run to save money, though a few editors are supposed to supply one free script a week as part of their work. Generally some player or director is paid for his work on the outside basis. Generally this blinds the director to the work of others and he can see good only in his own story. Other player-directors write all their own scripts because they know just what they want and inevitably they must repeat themselves.

The real gravity in the situation lies in the fact that there is a fiction in the studios that the producer must like his script or he cannot make a good production, and some producers refuse to "like" any script that entails hard work. In our own experience we have suffered from a director who refused to make anything but Western stuff in the summer time. Given anything else he would persuade his employer that the story was poor and would be directed to make something else. In another studio, but one man out of five directors could be appealed to with a script entailing much outdoor work.

There are some directors who are earnest students and enthusiastic workers, who regard no labor as too arduous so that a good production is the result, but there are others who hold the average down.

It cannot be denied that there is vast room for improvement in the average of photoplay no matter from what maker, and that manufacturers must turn to the outside contributor for ideas. No fiction magazine ever maintains a staff of tame writers and finds success, though it is easier to write five fiction stories a month than five photoplays, since there is a broader field where words can be employed. One magazine takes two and three stories a month from some writers under different pen names, but none maintains a staff of four or five authors to write thirty stories a month every month.

We think that some good might obtain if every lover of the photoplay, whether photoplaywright or otherwise, would write the film companies when they note something wrong. This will entail some work, but it will have effect if followed up. Write briefly and to the point, explaining wherein the film story fails, and address the letter to the general manager.

As a starter we quote from the one in question, though we urge the ten line rather than the ten page letter as a rule. The soundness of this argument is its excuse for length:

> I don't know whether criticisms, of photoplays, made by the general public interest you or your readers, but I am taking the liberty of sending you this communication in the hope that outsiders may get a hearing. Evidently from the letters you publish many of the public are much disgusted with the frequency with which their manuscripts come back to them and I am free to confess that I am in the same condition of mind. Now, you tell us not to be discouraged because the film companies are all hunting for new ideas and are glad to pay well for them, and we naturally expect the converse to be true and that is that the moving picture plays which we see should usually have some new ideas in them. But, on the other hand, any close observer can see there is almost a famine of novel or interesting scenarios. I hear much disgust expressed at the theaters, which I attend constantly, at the kind of "trash" which is now offered the intelligent public. Of course, there is no doubt about the public having become more discriminating, but there is something radically wrong or the moving picture companies would do better. Are they all becoming so rich that they know the public will go to see anything that moves?
>
> I am a college graduate, have been a constant theater goer for thirty-five years, and have seen all the greatest American actors and actresses of my time and many of the foreign ones, have made some study of dramatic art and an extensive study of photography, have been a constant student of moving pictures and moving picture plays for years, and I believe that I am as good a judge of the plays offered to the public by the moving picture companies as their editors are of the plays offered them for production. I do not insist on these companies accepting more of my plays or the plays of the public than they do, but I do insist on them giving us something better than we offer. It looks very much to me as though the companies want to save the money they might pay out for new ideas because the public will go to see whatever they offer. The only company I will except is the Edison. All the educated people in my locality watch for the Edison pictures because they offer something different from the old hackneyed subjects.

That's the opinion of a man who pays his ten cents to see a program. Right in line with this is a letter from M. D. Stilson, who pays more than ten cents when he looks at a show, because it is his own program he watches. He is the manager of the Schuyler Opera House, Cobleskill, N. Y.

> The writer has had something to say before in the space you have kindly given him, also read with much interest the ideas of others in the column that is conducted by you.
>
> To me it seems we have reached a stage in the picture game that will admit of some airing, and that in justice to the manager of the picture theater should be looked into. The great question with me is, who is to blame for all the film that is wasted, or, in other words, all the poor pictures that are placed on the market? Many and many of them not even an apology for a motion picture.
>
> I wonder how many of the editors or directors of the several firms manufacturing film ever managed a picture theater. A short experience of this kind would do some of them a world of good. The local manager pays big rental money for what they tell him are feature pictures. He advertises them as such to his patrons and has the right to suppose he is telling the truth. The show goes on, no one has to tell you it is bad; you know it yourself. But it makes you say, "Bill, you have a rotten show to-night."
>
> Again I ask, why are so many, many poor pictures put out? No one manufacturer makes them all. The writer has paid good rent money, and seen poor pictures run that were made by nearly all of the people that manufacture film.
>
> I have written scenarios, also sold some. But to have them sell they had to be mighty good stories. Where do they get the poor ones? Who is to blame for their being accepted, made up, sold and floated around the country to fool the public?
>
> Should be pleased to hear from others through your paper. Have my idea and would gladly state it, provided you think the subject worth while.

We most assuredly think it worth while and hope that Mr. Stilson will come forward with his suggestion. One great reason for poor work is the number of releases made each week irrespective of the grade. It may not be a good play—but the exchange must take it and therefore so must the manager.

"Small Town Stuff."

The heading is a phrase in use among actors to suggest an action unworthy of a city man and this letter, which is dated from a diminutive town in Ohio and which in the past week has been sent to the photoplay editor of every company on both sides of the licensed fence, is very much small town. It reads:

> We are new parties in the field—that is, in a business way. We have had our experience as scenario writers, but want to turn our talent in another direction, and need a little help in getting ourselves known. If you will, you can help, and not put yourself

or office force to any trouble whatever, some of the others have already consented. We want to get in touch with authors who have their plays rejected. If we send you some neatly printed cards reading like this:

M.....
.....

We are returning your play herewith, as it is not available for our use. However, we will be pleased to receive any others you care to submit.

——— ——— ——— Co.

If you cannot sell your plays, or would like to, and do not know the form, it will be greatly to your advantage if you drop us a card or letter.

KINSEL & RESSLER, Box 714, Struthers, O.

(If the above is not to your liking, we would be glad to change it to any thing you think would be more suiting.)

We would be more than thankful if you would enclose them with rejected manuscripts. This is what we will endeavor to do. Typewrite manuscripts, prepare manuscripts for sale, and revise manuscripts from the story form to the proper scenario form, etc.

We look at it in this light in asking you to do this, that you never get anything in this world unless you ask for it; that is, those who have not the money to buy it. We think it will be a great help in the field that is growing so wonderfully. Hoping to receive a satisfactory reply from you, etc.

The use of such a card would carry with it the tacit endorsement of the film company. Such an endorsement would be worth many times the fifty cents a thousand those slips would cost and naturally this would gratify two nervy young men, neither of whom has established his name as a writer of photoplays. We have seen some audacious propositions in connection with photoplay schools, etc., but these two unknowns are wasted in the Ohio wilderness. The phrasing of the letter suggests their qualifications as editors and copyists. Two of the three copies we have are not even originals, but blue carbons filled in in black ink.

Another One.

This seems to be the week for the men with the chilled steel nerve. Here is a letter that is going the rounds:

The ——— ——— ——— Bureau is conducting a Scenario Contest which will close on September fifteenth.

We are offering eight cash prizes for the best plots entered in the contest and wish to appoint as judges five or seven scenario editors of film manufacturers. If you will agree to act as one of the judges, please let us know at your earliest convenience.

There will be only about five hundred scenarios to examine and we do not think judges will have to spend more than two days' time on the contest.

Several of the editors we have seen have expressed their great joy that they will only be expected to read 500 scripts and in so doing give two days of the boss' time to the promotion of a "prize scheme" that is no more than the effort of a Brooklyn school and sales bureau to get hold of the addresses of likely clients.

The man who enters a prize contest that is not opened by some concern having an outlet through one of the three distributing companies deserves all the follow-up letters he gets, but in the hope of enlarging their information we offer this contribution to their knowledge.

Graft.

While the New York District Attorney is looking for the well-known Man Higher Up, the Man Lower Down has revealed himself to George W. Terwilliger, the editor for the Reliance Company. He comes from one of those near towns in New Jersey and he writes:

Enclosed find scenario entitled: "They Can't Kid Billy" for consideration. After realizing the severe strain of an Editor's duties, I will agree to give you 25% of whatever I get for any accepted scenario submitted; that is every scenario I deem advisable to submit will entitle you to twenty-five per cent. of its selling price: same to be adjusted at your office after I receive notice to call. This agreement to remain in force (upon your acceptance of it) until I shall cancel it, which right I reserve.

The letter was addressed to the office boy, who rubber stamps all outgoing script envelopes to show who handled the mail. We would suggest that the title of the script be changed to "They Can't Kid George."

In every line of business there is to be found the incompetent ass who thinks that he doesn't get ahead because he doesn't give up, but we think that in the photoplay field there is no chance for this clumsy form of bribery. The best way to bribe an editor is to give him a story so much better than the others that he can't help taking it, and would be bribers do not, as a rule, write that sort of stuff.

Plus One, Minus One.

Photoplay will lose one clever editor and gain another in the impending changes, though it is with regret that we announce these changes.

Frank E. Woods, "Spectator" of the Dramatic Mirror, goes to the Kinemacolor, as announced in the general columns last week. He was the first to take the photoplay department to the dramatic papers and his work has been brilliant, discreet and helpful. He did much to stem the falling tide when the Mirror needed a new department and since his appointment as Managing Editor of the publication he has wrought many changes in the old fashioned make-up.

On the thirty-first George W. Terwilliger retires as photoplay editor of the Reliance Company. Since going to Reliance Mr. Terwilliger has written about half the scripts and his editing has done much to bring the other stories to the high standard the company now maintains. We hope soon to be able to chronicle his acceptance of another position.

Sure.

Here's a letter that seems to have been written in good faith. It runs:

Do producers buy outside "stuff?" Really, now, do they?

I've been endeavoring to write photoplays for over a year, that is, to have them accepted, and up to date have had no returns, but the most beautiful set of rejection slips you ever saw.

My own reverses have not prompted me to ask the above question. I have a number of friends who have been interested in photoplay writing about as long as I have, and success in that line has smiled upon them with the same sweet expression it has me. We are still at it (the Post Office Dept. is glad) and intend to have a play produced if the whole bunch are obliged to club together and erect a studio of our own.

Why I am credulous is this. Some of these near photoplay authors I speak of are men of literary talent and have had stories and articles accepted time and again by magazines and newspaper syndicates. The "Technique of the Photoplay" is our Koran, and the MOVING PICTURE WORLD our guide.

Have heard from other down-in-the-mouths that the producers were more than supplied by their own staff and that an outsider had about as much chance of having plays accepted as the proverbial snowball, etc.

A word of encouragement will at least induce us to do some more typewriting and buy more stamps.

Most assuredly producers do buy outside stuff, but they do not buy outside stuff that is no better than that produced by the studio staff, and they won't buy unless they get new ideas reasonably worked out.

The fact that some of this writer's "friends and near-photoplaywrights" are literary workers does not figure in the case. We tried for more than a year to help an old newspaper acquaintance get the hang of the thing, but he persisted in trusting to style rather than freshness of ideas and at last he gave it up simply because he could not make his mind conform to a new mode of thought. On the other hand one of the best stories we ever handled was written by a young farmer who had no idea of technique but who did have the trick of writing vivid action in the strong scenes.

You've got to think and think original thoughts if you want to sell your photoplays, but if you can do that you can sell and sell regularly. Three years ago Capt. Charles Kiener started to write photoplays and good ones. He contributes to Kalem on contract. Emmett Campbell Hall used to write magazine feature stories and fillers until he found that he could buy automobiles on what his photoplays brought him. William H. Kitchell used to write magazine stories and help build houses alternately until he hit the photoplay pace. He sold five in two weeks and was asked for more. We know one driver of a delivery wagon who writes a play now and then and sells most of those he writes, because he writes only those that are good, and we know another magazinist who spends his time thinking up titles and writing plays around the titles.

These men all sell their stuff with no other "pull" than good work. If a group of men have spent a year writing photoplays with no results, it is largely because they think along hackneyed lines.

Do some more typewriting, by all means, but don't tackle the machine without some hard thinking that will produce a play that is really novel.

I don't know whether or not I am adding anything new to the originality discussion as continued by the letter in issue of Aug. 10 regarding "The Musical Message." I can say, however, that the Messiah message on the post card is not and was not original with any of the film companies that produced it. Something like ten years ago the Black Cat magazine printed it as the winner in a prize contest and probably regarded it as original for they paid, I think, $2,000 for it. You are probably aware of this.

What I am asking is: How is the question of copyright arranged? Did Selig, Lubin, et al make some arrangement with the Black Cat or is it allowable under the general practice to lift the "heart" idea of a copyright story provided the story made on it is different in details? I judge the latter to be the fact because I often recognize O. Henry and other gentlemen in the films. I can write as nearly original matter as anyone can, after 2,000 years of competition, but if it is standard practice to knowingly cut out funny or strong incidents from older work for use, it will simplify the production of plots. Anything that will make this easier is welcome because at $15 per it is hard to spend the extra time needed to think out original business and *make it pay*.

The Edison Company has arranged with the publishers for the use of some O. Henry stories, but we have seen some other photoplays that came dangerously close to thefts from that versatile writer and others. But with the settlement of the Ben Hur case and the passage of the Townsend Bill we think that publishers will find that it pays to watch production and this, in its turn, will make some editors more careful in their selection. In any event it will not pay a photoplaywright to become identified with thefts. We don't suppose this correspondent really means to drop creative work, but he raises an interesting question.

Just received from the press—"TECHNIQUE OF THE PHOTOPLAY." Fifty pages of valuable instruction and suggestions for both experts and beginners. On sale at One Dollar per Copy by MOVING PICTURE WORLD. Send order at once, as supply is limited.

Projection Department

Edited by F. H. RICHARDSON

Disgraceful State of Affairs.

LOCAL Union No. 194, I. A. T. S. E., Indianapolis, Ind., sends the following, through its business agent, under seal:

> Since Local 194 was established we have not been writing to the department as a body. In your issue of July 20th, however, you speak of operators' working conditions in Los Angeles, Cal. As we have a somewhat similar state of affairs in this city, the local has instructed me to also make a kick. The license examination in Indianapolis is a farce, pure and simple. Anyone with the required $5.00 can get a license, and I have proof that the city building inspector has issued license to men of practically no knowledge of the moving picture machine and projection; also that he has issued license to boys fifteen and sixteen years of age, who have been in the business three or four weeks, whereas the law requires them to be at least twenty years of age. The law also requires that operators be examined *by a board of three*, composed of the city electrician, building inspector and president of the city council. The building inspector, however, does the work without any assistance. I would like also to say that there is a law in this state prohibiting the running of a moving picture machine with a motor, and if one of our union boys puts a motor on, the inspector is after him immediately. Two theaters here, however, are each running their machines with motors and I have ample proof that the non-union men employed in these houses have left the operating room and stayed outside several minutes, while their machines were running, yet these houses have never been molested. The local here has progressed satisfactorily during its two years of existence. We have been fighting the above propositions and expect to make the city officials treat us fairly within a short time. We trust we shall see at least a part of this letter in print in the best moving picture magazine in existence, The Moving Picture World. We wish both the Editor of the Propection Department and the I. A. T. S. E. boys all over the country all kinds of prosperity, and hope to have a better report to send in in the near future.

The Building Inspector of the City of Indianapolis on assuming office took a supposed-to-be solemn oath to uphold the laws. If he is, as this letter asserts, industriously engaged in smashing them, or any one of them, to pieces, then it is high time a halt be called. This Building Inspector is not the law. He is merely the hired servant of the people. It is his duty to uphold and assist in the enforcement of the law, utterly regardless of whether or not he thinks the law is what it should be. If he does otherwise then he is false to his trust, a violator of his oath and is not a fit man to hold office of any sort or kind. If the charges contained in the letter are true then what I have said applies.

But I might ask what the City Building Inspector and the President of the City Council know about practical operating anyhow. What knowledge have they of practical projection which would qualify them to sit in judgment on the ability, or lack of ability of an operator? Could either one of these two gentlemen project a decent picture for three consecutive minutes to save his soul from purgatory? Could either of them make a mechanically and electrically perfect wire splice to save his ghost from perdition? Could their combined knowledge of projectional matters enable them to so arrange a set of wall shutters that they would fall within two seconds of the time a fire started, and so arrange matters that absolutely no fire or smoke could possibly show in the auditorium, no matter how much film be burned? Could they, by their combined knowledge, explain intelligently the reason why a rheostat gets hot, or what is the accepted limit of heat for that price of apparatus? Allow me to take the liberty of answering my own questions by saying no, they most likely cannot answer any one of those queries, simple as they are, and yet they gravely assume to pass judgment as to the competency or incompetency of operators. Piffle!

The City Electrician could no doubt give a practical examination, well calculated to determine the applicant's knowledge of electrical action, wiring and appliances, and form intelligent judgment as to whether he is a safe man to handle an arc light circuit. Aside from this, however, he most likely could not tell whether the man was or was not a competent operator.

Presumably if the City of Indianapolis were to enact a law requiring all locomotive engineers running through that city to be examined as to their competency and be licensed for the city, it would proceed to appoint its Chief of Police, Fire Marshal, or Building Inspector and its Water Works Engineer to examine and pass judgment as to what the applicants knew about running a locomotive. There would be just as much sense in such a proceeding as there is in turning over the examination of operators, upon whose knowledge depends the safety of the public, they claim, to a City Building Inspector and Chief of Police. There should by all means be at least one practical operator of acknowledged ability, not less than 30 to 35 years of age, on every such examining board.

As to the motor proposition, the law should be obeyed, but at the same time I do not think that the two theaters in question, which are claimed to be breaking the law in this respect, need disturb the local. The local is not charged with enforcement of the law and the use of motors in these two houses is not doing the local any harm as I can see. I have taken up the matter of unionizing the two houses with the owner, and he has agreed to straighten matters out with the local. I presume it will be done in the very near future; if it is not, let me know. I might add, however, that the owner of these theaters informs me that he has never had a communication on the subject, either by writing, telephone or by word of mouth, from your local. Presumably you have dealt with his manager, where you should have gone direct to the owner, when refused satisfaction by the manager. I am indeed glad to know that the Indianapolis local is progressing so nicely. I should presume that if the local is determined to stop the use of motors in the two houses in question, they could accomplish that end by taking the matter up directly with the Mayor of the city. However, as I have before said, what difference does it make to you boys whether the motors are used in those two houses or not? I presume, however, that your opposition comes from the fact that you feel it to be unfair to allow non-union men to use motors and prevent their use by your members. However, I think the motors will soon be handled by members of 194.

A Roast.

Detroit, Mich., writes:

> I have just finished reading the report of the I. A. T. S. E. convention held at Peoria, Ill., in August 3d edition of the department, and want to say, in the first place, that in printing the report, a mistake was made by not printing the writer's name in big letters, for that would have pleased him. The reporter says that a lot of good was accomplished at this convention, and I endorse that statement, but not much of that good can or will ever be applied to the moving picture machine operators of the I. A,, because of the swelled headedness of a certain delegate. The reporter finds fault with the Cincinnati and Boston delegates (no doubt you will hear from them), but I want to say that had the Western crowd taken the advice of the Boston delegation, the moving picture operators would now have one, and maybe two of their number as vice-presidents. Then, too, what did the Western boys do to get for the operator the financial support of the International? Nothing. They just laughed at it and let it go by, though it was by far the most important resolution offered by the operator delegates. Now to explain just what I mean by that, let me say that the I. A. constitution and by-laws give financial assistance to its members who are road-men only, and as the moving picture operator locals have none, or at least very few road-men with shows, this financial assistance is a joke. All the operators get now is the moral support of the I. A. and the services of an executive officer. However, the operators pay the same per capita tax, assessments, etc., that the stage hands do. Let us bear in mind the fact too that they have to help pay the expenses of the executive officer, whose services they have. Brother Corbett and Brother Burke, of the Boston Local, put this up to the operator delegates before it came up on the floor of the convention, but certain delegates had too much political ambition to give the matter consideration. Personally I have no fault to find, and have no interest whatever in the Boston boys, but I do object to anyone knocking them, as I think all three of the Boston delegates were equal, mentally and every other way, to any delegate in the convention. As regards the speech of the Cincinnati delegate, I do not think he realized what he was saying, and will freely admit his error.

I considered the matter for several days before deciding just what to do with this letter, which I have taken the liberty of toning down considerably, omitting all names. I finally concluded, however, to publish a revised edition on the ground that all sides should have a hearing in any matter. My doubts arose from the fact that there have been seven different reports of the convention sent in, and that every one of them was essentially the same, insofar as the criticisms of the Cincinnati and Boston delegates are concerned. Where there is so much smoke there must certainly be some fire. Cincinnati, I think, made an error, but we all do that sometimes, therefore he may readily be forgiven. All the reports, however, intimated that the Boston delegates were inclined to work for Boston only, to the exclusion of anybody else. If this is wrong, I will only be too glad to have that fact set forth, but even if it is right it does not necessarily follow that the Boston boys intended any wrong. It might have been merely a little unintentional selfishness on their part. But let that be as it may, I want to say that, as a general proposition, I have found that the Western man is much more progressive than his Eastern brother. There are individual exceptions, of course. As to the Boston boys, I know little or nothing of them, or their affairs, since I have no personal acquaintance with either the membership or officers of that local. This much I can say, however, viz: That the Boston local has accomplished a great deal of excellent work in that city. They have done remarkably well, considering the time they have been organized, and it was therefore, a matter of regret to me that their delegates should be criticized, and seemingly justly criticized. I was also perhaps a little predisposed to credit the criticism, due to the fact that one of the Boston delegates wrote me some two or three months ago asking me not to take up the discussion of proposed convention action in the department, as they (Boston) had made certain plans which might be seriously interfered with by such discussion. I held up a great many letters dealing with convention matters, and wrote the delegate asking his reasons, but I thought I had run the risk of offending a great many of the men by

withholding their letters from publication at the request of the Boston delegate, still he did not have the common courtesy to even make reply. This naturally did not predispose me to hold the best opinion in the world of the Boston delegates, or at least one of them. I do not, however, hold the Boston local responsible for the act of one man, but I do feel that his action prevented discussion which might have been very valuable to operators.

Insufficient Data.

Vermont writes:

Here is something which has surrounded my goat: (1) I have a 66-foot side throw with a No. 4 lens, and all my slides are out of focus on the right side. If I throw my light on that side, it is out of focus on the left and on the top. I would like to know if I have to have a special lens made for side throw. (2) When I put on my song slides and leave them for any length of time, say when running a slow ballad, they seem to fade away or melt. I am pulling about 40 amperes, and never had any trouble with slides until now. (3) Suppose I had two rheostats connected in multiple on 110 volts, one for seven ohms, and the other for three ohms. I would like to know if this would be the correct total resistance: 7+3=10; 7×3=21; 21÷10=2.1 ohms; also suppose we had three rheostats for 7, 3 and 2 ohms, respectively, is the following correct: 7+3=10; 7×3=21; 21÷10=2.1; 2.1×2=4.2; 4.2÷4.1=1.1 ohms resistance?

(1) Your data is insufficient. You say you have a 66-foot side throw. Presumably you mean you have a 66-foot throw, and that your machine sets to one side of the screen. You do not say anything about your moving picture being out of focus on one side. Tell me the length of throw and the *distance your machine sets to one side*; also the width of both your moving picture and stereo lens, and I will then be able to reply intelligently. (2) 40 amperes is altogether too much for the stereo. However, just why the effect described should occur I cannot say, unless you are using mica slides, the picture upon which sometimes burns off under intense heat. I should suppose, however, that if you are using glass slides they would crack badly. Better hitch another rheostat in so that you can cut it in series and reduce the amperage instantly to about 18 or 20, when you throw over to the stereo. (3) Good-night! Just what your system of figuring is, is altogether too many for me. You speak of a rheostat "for" seven ohms. Rheostats are not "for" seven ohms, or any other number of ohms. They are for certain voltages and must contain the ohmic resistance necessary to handle that pressure. In this connection I would refer you to pages 8 and 9 of the hand-book. The ohmic resistance of a rheostat is found by dividing the voltage by the number of amperes flowing, and subtracting the resistance of the arc. For instance: Assuming we have 25 amperes flowing from 110 volt lines; 110÷25 tells us the total resistance is 4⅖ ohms, part of which, however, is in the arc. Assuming the current to be d. c., we shall have a drop of about 48 volts across the arc itself. Now, assuming the current to be d. c., the drop across the arc will be about 48 volts, and 48÷25= almost 2 ohms as the resistance of the arc. We would therefore have 4⅖—2=2⅖ ohms resistance in the rheostat. A simpler method is to first subtract 48 from the line voltage and then divide by the amperage, thus: 110—48=62÷25= about 2⅖ ohms in the rheostat.

Long E. F. Lens.

Elyria, Ohio, writes:

I have two Standard machines: 122-foot throw; 16 ft. 6 inch picture; 40 amperes d. c.; Bio carbons; use two ⅝ cored; one 7½ and one 9-inch condenser, with the 7½ next the light. Have moved lamphouse back and forth. Have a nice clear picture and good focus, but we have a bad blue ghost in both machines. Carbon set is O. K. Optical system is in line. What is wrong?

You have a very long E. F. lens. You are using a nine-inch front condenser and I think you will find that the present machine tables will not allow the lamphouse to be moved back far enough to accommodate the very long focal length of your condenser. You have to use that thin condensing lens and I believe if you can find any way of getting the lamphouse back further your ghost will disappear. Theoretically the light from the condensers must converge to a point half way between the two factors of the objective lens. Your light is converged quite a way ahead of that point now. If you pull your lamp back from the condensers your ghost will disappear, but the spot will be too small, therefore the lamphouse must go further back.

Patches.

Ft. Worth, Tex., writes:

I noticed in the department recently an article concerning the making of patches, in which it was said the proper way is not to cut through a sprocket hole. That is all right where you use films made by a Pathe or Kalem camera, in which the sprocket hole is just South or just North of the dividing line, but with films made by the Vitagraph or Selig, the line goes through the center of the sprocket hole, and you would therefore have to cut through it. In proof of this I am sending you samples of the various films. The reason girls make bad patches is because they are compelled to inspect from 75 to 100 or more reels in eight hours, where, as a matter of fact, they should put in from thirty to forty minutes on each reel.

I am not quite certain about that sprocket hole business—that is to say, whether the sprocket hole necessarily comes in one set position with one camera, and in another position in the next one in relation to the dividing line, though I presume this could be true. However, there is another equation that must be considered, viz.: the printing machine, though I suppose that the printer would place the sprocket hole in exactly the same relative position that the camera did. This is something I had not thought of, and inasmuch as this is a very busy week, I cannot give it time now, but as soon as I can get around to it, I will look the matter up, as it seems to be of considerable importance. I thoroughly agree with you that girls in exchanges are compelled to inspect altogether too many reels of film in a day. I have called attention to this matter repeatedly. The inspection in a great many exchanges is merely perfunctory, but the exchanges themselves are not entirely to blame for this state of affairs. The exhibitor will demand a reel the minute it is returned and kick like a steer if he has to wait more than five minutes for its inspection. However, a larger part of the trouble lies in the endeavor by the exchange to get too much work out of a reel. It comes into the exchange and is shot right out again with an inspection that amounts to almost nothing, since if the inspecting were properly done it would mean, in many instances, that the reels would have to be held in for a day. It must be conceded, however, that even where there is opportunity to inspect reels properly, it is seldom done.

An Old Style Machine.

Massachusetts writes:

I have Power's Five machine, with the usual two-wing inside shutter. My throw is 74 feet 10 inches, with an 18-foot picture. Am using 110 volts, a. c., through a Ft. Wayne compensarc. We have a new screen called a mirroroide, which makes the picture much brighter, but of course shows the flicker more. Would you advise installing a three-wing outside shutter? Will a three-wing outside shutter reduce the light more than the two-wing shutter, and, if so, how much? Can the N. Power Company attach a three-wing outside shutter to the No. 5? Now, Brother Richardson, I am going to tell you just what I am up against in this town. There is an opposition house equipped with two Power's Six machines, with the outside shutter. They have everything to do with so they can get a good picture, while all I have is the Power's Five and an extra head. My machine is over four years old. I have run it three years myself, so you see it is not the latest model. The company gets new parts every little while, but that does not bring the machine up to date. My employers hear about the steady, flickerless picture the operator puts on at the other house, and then they come up and jump all over me. If I speak to them about a new machine—it is "Oh, you're a bum operator. You ought to keep your machine in shape, etc." I have, upon occasion, worked all night on the machine and have gotten up mornings and worked until it was time to start the show, without dinner too. Still they say, "Oh, well, you should do that." The manager, however, is reasonable and I believe if he owned the place would get me everything I would want to work with. The company I work for have a chain of theaters and I believe I have the poorest outfit of them all. As long as the crank will turn, they think the machine is all right, and because I am a union operator I can get good results on an old out-of-date mechanism. I have been working hard to put on a creditable picture, but I simply cannot do it with the present outfit, and I tell you it is discouraging.

I have given this letter considerable space because I thoroughly sympathize with our Massachusetts Brother. He is working under a good manager, but the owners are demanding impossibilities. They have an old out-of-date machine and expect the operator to compete with an up-to-date outfit. I would like to meet those gentlemen face to face and tell them exactly what I think of such exhibitors. I can assure them their ears would be red when I got through. Here is an operator who is conscientiously trying to produce good results, but he is working for employers who are either too penurious to buy a modern projector, or else too short-sighted to realize the fact that progress is being made in the perfection of projectors every week in the year, and that even though they had bought a machine four years ago, set it on a shelf and never used it at all, and though it was kept from rusting, it would not be fit to use to-day, particularly in a town where there are competing houses having up-to-date projectors. Exhibitors of this kind are, in the near future, either going to have to mend their ways, or get out of the business. They are being forced out right now every day in the year. Now as to the three-wing shutter, I do not know whether the N. Power Company would install one on a No. 5 or not. You will have to write them about that. Anyway it would be pretty costly, but, be that as it may, it would be foolishness to add a three-wing shutter to a four-year-old out-of-date outfit. Better get a new one. Then, too, there is another equation which enters: The three-wing shutter is not suitable to 60 cycle a. c., though it works all right on that current, provided you do not speed up above 65 turns of the crank per minute. Faster than that the blades get into synchronism with one side of the alternations and produce flashing of the light. A properly proportioned three-wing shutter cuts a little more light than the Powers Five shutter, the difference being about as between 41 and 51 per cent., but such a three-wing shutter eliminates all the flicker, which is more than worth the added necessary current to produce the same brilliancy given by the No. 5 shutter. Another thing I must speak of before closing, viz.: The rank foolishness and conceit of exhibitors who speak to an operator the way these fellows have. Here is a man who worked all night (and I will wager that his salary does not admit of indulging in automobiles either) in an endeavor to repair a machine, only to be greeted with: "Oh, you ought to do that anyhow." I would like to have them make that remark to me just once, under those conditions. I will guarantee they would not make it to anybody else in a hurry again, unless he was a very small man. Such exhibitors, as I before said, are simply forcing themselves out of the business, and the quicker they do it, the better. See reply to Cambridge, Ohio.

Three Wing Shutter, and A. C.

Cambridge, Ohio, writes:

Have Powers Six machine, 110 volts, 60 cycle a. c., 57-foot throw with a 14-foot picture on a concave screen. Use three choke coils connected in multiple series; 3½ inch E. F. projection lens. My trouble is: (1) To eliminate the yellow corners I have to enlarge my spot on the cooling plate and when I do this I get a

beautiful perpendicular blue elliptic ghost in the center of my screen. What condensers could I use to eliminate this? (2) There seems to be plenty of current at the arc, but Oh! that fickle a. c. My light waves like the wind was blowing clouds of smoke between my screen and machine at equal intervals. To remedy this I have tried different carbon settings; also made a two-wing shutter, which helped the trouble a little, but I am not yet satisfied. Have not got a hand-book, but will certainly get one when the new one comes out.

(1) You have about a four-inch E. F. objective lens. I think you will find two 7½ condensers to be the right thing. I should say you probably have two 6½s now. Try two 7½s; and one 6½ and one 7½, with the 7½ next the screen. I think with one of these combinations, with the lamphouse located properly, your ghost will disappear. Be sure, however, that your optical system is in perfect line throughout, and that your condensers come within ⅛ of an inch of each other. (2) The waving of the light occurs, I think, only when you run at 70 or more revolutions of the crank per minute. If this is true it is due to the wings of the three-wing shutter getting into synchronism with one side of the alternations so that the light is cut off when it is at its strongest, and the lens is open just as the current changes its direction and has no voltage or amperage. The N. Power Company will furnish you a two-wing shutter, which will obviate this trouble. This two-wing shutter will produce more flicker, and also give you more light than will its three-wing brother. I would advise you by all means to secure one of the hand-books, and if I were you I would even invest in one of the old ones. $1.50 does not count for much when it brings you knowledge of your profession, and I am afraid it will be along in October before we can get the new one out, though we are working on it as hard as we can.

Light Trouble.

Tabor, Iowa, writes:

Am using Standard machine with a 50-foot throw. Condensers are both 7½. Current is 60 cycle, 110 volts, alternating through a 25 ampere rheostat. My light shows up bright for about five minutes, then gets dim and the picture gets out of focus. Have tried setting carbons every way, but it does not seem to help matters. Kindly explain the best way to remedy this trouble, as it is hard on my nerves.

Sometimes it is hard on my nerves explaining these things too, Tabor, and in a case of this kind there is necessarily considerable guesswork attached to it. I believe, however, it is likely that you will find the following will perhaps explain your trouble: (a) Your wires are too small and get warm after being used a few minutes. Most likely your asbestos cable is No. 8 and quite old. After you have been running the machine a few minutes, and your light gets dim, feel of your wires, particularly the asbestos cable, and if they are warm have the place re-wired, and by all means put in No. 6 asbestos cable. (b) Your rheostat passes considerably more current when cold than when hot, hence you are getting more current when you first strike the arc than after the wire heats up. Very likely your rheostat is quite old and a new one might help matters considerably. But all this does not explain the out-of-focus effect, nor can I explain it for you. I do not know any reason for anything of this kind. The various lenses in the objective lens should be set in their mounts so that the heaviest bulge of the lens is toward the screen. Possibly the out-of-focus effect is not present, but only apparent, being due to the dimming of the light.

This does not seem likely, but I cannot imagine any reason for the picture being out of focus after a few minutes' run, if it is all right in the beginning.

Mirror Screen.

Nemo Theater, Johnstown, Pa., writes:

If my memory serves me right I have never seen an article of any kind in the Projection Department from a Johnstown operator. Probably the outside world will think that we have no picture houses here, or else we are know-it-alls, who don't seek information elsewhere. But no, Brother, we don't know it all here, and the department has at least one reader here who is just as anxious for the next issue as he is for his Sunday dinner. Yes, we have some very nice moving picture theaters here, and projection, taken as a whole, is far better than I have seen in some larger cities. I am chief operator at the Nemo Theater, which opened November 29th last. We think we have about the finest house in the country. It is 120 x 54 ft.; 45 ft. high, and has 1,000 seats on one floor. The enclosed circular describes it better than I can. We use two Power's Six machines, one of which has the dissolving stereopticon attachment. The throw is 100 ft. We have a mirror screen 12 ft. 6 inches x 16 ft. 8 inches, and this is what prompted me to write this letter. You asked for information regarding the "mirror screen." It was installed February 19th, 1912, and has proved all that was claimed for it. Prior to its installation, we used the plain white wall for a screen, but when the representative from the firm gave us a demonstration with a mirror by holding a small one over our screen while the picture was being run, we saw the difference, and wherever he held the mirror it looked like a spot light being thrown on. I can get as bright a picture with 25 amperes d. c. on the mirror screen as I could with 40 amperes on the plaster wall. Judging from the comments of our patrons, I am sure the mirror screen has proven a profitable investment. As I said before, the screen is 12 ft. 6 inches by 16 ft. 8 inches and is entirely covered by the picture, the lens being adjusted to cover said size at the 100 ft. throw. The lens is 5.61 inches E. F. When the theater was built I was on the job, and erected the operating room myself. It is 8 x 12 x 7 ft., giving us ample room, and is ventilated with a 16-inch exhaust fan (which is large enough for ventilating purposes, but I think not in case of fire) and there is an air duct 16 inches x 20 inches running from the lower corner of room to the outside of the building, thus giving us pure outside air at all times. Have all openings in the wall (lookouts, etc.) equipped with shutters held up with common cord, and all run to one point, at which they are tied to a fuse link, and in case of fire they would close almost instantly. Am using d. c., pulling about 35 to 40 amperes and am getting a fine picture. Our pictures are as steady as you can get them (not nailed to the screen, or pasted on), for the best of them are going to have some movement either sidewise or up and down, which I think comes from carelessness in printing, or imperfect perforation. Have often been amused at some of the questions asked you through the department, but—well, that is the way to learn. Last winter, I remember, someone asked how much of a load Noah carried at his arc (k). I laughed heartily at some of the answers. Let me give you my theory of it. From the data I have been able to collect, I find that Noah had two "plugs" on board, with a carrying capacity estimated at one horsepower each, or a consumption of 1,492 watts. Assuming the voltage to be 110, and allowing for an overload of about 25 per cent., I should judge that Noah drew close to 17 amperes. But as you said, his arc (k) was grounded in the end, and we will accept that as final. Let me ask you one more question: Do you think a device for setting an outside shutter while the machine is being operated would be of any value to the manufacturers?

We are indeed glad to have your report on the mirror screen. There has, to my mind, been no question as to the value of this article, except that there has been trouble with an out-of-focus effect when seated at an angle to the screen in a wide house. This, as was demonstrated to me in Rochester, has been practically overcome. Your house according to description must indeed be a beautiful one. The shutters must drop instantly instead of "almost instantly." In the new hand-book the method of doing this will be fully set forth and illustrated, and I will guarantee that shutters installed as per direction, which are entirely practical, will drop within two seconds of the starting of a fire. I very much prefer an open vent pipe of ample size where it is possible, instead of a fan, since with an ample vent pipe the fan is unnecessary and the trouble is that in case of fire when the fan is most needed it would be probably shut down. Things most always happen that way, and in any event the fire would put it out of commission in a hurry, then it would merely serve to obstruct the vent and prevent the free escape of the smoke. Once more, I will say that it is not the fire that injures the audience, as a rule, but the panic resulting from the first glimpse of even a small wisp of smoke or flame. It is the prevention of the audience from seeing any such thing which constitutes real fireproofing more than anything else. I had not thought of that plug business in connection with Noah, but I have no doubt that their watt consumption was cut down if they did not "pull" a sufficient number of amperes. Without knowing the details of the proposed shutter I could not answer intelligently.

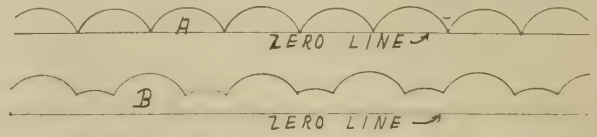
Pulsating Current.

Schenectady, N. Y., writes:

I have just noticed under the subject "Pulsating Current" page 550, August 10 issue, Philadelphia, Pa., writes to the effect that an alternating current rectifier is not as efficient as one for direct current, by which I presume he means direct current from a generator. There is so little difference between the two that it is hardly worth considering. For instance: In tests which we have made at Schenectady, a carbon lamp with 30 amperes going through it gives 8,600 c.p. from rectified current, and 8,700 c.p. from direct current. Forty amperes gives about 12,150 c.p. from rectified current, and 12,350 c.p. from direct current. This shows a difference in all cases of less than 3 per cent., which is negligible. This very slight difference is accounted for by the fact that on the G. E. Mercury Arc rectifier the pulsating wave does not go to zero on each ½ cycle, but resembles more a straight line, as will be seen by the attached sketch, which shows the current wave form of a G. E. rectifier. As to the balance of your correspondent's letter, I assume this does not refer to rectified current, so am not making any comment.

In this connection there is another letter, from Danvers, Mass., as follows:

The diagram of rectified current as printed on page 550, August 10th issue, is incorrect. Your argument is that a. c. is made up of two alternate pulsations, one in each direction, per cycle, and that a rectifier makes the waves form like sketch A. But is that all? Do you remember in wiring the rectifier how you had to connect up the choke coil? Now that choke coil did the same thing in



relation to the current pulsation as a fly does in a reciprocating engine. It sends an after pulsation along, making the wave form like B in the sketch. This after wave probably is enough to hold the arc, since otherwise there would be, theoretically, as much hum and sputter to the pulsating arc as there is with an a. c. arc. Kindly state your views on this question, as I shall be looking for them.

I have stated several times that I consider the pulsating current from the rectifier as very nearly equal in efficiency to d. c. direct from a generator. I am glad to have my opinion upheld by the actual tests made at Schenectady, and while I am not a good enough theoretical electrician to pass an opinion upon the proposition advanced by Danvers, in relation to the choke coil, still I presume he is correct. I will ask Schenectady to set this matter forth if he will, as he is an undoubted authority on such matters. I am sorry I cannot offer my opinion, as per your request, Danvers, but I do not usually pass an opinion on anything unless I am, or at least think I am, prepared to back that opinion up, which I am not in this case.

An Error.

On pages 346 and 347, July 27th issue, in answering St. Louis I was somehow or other made to say that there should be two amperes of current per square foot of screen d. c., or three amperes a. c. President Woods, of San Francisco Local 162, called my attention to the matter and remarked that he had a picture twenty feet wide. He says: "I love my juice, but oh you 600 amperes." It should have read 2-10 of an ampere and 3-10 of an ampere respectively.

Buffalo, Rochester and Syracuse.

The editor has just returned from a trip taking in Buffalo, Niagara Falls, Rochester and Syracuse. The reason for this excursion was a desire to examine the mirror screen in the Grand Theater of Rochester, which screen has a new finish. The mirror screen people claim this finish does away with the out-of-focus effect when sitting to one side of the screen. I landed in Buffalo Saturday night and was met at the depot by Brother P. L. Steves, Business Agent, Moving Picture Machine Operators' Local Union 194, and Brother Solly Prince, who handed me the following communication:

> Whereas, Local No. 220 M. P. M. O. have at different times received friendly communications from Mr. F. H. Richardson, of New York City, editor Projection Department Moving Picture World, and whereas we have received a message stating that Mr. Richardson will pay a brief visit to Buffalo, and vicinity, therefore be it Resolved, That Local 229 reserve accommodations at the Hotel Statler, and make arrangements for entertaining Mr. Richardson while in Buffalo, and be it further Resolved, That this Local instruct its Business Agent, Mr. P. L. Steves, to act as an escort to Mr. Richardson and do all in his power to make his visit to this city a pleasant one, including an automobile trip to Niagara Falls. Signed, James A. Buck, Henry Erneuil, Ed. W. Van Scriver, M. J. Affachiner, Fred C. Taylor.

Let me remark just here and now that when the Buffalo Local starts out to do a thing, it certainly goes the limit. The editor was conveyed to the Statler Hotel, which is Buffalo's finest hostelry, in a taxi, and installed in one of the finest suites of that very swell inn. Next day the balance of the resolution was carried out and Brother Steves proved himself a most excellent entertainer. He showed me Niagara Falls, top, bottom, and sides. We rode on the Maid of the Mist, and did all the various stunts made and provided for the purpose of separating the tourist from his coin. It was a matter of much regret that I was unable to meet more of the Buffalo boys personally, but I wish to sincerely thank them for their kindness during my stay in that charming city. In Rochester my time was limited and there were several things to do. First I went out and had a long talk with the head of the Scientific Bureau of the Bausch & Lomb Optical Company. I learned a good many things while there, and the Scientific Department has promised an article, for the department, dealing with certain phases of the lens proposition. When through there I went up and called on the management of the Grand Theater, Messrs. Thompson and Tyler, who have recently installed a mirror screen, said to be made from the largest piece of plate glass in the world. This was the screen I had come to look at and it was worth the trip. The house is quite wide and quite long, incidentally very tastefully and beautifully designed and decorated. I tested this screen from all parts of the house and find that the results are excellent. From the rear of the house the picture was certainly a marvel of beauty, clear, brilliant and as sharp as a knife. Down close to the screen the picture was still good, though of course a little of its sharpness was lost, as would be the case with any screen. Off to one side, at a very sharp angle, the picture was still fairly clear, and here was where a queer effect occurred. Those who have wide houses and an ordinary screen, know that when the picture is viewed at a sharp angle, the figures of actors appear to be abnormally tall and very thin. This seemed to be entirely absent with this screen, but there was a slight out-of-focus effect, though not enough to present serious objection. I figured that the loss of the elongation fully balances any out-of-focus effect present, and I feel that I can say that the mirror screen with the rough finish, such as Messrs. Tyler and Thompson have, can be successfully used in any house, regardless of its width.

The Grand has a very neat operating room, equipped with two Standard machines. The walls of the room are thoroughly fireproof, and there is a large vent pipe through to the roof. There are shutters for all wall openings, but as usual they were fastened up with cords and fuses which it would take a big blaze to sever. I instructed Messrs. Thompson and Tyler how to so arrange their shutters that they would drop within two seconds of the starting of a fire. It would then be a really thoroughly fireproof operating room. In this connection let me again say that it is not the fire which is usually dangerous to the audience, but the alarm caused by the sight of the blaze or smoke. With a proper vent flue and shutters so arranged that they will drop within two seconds after the starting of a blaze, and with walls thoroughly fireproof, half a dozen reels of film can be burned in an operating room, and the audience would never know a thing about it. Messrs. Thompson and Tyler are experienced showmen, particularly Mr. Thompson, and the result of their experiences shows in the excellence of their projection, as well as in the beauty of their house; also in the fact that they do a land-office business, with automobiles lined up in front of the house every night. The projection, as has been intimated, was very good, though the speed cannot be properly controlled, due to the fact that a two-wing shutter is being used; also the boys were just a little bit careless in handling their light. I dropped in at the Victoria for a few moments, but I did not have time to meet the manager. The light at the Victoria was handled very well indeed during the time I was there, but there is considerable daylight in the house, and the picture showed very dim on the screen, particularly after having viewed the brilliant projection at the Grand. The Victoria will please understand that I am not saying this from any desire to criticize, but merely as a statement of undisputable fact. Mr. Thompson, of Thompson and Tyler, learning that I intended stopping at Syracuse, proposed to take me there, 104 miles distant, in his automobile. Needless to say, I accepted the invitation, and we viewed all the scenery between Rochester and Syracuse—and viewed it in a streak. He has a gasoline buggy that can climb a tree backwards, and not half try.

Resistance Problem.

Illinois writes:

> I think I may say my projection is good, but I would like to ask a question in connection with resistance, the study of which has several times caused me to run a slide where it should have been a spot light, or the reverse. Electrical books state that the drop in voltage in any circuit is equal to the amperes multiplied by the resistance. According to this, assuming an arc lamp to be working on 110 volts, taking 30 amperes and testing 50 volts across the carbons, with 50 volts still remaining, there would only be a drop of 60 volts, which divided by 30 would give you resistance of two ohms for the entire circuit. Now, with only two ohms in the circuit, why is it that the whole 110 volts do not drop when they have a chance, and give us 55 amperes through the arc, instead of only thirty?

Like many another, Kewanee, you are considerably muddled in your ideas as to the action of resistance. I am unable to follow your idea through, but I think you are going at things backward. The voltage drop is the direct effect of the current being forced through resistance. That is to say, when current is forced through resistance, power is consumed in the process, and the only power we have is the pressure or voltage, hence it is consumed, or a part of it is, in forcing the current through. Now in a projection arc light circuit there are two separate resistances, viz.: the rheostat and the arc itself. The d. c. arc ordinarily offers sufficient resistance to consume 48 volts. The theory is that all the voltage is consumed in the rheostat and arc—hence there would be 110—48=62 volts, which would be consumed in forcing the current through the rheostat. The total resistance would be, when pulling 30 amperes, 110÷30=3⅔ ohms, of which 62 ÷30= approximately 2 ohms is in the rheostat and the rest in the arc. I trust this will make the matter sufficiently clear to you. Electrical books state that the resistance equals volts divided by amperes—not *amperes multiplied* by volts, as you have it.

Condensing System.

New York City writes:

> To settle an argument, will you kindly tell me whether an attachment to be placed upon a cinematograph instrument, which would entirely do away with the condensers, yet give as fine a picture as we now have, would be of value, and if so, what value? Stamp enclosed for reply.

Replies are not made by mail, unless a fee of $1 be enclosed. How in the world do you suppose I can answer your question without knowing something about the nature of the proposed substitute for condensers. It might be something that would work all right, but be entirely too costly to manufacture, or of such size as to render it impractical, or there might be other objections. I cannot answer questions of this kind intelligently without knowing what the proposed substitute is. I think a moment's thought will convince you of this fact.

Instruction Wanted.

Reading, Pa., writes:

> I want to learn the moving picture business thoroughly, from A to Z. To compass this end I want to take a reliable course in projection machine and moving picture camera operating. Would you recommend the correspondence course offered by the American School of Correspondence, of Chicago? If not, which one would you recommend? My idea is to start work as an operator's assistant until I can save enough money for the correspondence course, and also to serve as assistant while studying the course so as to have access to a machine. Then after I am qualified to work as operator I shall get a job at that and save (helping the saving by investments in features) until I have enough to buy a camera and equipment, when I shall start in the manufacture of educational films, in which I believe there is good money for the one who has sense and grit enough to get it out. My mother says "It's all right if you can do it," but father says it's foolish, and wants me to learn the electrical business. There's nothing in armature winding for me, though. I have every confidence in myself and any information you can give me through the columns of your useful paper, which I read from cover to cover each week (ads and all), will be gratefully received.

I have not seen the course offered by the American Correspondence School, therefore can neither recommend nor condemn it. I should say, however, that it is probably as good as any course of the kind you could get, and that it ought to be of value if you do as you have proposed, viz.: secure a position as an assistant and combine the practical knowledge thus acquired with the theoretical knowledge supposed to be contained in the course. Whether you can follow out the program you have laid down will depend on the amount of grit you have got. It can be done all right, but the pathway to success will be a laborious one. However, I admire the man who sets out to do something, and has a definite idea of exactly what he wants to do; therefore I wish you success. After all, about four-fifths of what we call success in life is due to one having confidence in himself.

Flattened Carbons.

Columbus, Ohio, writes:

> I agree with Chicago that the Essanay sub-titles are out of frame. It is not caused by bad patches, but by difference in sprocket holes. Scraping carbons may be an old stunt, but carbons flattened by hand and manufactured flat are entirely different. It is dirty work to flatten them, but I would not do without it, because there is such a difference in the light. My Edison lamp is the old style, but I expect to have a new machine some day soon.

The out-of-frame matter is respectfully referred to my good friend Mr. George K. Spoor for attention. Evidently there is something wrong there, and I guess it is up to the Essanay. As I said before, I found no particular benefit in flattening the carbons, though I gave it a thorough try out. When will managers learn that it is a losing game to continue to use an old out-of-date equipment? It pays to keep up with the procession in the purchase of improved projection machinery.

Comments on the Films

Licensed.

"VICORARA, ITALY" (Cines), August 13.—Vicorara seems a very old city. This release gives us a large number of interesting views of old houses and churches, quaint streets and romantic looking dooryards. The photography is fair, but it might have been better. The pictures are well-chosen and the offering will be acceptable.

"MONA LIZA IN DISGUISE" (Cines), August 13.—A farce giving, according to its subtitle, the very latest version of the theft. It is cheaply conceived and cheaply executed. We doubt whether many will find it funny.

"BASEBALL INDUSTRY" (Lubin), August 15.—A good, interesting industrial. It closes with portraits of the chief players of the Athletics of Philadelphia and shows some speedy views of a game. It will be popular.

"HOLDING THE FORT" (Edison), August 14.—Bannister Merwin has, it seems, a very fertile mind. Seeing pictures like this suggests to one that their author is lucky in happening to be at certain places when interesting or amusing things take place and sees them. This is not the way, though, that art is made. The observation is only the seed; imagination furnishes the final result. The seed is thrown on every mind impartially, the harvest is given only to the fertile mind.

In this picture, a very slight idea is developed into a very amusing character comedy to which a large audience gave emphatic approval. Miss Alice Washburn plays the chief role as an efficient spinster and she is very funny. The situation comes from the assigning of the same room at a hotel to this woman, who is a delegate to a convention, and also to a young newly-married man, played by Edward Boulden. Elsie McLeod plays the bride. Harry Tomlinson and Frank A. Lyons also have roles. It is a desirable comedy offering, a good fun maker and will be liked everywhere.

"THE HINDOO'S CHARM" (Lubin), August 16.—A picture that made one or two laugh; but distressed, or seemed to distress, the majority of the spectators. Any one who can laugh at such a picture must have had a pitiable education, in fact, must be inhuman; its fun comes solely from its suggestion of vulgar possibilities.

"THE BOGUS NAPOLEON" (Vitagraph), August 16.—A good comedy release giving a thoroughly delightful situation, quite fresh and laughable. Its early scenes are, as was proper, very serious; but when the conspirators, who have advertised for a man who looks like Napoleon to play a part in a theater, look over those who are applying for the job, the audience gets plenty of hearty laughs. It is a long scene and it is fine. Ralph Ince and E. R. Phillips, with the good help of Messrs. Bunny, Shea, Chapman and M'Gee, have the honors in this part. Another phase of the same situation is given when these two are considering Napoleon himself for the job, and this scene also is "a scream." The climax stands up with the rest of the picture which, as a whole, is a very desirable release. It was produced by Wm. Humphrey, who plays in it an excellent Napoleon. Messrs. Kent, Edward Lee, Travers, Barry and Morey have good parts.

"THE MAGIC WAND" (Essanay), August 16.—A delightful and very promising situation was quite ruined by its treatment in this particular picture. It illustrates a somewhat watery poem that had a good idea which it treated sentimentally. Its center of interest is a poor little raggedy child who got a job as fairy queen in a Cinderella production. This, as shown, seems highly improbable when there are so many more available children in the world. If her mother had been a once famous star, it might have seemed more convincing. The little tot steals the magic wand hoping to change the complexion of her mother's cheerless den through its power. This brings the manager to her attic and results in the inevitable basket of groceries. The great trouble with the picture is the child player, who never for a moment forgot the camera and was quite wooden throughout. The picture's story cannot help pleasing; but the production is almost without atmosphere.

"IN THE TENTS OF ASRA" (Selig), August 15.—A good picture, telling a story of the Arabian desert, but taken in America with a desert background for its early and its closing scenes and with studio sets for the intermediate scenes. The story is interesting and clearly pictured. The characters are a wild, poetic sheik of the free-footed Asra tribe; with the daughter of the sultan of a city and with palace people and desert folk. The picture's charm comes from its scenes with their graceful figures dressed in silks and gems, etc., rather than from anything in the narrative which doesn't convince. The troupe of players of another company who were in Egypt do much truer work in this atmosphere than any producer at home can ever hope to do. Hobart Bosworth, with Miss Besserer, plays the leading role. It is an entertaining offering.

"AN ADAMLESS EDEN" (Essanay), August 15.—Not good acting even of the Essanay players, nor extremely fine scenes, nor perfect photography, nor a good producer, even if he were as skillful as Belasco, who never would touch such a play, can make an acceptable artistic offering with a crazy man for its hero. It is astonishing to find the Essanay producer attempting it. This release, because of this tremendous handicap, falls as flat as a heavy and watery pancake.

"AN INTERRUPTED ELOPEMENT" (Biograph), August 15.—A good farce comedy that is quite fresh and very funny. We usually enjoy these amusing sketches on the Biograph split-reels. Both readers of this periodical and people we meet on the street find fault with what we say about them. We have been told that we like them only because we have a fixed idea that anything with the Biograph name on is good. It isn't true. The ideas in many of these farces are good (not in all) and they are often played by actors who know their business. They nearly all have one great fault. There is in most of them, in minor parts usually, not always, so much waving of arms and feet and puckering up of lips that it wearies and leaves the impression of silliness. There is some of it in this picture, especially in the lover's man friend who seemed to like the center of the stage. We do not think that the girl's father could have been played better.

"THE TRAGEDY OF A DRESS SUIT" (Biograph), August 15.—On the same reel is this true mirth-maker, with a truly human situation. It has humor mixed with heart-interest and is very well conducted and acted. The audience liked it.

"THE STUBBORNNESS OF YOUTH" (Lubin), August 14.—A farce comedy, in situation and in management like many others that have gone before it. It deals with the same inevitable two fathers, old college chums, who want their children (one has a daughter, one a son) to marry. It is extremely artificial and is no longer fresh. Here, good players were employed; but the fathers were plainly as young as the children. It has some extremely pretty scenes.

"A ROMANCE AT CATALINA" (Melies), August 15.—A pleasant, sentimental love story that is well acted. The views of Catalina are much better than any we have ever seen and are full of the delightful sea-atmosphere of the famous fishing, pleasure resort. There is one incident in the picture that is hard to accept as probable; but there is much in it that is highly commendable for perfect naturalness and, as a whole, it gets over very well and will furnish excellent entertainment.

"KENTUCKY GIRL" (Kalem), August 14.—A race track melodrama of a kind that may safely be warranted to get over with a big, emotional thrill. They all do, when they are well put together; this one does, but they are all very much alike. This one is not quite so good as the best we have seen; but it is pretty effective and has some first class race pictures. There are two stereotyped ways of working out this situation. One is to make the villain "dope" the jockey, compelling the girl to ride in order to pay the inevitable mortgage. The other is to have the villain frustrated in an attempt to "dope" the horse and then confound him on that basis. This picture chooses the latter. Its one fault lies in the fact that it has two heroes, the girl's brother and the jockey whom she kisses. Because it doesn't really tell a love story (all melodramas should, that is what they were invented for) it is weakened. Among the other releases, it makes a good offering.

"THE CACTUS COUNTY LAWYER" (Pathe), August 17.—A picture by the company in the West in which Geo. Gebhart plays the lead as a high hatted and frock coated cactus lawyer. The girl is an heiress and her sweetheart is a cowboy. The lawyer schemes to get the girl for the sake of her estates; but his evil scheme has its weak links. An Indian sees his bandits capture the hero. This brings the cowboys riding to the rescue and the hero arrives home in time to save the girl from wedding the schemer. It is a picture that is well acted by the leads, but not always by the minor figures. The story is so old that it needs more perfect handling. The scenes and riding are good. It makes a fair, average film.

"ON THE MOONLIGHT TRAIL" (Essanay), August 17.—A picture of bandits breaking into a house to steal a package of money. The father of the family lies outside, sandbagged. The mother is sick. The older child, a girl of about twelve who can ride like the wind, has gone for the sheriff. The younger child is smilingly hoodwinking the bad men. It is not convincing. This is partly because it is, in some parts, poorly put together and partly because it is not strongly acted, especially by the children.

"A CONVICT'S GRATITUDE" (Cines), August 17.—A picture telling an incident that happened on an Italian land owner's big farm. An ex-convict has been given work and kindly treated. He shows his gratitude by making the evil son of the house, who is troubling his father's ward, swear that he will never come home again. The story fails to interest keenly; it doesn't really get very far. Also there are some long obscure conversations. The backgrounds are small, but interesting and there are some pretty scenes.

"TWO BATTLES" (Vitagraph), August 17.—In this picture Van Dyke Brooke has produced again, but from a somewhat different angle, a story (by W. Hanson Durham) that was pictured by the same actors, mostly, about a year ago. It is a story of the Boer War. The battle scenes are good. There seems to have been a regiment of English soldiers in the cast and we are given a picture of one of those famous British hollow squares such as have won many a battle. Rapid fire guns were used and there is much smoke. Maurice Costello plays the lead with Miss Rosemary Theby (who, of course was not in the former picture). James Morrison plays the girl's brother whom the other officer takes for her lover and who, outside of the picture, has forged his father's name. It is a better picture than the former; but it fails to convince. It stands for its battle scenes and was probably produced again because of the chance of using British soldiers.

"PATHE'S WEEKLY NO. 34.—This issue is filled with an unusually interesting list of news pictures, many of them marked by especially fine photography. The views of the maneuvers of the French army hospital and dog corps will attract attention. The ambulance has a triple deck, each tier accommodating two patients. The picture wherein the Grand Duke of Mecklenberg is introduced to the patrons of the Weekly will also interest the women and children. The Duke is a husky youngster of several summers—say three or four.

"WITH THE ENEMY'S HELP" (Biograph), August 19.—This story of the prospector for gold may not be on a new theme, but it is served up in a new way—and very interestingly. Little Mary, as the wife of the claim-jumper, takes the part of Faro Kate, and as one of the untamed "wild and wooly" proves that she can hold her own with the best of the specialists in that department of moving picture entertainment. Mr. Mailes played the part of the claim-jumper for all there was in it and added materially to the realism of the picture. Miss Sweet, as the wife of the prospector, was all her name implies. The prospector, his children—a boy and a girl—and in fact the entire company give us in this film their best work. It may be added that this picture was a feature of the Biograph programme at the Chicago Exhibitors' Convention.

"THE DEPUTY'S PERIL" (Lubin), August 17.—Romaine Fielding has produced a thrilling picture—not essentially a Western; its locale well might be any part of the United States. It is a story of the discovery and raiding of a band of counterfeiters; it is all well done from beginning to end. There is a bit of a love story, but it is subordinated to the main business in hand. "The Deputy's Peril" will stand out in any program.

"THE PRISON SHIP" (Kalem), August 16.—A first class historical drama of the Revolution. The British authorities held American prisoners of war in an old hulk anchored in New York harbor. It was a most deplorable fever hole and many a patriot died in it. This picture uses an effective melodramatic formula and works up to a thrilling escape from this ship. The heroine gets word to her lover in the ship and brings a boat under his windows into which he lowers himself on knotted bedding. They are pursued by British soldiers almost to the American camp where the red coats fall into an ambuscade and are cut to pieces by a well-aimed volley. It is as good as the best of this kind that we have had; far better than the average.

The first scene opens in a colonial manor house, the home of the heroine. This set is very well made and the acting is fine except that the servant should not have had his hat on in the presence of his mistress in the house. That didn't belong to colonial times; but to the present. The old ship that was used in the following scenes served very well to suggest the prison. The escape is perfectly conducted. The pursuit, which is conventional, falls down a little now and then; but the climax, where the blue coats volley into the pursuers, is a fine thrill. The photography is excellent.

"SILVER WING'S TWO SUITORS" (Pathe), August 14.—An Indian love story with no white people in the cast. It is very much like other pictures, pretty well acted when it permits acting, which isn't often, and set in pretty scenes. It is neither exciting nor is it convincing. The photography is good.

"SPRING LOG DRIVING IN MAINE" (Edison), August 17.—The other pictures of what may be termed the Edison lumber series, taken in the Maine woods, were, like this picture, received with enthusiasm. The camera man who took this picture knew his business. It makes a desirable release.

"THE HOBO CLUB" (Lubin), August 19.—A short farce in which ten actors dressed as hoboes make fun. It might have been called "The Muddy Creek Yacht Club." It is amusing.

"WON AT HIGH TIDE" (Lubin), August 19.—A very farcial love story. There is very little of it that is really funny.

"THE DAUGHTER OF THE SHERIFF" (Kalem), August 19.—A Western love story like hundreds of others in outline and in quality. It has the usual hold-up scene. There is a little freshness in the rescue of the heroine who lies unwillingly fallen into the hands of a band of outlaws. The running fight with its hard riding and its pistol smoke and the rescue by the sheriff's posse we have seen before.

"A LOVE STORY OF OLD JAPAN" (C. G. P. C.), August 16.—A most charming and graceful picture. It is hand colored, was made in Japan by native players of exceptional ability. We commend it highly. It will please all kinds of audiences.

"VULTURES AND DOVES" (Vitagraph), August 14.—This is a story with a moral—and a warning only too plain. It is not entertainment—at least not in the ordinary sense; it is unpleasant. At the same time, in a well balanced programme, where there are no other "weepers," an exhibitor will do his patrons a distinct service by showing this picture. A widow is lured by an advertisement promising 30 per cent. dividends to withdraw her money from the savings bank and "invest" it in wildcat mining stocks. The banker, aware of her intention, tips off the Federal authorities, and the slick promoter is later raided. The widow, of course, and a lot of other widows and people of small means lose their all. The story is well put on.

"LOVE SICK MAIDENS OF CUDDLETOWN" (Vitagraph), August 20.—The very last scene in this picture has a new twist. The idea, which in the way it is usually shown, is hardly what one could call substantial, has been used more than once by both Licensed and Independent makers and lacks freshness. It is a farce and shows the weakness of the love sick maidens of Cuddletown, who fall in love with the handsome young doctor and pretend to be sick. The Vitagraph people act it pretty well, as well as was possible.

"THE BOX CAR BABY" (Selig), August 19.—A picture of sentiment dealing chiefly with the tramps and a baby they found in a box car. The baby won the hoboes' hearts and the responsibility made them grow respectable. Then they find its parents. There is good humor in the film and the story is fresh enough to be acceptable. There are some unconvincing scenes near the close that show lack of imagination; the mother doesn't seem very real in showing the situation. The picture will stand on its story alone. It gives fair entertainment.

"HIS WINDMILL" (C. G. P. C.), August 20.—A short hand-colored film telling a slight story, but showing a most sensational fire. The mill burns down and it makes a scene very worth while. It is a desirable release.

"THE SEDGE WARBLER AND THE CUCKOO" (C. G. P. C.), August 22.—An educational picture of exceptional merit. It could hardly be more absorbing in interest and might have been entitled a little tragedy in bird life. This week's C. G. P. C. release is exceptional. It surely is a desirable number.

"THE RETURN OF BECKY" (Essanay), August 20.—A picture in which Miss Beverly Bayne plays the lead in a charming role. The situation is old; but is worked out with unexpected freshness, making a delightful human heart story. The country girl who is a good singer and to whom a metropolitan impressario has given a card, is on her way to the city to become a star opera singer, but is turned back home by a sad story. Because of good acting and also because of its pleasing sentiment the picture stands up very well.

Independent.

"THE DISPUTED CLAIM" (Majestic), August 27.—Majestic makes its bow as a producer of Western pictures. The setting was admirable, the plot was acceptable. One situation was especially strong—that wherein the claim jumper had tied to a tree the owner of the claim, only a moment later to be himself caught in a bear trap. Had it not looked as though Prior could easily have lifted his arm out of his bonds the situation would have been even more convincing.

"CHAPPIE, THE CHAPERON" (Imp), August 24.—John Cumpson does a female impersonation in a farce comedy. He is in love, and things come his way so well that he is able to secure a position as chaperon in the family of his sweetheart. The father of the young woman, however, discovers the imposition and telephones for the police. Before the bluecoats arrive, father has been thrown into a closet and locked in. The alleged chaperon and the daughter in the meantime are on the way to the minister, the chaperon getting back to his usual togs en route. Father is being taken away by the police as a real burglar, and appeals to the returning couple to identify him. He yields his forgiveness and blessing willingly. There are some amusing situations.

"THE WILL OF JOHN WALDRON" (American), August 29.—A strongly tragic picture with good characterization. The Flying A people are pulling a strong oar in the photoplay business with these tragic pictures of human lives in the rough. There is a breath of surrounding wilderness in them. They show the forces that made the conquest of the American Southwest possible, choosing moments when the energy was turned inward to self-destruction. They are vivid presentations. They, at their best, are like flashes of electric fire. The storm is clearing the atmosphere and they open at the moment when the flame is about to strike.

The best of them even may not be, surely are not, the greatest American pictures; but they are truly and thoroughly American pioneer pictures. They picture us. No one in this country could rightly be ashamed of what they show, very few of us would be. We are not a nation of mollycoddles. Some of us are as thoroughly bad as men have ever been and some of us are as thoroughly good. In these pictures the good triumphs. In real life it doesn't always; but we, as a nation, like to have it so, will have it so if possible. We are still a fighting people. We are not yet ready to put up with evil, just because it is.

"THE GREAT GEYSERS OF YELLOWSTONE PARK" (Imp), August 24.—On the same reel as the foregoing are some fine pictures of this great national institution.

"DOLLS" (Eclair), August 27.—This is a pretty story. It brings out the capacity of the little folks for bringing together those they love—little ones who are not shackled by conventionality. Clara Horton has the part of the child, and she takes it well. Barbara Tennant takes the role of Nellie Simpson, a girl whose father has just died, and who seeks refuge from her sorrow in good works. She is aided in these by Dr. Day, played by Leslie Stowe. Robert Frazer takes the part of the father of the little girl. It is all well done.

"THE COURAGE OF FEAR" (Milano), August 24.—There is a particularly strong situation in this picture, and the two leading characters have made the most of it. A murderer breaks out of jail. In his escape he enters private grounds. Seeing a window open in the residence he enters through it. It is a bedroom. The mistress of the house returns and prepares to retire. She sees in her mirror the face of the murderer, who is under her bed. As she has a description of the convict she recognizes the man. Calling her maid, she writes a note, repeating aloud what she pretends to write. Verbally she indicates that she is sending for money to be sent to her immediately. Actually she is writing to her lover, an officer of the police, telling him of her desperate situation. The picture depends on this scene for its value, but it is enough. The work of the leading woman and of the man who portrays the convict is of a high order.

"THE CASTAWAYS" (Imp), August 22.—King Baggot and Violet Horner make much of a scenario that is not overstrong. There is a good surf scene, and there are some hand-to-hand contests which hold interest. The work of the company is first-class.

"AN OLD-FASHIONED GIRL" (Rex), August 29.—Lois Weber takes the title role in a typical Rex production. She plays the part and looks the part. She is more than interesting. She charms; she is wholesome—good to look upon. Phillips Smalley takes the character of a country lawyer, and the support he gives is of the best. There are some fine backgrounds, among them a garden such as city dwellers—and for that matter suburban dwellers—are rarely privileged to see. Aunt Mary also is good. The characterization of the father of the girl is overdrawn—stagy.

"HER COUSIN FRED" (Victor), August 23.—Florence Lawrence and Owen Moore have the leads in a story that does not quite measure up to its Victor predecessors. It gets over, though, with the push that these two competent players are able to put behind it.

"HER DIARY" (Powers), August 21.—John Cumpson lends his presence to a half-juvenile comedy in which the chief character is a little girl who contracts the diary habit.

"THE JEALOUS RAGE" (American), August 26.—A picture in good style by the Flying A premier company that is strongly dramatic and satisfying. Miss Von Trump plays the most interesting role and shows much ability in depicting a half-wild, uninstructed girl who is called "the waif of the canon." There was love-making going on in her vicinity and she was shut out of it. The love making wasn't smooth; it wasn't likely to be when a stranger (Kerrigan) steals this girl (Miss Bush) away from a man (Richardson) who has rough friends in the canon. Things needed only a spark to explode a tragedy. The jealous waif supplies it and the result is a thrill. More than one man bites the dust and, at the end, the waif too crumples up, a stray bullet through her fiery heart. It is another live wire by the Flying A.

"A CORNER ON KISSES" (Majestic), August 25.—A pretty picture with an amusing comedy situation that is very acceptably acted. The "kisses" were really candies; but the lover, he was shown as being of a jealous disposition, understood the term as a man who was in love naturally would. The characters are people of culture and act like such. It is not what one could call a strong picture, yet it pleases from first to last and the amusement will now and then rise into laughter. The scenes are often lovely, the best of them are narrow glimpses of a quiet stream, also wood scenes or a bit of a porch and garden.

"ANDROCLUS AND THE LION" (Gaumont), August 23.—A widely known classic story has been filmed in this picture, which is hand-colored. The story, gracefully acted and beautifully costumed, is not tensely dramatic. The fact that a real tame lion was used (the beast did not seem any too tame either) gives it a peculiar interest. It ranks high as entertainment; but it is not the best example of colored film. Coloring is apt to make a film dim and naturally some products of camera and developing both are better adapted to it than others. This picture needs a strong light behind it.

"THE WOOING OF WATHENA" (American), August 21.—A picture telling the story of a white girl who was stolen by Indians and brought up as a squaw. She, later, attracts a young civil engineer and through him, find her father. It is very melodramatic and fails to get over strongly or to convince our emotions. The photography also is poor.

"ONE AGAINST ONE" (Reliance), August 21.—A picture illustrating a very slightly dramatic incident. A northwest mounted policeman follows a fugitive into a wild rocky valley and has a sharp revolver duel with him. The picture, as entertainment, rests largely on its forest scenes and beautiful wild backgrounds. Some of these views are perfectly photographed. Hector Dion plays the officer and James Cooley the outlaw. Miss Gertrude Robinson plays the girl whom both love. We recognize, in one of the minor figures, our confrere Hugh Hoffman of this paper. Hugh was taking a vacation. Director O'Sullivan probably saw his chance to get even for past criticisms.

"TOMMY SAVES HIS LITTLE SISTER" (Lux), August 16.—A detective story with a juvenile leading part. It is a picture that holds the interest; but, as it fails to convince (except at moments when good business relieves it) it never reaches breathless suspense. There are excellent and well-pictured scenes in it.

"THE HOUSE OF NO CHILDREN" (Comet), August 19.—A comedy in which a hard-hearted appartment house agent has a dream that softens his attitude toward possible tenants who have children. He is made to live for a while in a land where no landlords are wanted. There are a number of children in the cast and it has a situation that will appeal to many; but it has been done before and lacks, at least for those who have seen many pictures, true freshness. We commend its present handling. It gives entertainment.

"UNCLE'S FAVORITE PUDDING" (Lux), August 23.—A good farce comedy in which a pretty niece steals a march on the family cook. A rich uncle loved a certain kind of pudding and had proposed to the cook so that he could have it always. Pride made the cook a little too independent and niece found the receipe for the pudding. Situations like this have too often been forced and made to bore spectators. It is refreshing to find this picture done naturally and simply. The situation is necessarily exaggerated, yet such have possibilities of fun. There is amusement in this. It isn't a substantial offering; but it is good entertainment.

"VIEWS OF THE LIORAN" (Lux), August 23.—The Lioran seems to be a mountainous land and these interesting views of it were taken in winter. They give something of the industries of the land and also some lovely scenery. Together they make a good offering.

"THE ALIBI" (Nestor), August 21.—A pretty good film. It has a strong situation; for a Western, one of the best we have seen in some days. We think that a better, more convincing ending might have been written for it. As it is, the outlaw, who in the midst of the desert, made a grinding, ruinous bargain with a miner whose family was dying of thirst, is, later, chased by a posse to the miner's house. The crime they thought he had committed had been perpetrated the very moment the man had been exacting all the miner's hard-earned gold for a little water. The alibi was good. But if the sheriff believed the miner and his wife after the outlaw had died, he might just as well have believed them before. The outlaw's state of mind, after their testimony had freed him, would have been even more interesting than anything in the picture, good as it now is. It is a pretty well acted picture and has some fine scenery. One cannot help thinking that the usual running fight between the outlaw and the posse was what kept it from a better ending. As we said before, it is among the best Westerns we have seen in some time.

"A CHILD TO THE RESCUE" (Eclair), August 18.—A cleverly written picture by Andrée Hugon; it deals with a crafty "gentleman" burglar, made to seem uncannily skillful by the mysterious apparatus in his fine house. The producer has heightened the effect of the unfolding story by truly remarkable lighting and by lovely photography. The plot is melodramatic, in general outline not much unlike other pictures, but the characters are freshly conceived and splendid acting makes them intensely interesting, so that the suspense is well maintained and very real. The stage work, as usual with this make of film, is highly commendable. It is a desirable release.

"WHITE DOVE'S SACRIFICE" (Gem), August 20.—An Indian picture, written by Lawrence A. Hasse and told in very beautiful backgrounds of forest, mountain stream and tepee village. There are some pretty civil life scenes also. A white man elopes with an Indian girl and there is a cleverly conducted chase in canoes and through the woods. The reception of the squaw by the white men's friends and his treatment of her and her rebellion and final sacrifice have much that is both human and dramatic; but also much that is too inhumanly heartless to be pictured, as is done here, as though they had a natural part in life. Skillfully as the picture was conducted, it is probable that sensitive people won't like it. No one could help liking many of its scenes; they are lovely. No one could help admiring the way it is acted.

"WHEN THE HEART CALLS" (Nestor), August 19.—Soft-toned, Nestor photography is one of the excellencies of this picture. It tells a love story with a city man coming, for a vacation, to the ranch where the pretty heroine lives. They fall in love with each other; but later, in the city, the man tries to forget. The girl's father comes to the city to find him, just as he starts for the country, back to the girl. It is a very old situation treated with some freshness, but hardly enough freshness to make it really worth while. Yet the story is wholesome, pleasant and has been liked in the past. Among many pretty scenes there are two (one is a leafy porch and one is a rural free delivery mail box) that were shown too many times from the same angle. This is very apt to make a picture seem manufactured rather than natural.

"HOW HE MADE GOOD" (Bison Universal), August 20.—The photography of this picture is just a trifle misty; but it seems strangely like real life. It is more stereoscopic than usual and all the tones and details come out as the eye sees them. The story is romantic with a very conventional situation; but although a good deal of it is just riding it is clearly and smoothly told and made effective by good acting and wise scene-choosing. The characters are well drawn and do much to make it convincing, while it is on the screen at least. Many of the scenes are fine; but one is worth especial notice—the dooryard scene at the ranch house; it was taken from outside the gate and looks in under what seem to be plum trees. The offering gives good entertainment and can be commended.

"WANTED, A WIFE IN A HURRY" (Eclair), August 20.—In this picture, Aunt Mary refuses to increase her hopeful nephew's allowance till he is married. Nephew tries to fool aunty, but fails and has to make good. The picture shows us his wild attempts to find a spouse. Everybody knows that there are preposterous people in the world, and the fun in such a situation depends on keeping up the illusion that the hero is surely one of these. When it is worked out, as in this picture, with the help of a man impersonating a woman, as the wife, it is hard to keep up the illusion. The plot of this picture shows much care; but not enough to make it really live. The first part promises well, but the action quickly becomes unbelievable. It is speedy and very well acted; but it won't entertain the critical.

"A STUBBORN CUPID" (Nestor), August 23.—There is a very old fairy story in which, to win a princess, several knights start out to find and bring to her a pearl of great price or some other rare gem. In this comedy picture the ranch girl, who is of course, the princess, promises her love to the first of three suitors who will bring her a white donkey. The luckiest one did get a white donkey; but had trouble in delivering it. The most foolish one bought a white goat which he could carry; but this was not what was wanted. The cleverest one whitewashed a grey donkey. Which one won and why the picture shows; but not until is has given the spectators many a good laugh. It is a very fresh and clever picture, one that we can recommend for all kinds of spectators and do it with pleasure. By the way, the Cupid referred to is the white donkey.

"THE BOMB AND THE BUM" (Champion), August 19.—A very pointless farce. The idea is not bad and even a picture of it acted as this is will give some amusement. There are also some good views of New York City in it. It makes fun, pointless fun, of the police department.

"NIAGARA FALLS" (Champion), August 19.—On the same reel is this view of the falls, probably taken in early winter. It is good, but we have seen better photographs than most of it. Some close views of the water are superb.

"THUS MANY SOULS" (Rex), August 18.—Marion Leonard plays in this picture's early scenes a young woman struggling to earn a livelihood by writing stories. The plot takes a melodramatic path that is somewhat out of the ordinary as showing a phase of modern literary life not often pictured. This fact takes it out of the usual experience of common people and consequently blunts a little the edge of sympathy that the average spectator will feel for it. Miss Leonard does much to counterbalance this defect; but coming to the plain truth, the picture is not convincing and, with all its excellencies, is not very effective.

"THE PADRONE'S DAUGHTER" (Imp), August 19.—There is a great difference in the quality of pictures. This is a melodrama mixing realism and romance. The heroine is played extremely well by Vivian Prescott, while Mr. Crane fills the role of heroic fireman who rescues her from a burning house. From its early scenes, which show the struggles of the girl in her home environment, we expected a first class picture. The latter scenes did not wholly disappoint us, except in this that they were conventional and did not show any fresh imagination at all. The fire pictures are fair, but we have seen better. It is a good release to show; but it will hardly excite special notice. The villain's role is filled by Wm. Shey and H. Smith plays the girl's father, the padrone.

"THE LONESOME TRAIL PIONEERS" (American), August 28.—A picture by a new Flying A company. There are many faces in it, but we recognize none of them. The story is melodramatic; but not like other pictures of this brand. It is complicated and obscure, too obscure for us to be able to tell the story. It is queerly conducted. The photography is poor.

At the Sign of the Flaming Arcs

By G. F. Blaisdell.

ALL followers of Dr. A. Conan Doyle will be glad to learn that Sherlock Holmes is to be put into serious pictures. There have been few characters in modern fiction who have attained wider popularity than has this fascinating creation of the medico-author. Not only is Sherlock Holmes to be "filmed," but he is to be staged in a manner in some ways unprecedented even in these days when the motion picture achievement of yesterday is outstripped by the distinct advance of to-day.

"Sherlock Holmes" will comprise ten reels. Of these six are already finished and will be in this country by September 1.

These pictures have been made under the personal direction and supervision of Dr. Doyle. The sum paid for the rights of the stories and for supervision by the author has not been publicly announced. When it is given out film lovers will gain new faith in the permanence of the motion picture. It is sufficient at this time to say that the figure will be by far the largest amount ever paid one man or woman for work in motion pictures, and that it is fully commensurate with the extraordinary sums paid to Dr. Doyle for purely literary work.

The Eclair Company of Paris is making the pictures. They will be exhibited in the United States through the agency of Universal Features.

* * *

John Steppling has broken the corking comedy trio of Essanay. Missimer and Mason will look lonesome without him. In Biograph's half reel of comedy entitled, "The Tragedy of a Dress Suit," released August 15, Steppling makes his debut as a Biographer. Essanay's loss is Biograph's gain. Steppling's work has brought him deserved popularity. That the esteem in which he is held by picture-goers will be augmented in his new alliance there is no question.

* * *

Alfred Sutro, famous English dramatist, interviewed by Garnet Warren in the Sunday Times, declared his disbelief in the approach of a time when the great dramatic stars would find it more profitable to appear in film and phonograph in conjunction, by which the stars could be seen in a hundred places in an evening, rather than to depend upon the single audience.

"Such an arrangement," said Mr. Sutro, "makes no allowance for the human element, either from the star's point of view or that of the audience. It makes no allowance for the actual love of dramatic work on the part of the actor; for it is an impossibility that any one could become a great actor who does not love the actual grind of work. An actor or actress loves to act, craves to act; and the apparently desirable proposition by which he or she could eliminate the hardships of 'the road,' and appear luxuriously but once in a play, is really, to the great actor, not desirable at all. The question of the lost applause and acclaim and the fascination of the limelight, too, must be taken into account. These are things which can never be changed into dollars. The star's shadow would fail to satisfy."

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At the convention of the New York State Library Association, to be held at Niagara Falls, September 23 to 28, the Russell Sage Foundation, which has made a careful investigation of the subject, will submit an illustrated outline of the possibilities of motion pictures in the educational field.

* * *

General Manager Harry Raver, of the Film Supply Company of America, was one of the manufacturers' representatives at the recent Exhibitors' Convention in Chicago. Speaking generally of the results attained, Mr. Raver admitted that the exhibitors had accomplished far more than he had believed possible. The Film Supply had been concerned in interesting the exhibitors in the adoption of a policy which would mean the elimination, the extermination, of the junk exchanges. It is estimated that $30,000 to $40,000 a week goes into the treasuries of concerns which do not handle new films.

"The exhibitors have it in their power," said Mr. Raver, "to change this condition. Legitimate buying exchanges invest money every week in new films. When these attain a certain age there is no further use for them—their trade does not want old films. The consequence is these are sold into some junk exchange in another territory and put on by the cheaper class of exhibitors, who show five or six reels of this stuff for a nickel. We figure if this thirty or forty thousand dollars could be converted into legitimate exchanges all theaters could be taken care of and the exhibitor would get a better service for the same price he is now paying for junk because the buying exchange could afford to spend the money for new films.

"The Film Supply tried to point out a constructive policy the adoption of which it believes will be for the good of the entire industry. We believe the old films, the rainy, streaky, oily films, do irreparable damage to the business, and that it is better for an exhibitor to show three new reels for ten cents than five abominations for five cents. Let the exhibitors encourage the public to go to two good shows in one evening. That is far better than seeing one wretched one."

* * *

The writer of Selig's "Box Car Baby" knew human nature. He could not have built a stronger line than when he made the sick mother write to the men who for three years had cared for her little one: "God bless you, wherever you are, for taking care of our child." It turned a semi-comedy into real drama.

* * *

Kalem is using a spider on its trailer, varying the well known pencil.

* * *

S. E. Monfort, in charge of the City Newsboys Bureau in Cincinnati, is anxious to start a movement for the purification of the popular song. He declares, and with how much truth those who are obliged to listen to a few of these musical-literary efforts can sorrowfully affirm, that matters have reached such a stage where Uncle Sam should step in in some cases and invoke the statute against obscene matter in the mails. Mr. Monfort says the popular song of to-day is "doing more harm among the boys and girls than any moving picture show that ever was produced."

* * *

A voluntary commission has investigated moving pictures in Cincinnati. The Cincinnati Star says one of the curious results of the investigation was the number of men found in the audiences. "They predominate," says the report, "even during the afternoons. In spite of the general opinion, the real support of the theaters comes from adults rather than from children." This may be news to the general public; it is not to the general exhibitor.

INTERNATIONAL FEATURES.

In the feature film camps these days one cannot help but notice the hustle and bustle. Everywhere everyone is in action. Not that they are doing such a tremendous business for they are not. They will tell you that themselves, though they haven't much time for chatting with visitors. They will also tell you, if you happen in on any one of them, and this without exception, that this fall is to witness the largest feature film season in the history of the business.

The offices of the International Film Traders, 5 West 14th St., was visited by a representative of the Moving Picture World this week, and during an interview with the president of the concern he was informed that this company, like the rest of the feature film companies, expect a large demand for three-reel special subjects, and through their agents on the continent are fortifying themselves for the rush. Correspondence from their foreign representatives shows large purchases with promises of early delivery. To date, five shipments of three-reel dramatic subjects have been received with the following titles: "A Noble Lie," "Sicilian Love," "Unknown Mother," "The Past That Returns," and "Madeline," an episode of the war of 1870-1871 between Germany and France.

DIRECTOR AT LIBERTY.

Mr. Horace Vinton has recently severed his connection with the Comet Film Company. He had held the position of producer and scenario editor with the American, St. Louis and Comet companies and has had a long and varied experience both in dramatic and moving picture work. During his connection with the above company he has been responsible for the following among other successful photoplays: "A Bachelor's Romance," "The Interrupted Wedding," "My Wife's Birthday," "Two Women and One Man," "Reggie Breaks the College Rules."

PATHE FRERES REPUDIATE "DR. BLAKE."

Pathe Freres recently received a letter from E. M. Rall, of the Rose Theater, Sumas, Wash., stating that a man calling himself Dr. Blake is circulating the report that Pathe Freres agree to equip men with camera, developing tank, etc., free of charge and give 75 cents per foot for all negative films turned in by the recipient of the outfit, who would thus become a cameraman for Pathe's Weekly.

Pathe Freres are desirous of having it distinctly understood that they have no connection with any Dr. Blake, that he is not authorized to make any such statement, and that the statement is not true.

EVER DANCE THE "FLYING A" POLKA MARCH?

Pobably not. But there is just such a dance or, rather, march. It was written by La Monaco and dedicated to the American Film Manufacturing Company, by the great musician, and played by his band for the first time on Sunday, July 28th, at Santa Barbara, before the assembled company of the American Film Manufacturing Company.

The Darling of the C. S. A. (Kalem.)

ROMANCE is worthy in itself; like good wine, it needs no bush and, like the rose, is its own excuse for being. The best kind of romance flowers is the Kalem release for Sept. 7—"The Darling of the C. S. A.," a war-time and battle picture. This does not tell a love story strictly speaking. Its hero is the army of the Confederacy and its heroine is a very lovely Southern girl who acts as a spy to help the cause, and who is the idol of the army. On this fact the story depends. The loyalty of the whole army to the girl is made convincing and the idea is given dramatic energy by it and carried over in good shape. The story is said to be founded on a historical incident. Let that be as it may; neither the Nibelungen lied, nor the Saga of the Volsungs, tells a more heroic or more worthy incident. There is more than one thrill in the picture, but the climax is a big thrill.

Miss Anna Nilson plays the leading role as Agnes Lane, the spy. She is herself the personification of romance, has youth, much beauty and light, slightly curly hair that the breeze catches at as she turns in the picture. The little wind-sprite tips it with his wings and turns again to play with another lock, the rascal. She is practically the center of every scene except those in which the troops maneuver. The battle scenes are very well done. They are hard scenes to make pictorially convincing, and always are helped much by good sound effect and military music. These scenes will stand by themselves, the troops are well trained, the bursting shells, especially when they drive back the Confederate ammunition wagons, looks like the real thing; and the belching cannon with the rifle smoke fills the picture without hiding it: but they will be greatly helped by special preparation on the exhibitor's part. The acting is of high order. Slight faults will be found in nearly every film; but the excellence of this picture far outweighs its shortcomings.

Like a beautiful frontispiece, the opening scene presents the heroine. She sits gracefully on her black horse and is dressed in a flowing 1860 riding habit and has a white willow plume. An old darky shuffles up, hands her a written message and she gallops off to the Confederate camp, where the soldiers greet her coming with cheers. Her position in the story is made clear at once. Other scenes come; the action develops quickly. Gen. Beauregard, we find, needs powder, but it can't be got to him for the Federals hold the ford. They have built a fort to guard it. The heroine enters this to get information and is captured, but manages to escape in the confusion caused by a pretended attack. This gives her an idea which she uses in a very heroic way later. Gen. Beauregard is growing desperate for powder. The wagons try to pass again, but shells from the fort drive them back. Three attacks on the Federals have failed. The girl, knowing the situation, enters the fort of her free will. The soldiers, being told of this, attack the position again furiously and this time capture it. It is a worthy release.

MICHELFELDER BREAKS THE MONTCLAIR ICE.

For several years past, the town of Montclair, N. J., has enjoyed the dubious distinction of being the only town of its size in America that has had no regular moving picture exhibitions. Influence of many kinds was brought to bear upon the proud though somewhat hypocritical selectmen who controlled the municipality, all without avail. Even the arguments of the astute Frank L. Deyer, general supervisor of all the Edison enterprises, fell upon ears that heard, but did not heed, and he a wealthy resident of the town. Horace G. Plimpton, superintendent of the Edison Moving Picture Company, also an exemplary resident, spoke to the village solons with tears in his eyes and a lump in his throat, trying to get them to listen to reason, but they maintained a Puritanical silence and voted—"Nay."

Then, a short while ago, came one Carl Michelfelder to Montclair. Yellow of hair, blue of eye, and silent of tongue, he quietly turned the trick. How he did it we do not know, but the next time we see him we intend to find out. Mr. Michelfelder was first heard of in the motion picture business four years ago when as a green exhibitor he bought a "lemon" theater on Jersey City Heights. He received much sympathy from his fellow exhibitors at their meetings. But finally the old Auditorium began to pay. The next heard of him was as proprietor of the Michelfelder Circuit, being a chain of theaters he had bought or erected in several New England cities. Now out of fifteen applicants he is granted a license in the forbidden city of Montclair, N. J., and is erecting a beautiful theater there, seating 1,200 people, at a cost of $90,000. His former sympathizers would do well to ask him how to make a picture theater pay.

DEATH-DEFYING FEAT.

Climbing a twenty-story building, on the outside, without any artificial aid of any kind, is the death-defying feat performed by Law, the famous dare-devil steeplejack, for the exclusive use of the Animated Weekly.

A twenty-story Wall Street skyscraper was selected by the management of the Weekly for this feat, and the picture of the occurrence as shown in issue No. 24 of the Animated Weekly is a thriller. The photography is exceptionally clear and the action breathlessly interesting.

In this same issue of the Weekly is pictured one of the largest and most destructive dock fires that has occurred in New York in years. The fire is depicted from start to finish and the picture shows, in a comprehensive manner, the New York Fire Department fighting the flames through the medium of four or five fire tugs from the Hudson River, and the regular Fire Department from Manhattan Island. The balance of this issue is replete with interesting views of timely current events from all over the globe.

Scene from "The Darling of the C. S. A.," by the Kalem Company.

Manufacturers Advance Notes

"THE GREASER AND THE WEAKLING" (American).

When old man Crawley died, there was general sorrow on the big N Ranch; sorrow, however, which was not shared by one of the ranch hands, a handsome Mexican, generally disliked for his bullying ways. When the news reached Europe, the two daughters came home and on the day of their arrival Jack Harding, foreman, called to pay his respects to the widow and to meet the girls. It was love at first sight between him and pretty Florence, although no mention of the matter was made to anyone.

Then the greaser asserted himself. He found in Johnny Williams a reluctant and hesitating ally. They plan to marry the girls and thus obtain control of the ranch. Pursuant of

Scene from "The Greaser and the Weakling" (American).

this policy, the greaser often threw himself in Florence's path and finally declared himself. She spurned him promptly. But affairs proceeded more smoothly with Johnny. Evelyn soon learned to love him and he to love her, sincerely and honestly. He repented of his bargain and finally, conscience-stricken, confessed the plot to Evelyn and she, out of bigness of her heart, forgave him. He then confessed to Florence, who consulted her sister and finding a real attachment between them, forgave him also. At last, screwing his courage to the sticking point, Johnny went to Jack Harding. Jack, however, was not so easily satisfied. He sought out the greaser and thrashed him roundly and then confessed his own love for Florence.

The greaser fled. A few days later he returned and finding Evelyn alone in the fields, kidnapped her. He did not escape the vigilant eye of Johnny, however, who opened fire on him. A royal battle followed and the greaser sank to the ground mortally wounded. This picture will be released Monday, September 2.

MONTREAL THEATERS BUILDING.

The Colonial Amusement Company is at the present time operating two picture houses in Montreal. One of them, the "Passe Temps," corner St. Denis and St. Catherine streets, lately built, is the model of perfection and has everything a good show house needs. Mr. J. Arthur Hirsch is looking after the management. The other house in building is the "Colonial," located in the heart of the shopping district of the city, on St. Catherine street, corner University street. When completed it will be a marvel of architecture and hold over 1,000 seats. The Passe Temps has over 500 seats. In construction there are several others, "The Laurier Palace," "Scala," "The Strand" and "Wonderland."

BETTY AND THE ROSES" (Lubin).

This is a pretty and romantic picture with all of the dainty little tricks used by sweethearts to win in the game of love. Flowers and notes are slyly placed and sometimes lost by a wind puff. If the missives had been entrusted to Uncle Sam there would be no risk of delivery. The romance of the story verifies the lines of Omar Khayyam: "A book of verses underneath the bough. A jug of wine, a loaf of bread and thou."

Tom White's father is wealthy; Tom is lazy, fond of luxury and averse to work. His father receives a letter that a relative has died and left him a country estate at Rosedale. Here is the chance to get some work out of Tom. White sends his son to Rosedale to assume charge of the estate.

Scene from "Betty and the Roses" (Lubin).

Tom tears himself away from the city, angered at his father. In Rosedale Tom is miserable. He loathes the solitude and writes his father that he cannot exist in a "deserted graveyard." His sole companion is a grumpy butler, who is perpetually sad. One morning, while Tom is eating breakfast, a bright, winsome smiling face is reflected in the mirror across from the dining table. He leaps to his feet, impressed with the idea to gain the girl's friendship.

She is called "Betty of the Roses" because of her penchant for spending most of her time in the rose garden adjoining Tom's property. But she is a worrying, teasing young miss and while Tom tries vainly to impress her with his love, she wears a tantalizing air of indecision that is maddening. At the same time, Hiram, a country lout who imagines he loves Betty, worries her with his advances. She laughs at him. Hiram's real admirer is Sallie Rhodes, a country damsel. But Hiram will have none of her. Finally Tom, in his room, reads that in the language of flowers the red rose stands for love. He writes a note to Betty asking her if she really loves him to leave a rose on her window-sill next morning. He creeps forth to slip his note under Betty's window. Betty receives the note with secret delight, sleeps with it under her pillow, and early next morning she places a red rose on her window sill, with a note reading: "If the rose means love, this will show you just how much I value your affections." Before Tom arrives at the window, Hiram accidentally passes by. His eye catches sight of the rose and he carelessly thrusts it in his button hole. He reads the note. He is carrying a bunch of carrots at the time and replaces the note with one of the carrots. Tom finds the note and the carrot. In despair he packs up to go back to the city. Outside his front door he encounters Hiram. Hiram ironically offers him a carrot. As Tom angrily dashes it to the ground, he sees the rose in Hiram's coat lapel. He gives Hiram a punch in the head after Hi has confessed, and rushes around to find Betty. He finds her, and papa White gets this message: "This is the finest place in all the world; my wife and I are going to settle here."

"WIFFLES AND THE MAGIC WAND" (C. G. P. C.).

Wiffles and his wife are both invited to witness the demonstrations of a fashionable magician at a friend's house, but, unfortunately, before setting out they begin to quarrel. The tirade continues throughout the journey and upon reaching the hostess' house, after a particularly scathing insult, the wife gives Wiffles a black eye, and leaves him there.

His hostess comes to console him and by a little deft use of the powder puff, Wiffles finds that his eye escapes com-

Scene from "Whiffles and the Magic Wand" (C. G. P. C.).

ment. He can now devote himself to watching the marvellous feats of the Professor, and in doing so, wife and eye are alike forgotten. The Professor, with the aid of the magic wand makes vases and so forth appear and disappear at will.

Wiffles has an inspiration, and, in the hope that he will be able to control his wife, he purchases the magic wand from the Professor.

Wiffles returns home where his wife, impatient at his tardiness, has begun her dinner. She begins to storm at him again, but Wiffles smiles with confidence as he hugs the wand beneath his coat. His wife becomes exasperated and aims a blow at his head. With a majestic flourish, Wiffles taps her head with the wand, but, alas! with the wrong end, and a facsimile of his wife appears on the other side of him. Between the two he is forced to his knees, made to apologize, and the wand is wrested from his nerveless grasp.

On the same reel is "The Bud, the Leaf and the Flower"; a splendid colored illustration of the growth of a beautiful flower, same to be released on September 6th.

"BEATRIX D'ESTE" (C. G. P. C., Colored).

Beatrix d'Este, after the death of her husband, sends word to her father, the Duke of Ferrare, of her wish to be given asylum and protection. The Duke, grieving with his daughter in her sorrow, welcomes her warmly and gives all

Scene from "Beatrix d'Este" (C. G. P. C.).

that she asks. Beatrix is very beautiful, and soon after her advent to the Duke's castle, Orlando, an Italian nobleman, falls deeply in love with her. He skilfully declares his affection and Beatrix confesses to returning it.

At the end of her period of mourning, Beatrix is asked for in marriage by the Duke of Milan, and her father, wishing her to enter into so powerful an alliance, commands her to accept the offer. Beatrix, however, refuses, much to his anger and much to the Duke's disappointment.

Anxious to know Beatrix's reason for refusing him the Duke of Milan sets a spy to secure the information. The servant is not long in discovering the real circumstances. He schemes to make Beatrix believe Orlando untrue and his ruse succeeds. Beatrix agrees to marry the Duke of Milan. On her wedding morn, news comes to her that Orlando has killed himself for love of her, and in an agony of grief she rushes away in her bridal robes to hear from his dying lips that she is the victim of treachery.

This romantic love tragedy is colored, conveying an accurate impression of the grandeur of Italian scenery, and is produced with the usual C. G. P. C. excellence. It will be released on September 3rd.

"BRONCHO BILLY FOR SHERIFF" (Essanay).

The grim savagery of the Western feudal grudge and the bitter agony of repentance are embodied in this drama, another of Essanay's popular series with Mr. G. M. Anderson in his well-known characterization of "Broncho Billy."

Jim Dunn, county sheriff, is asked to withdraw his name as a candidate for re-election because the boys think he has proven incapable in office. Dunn is a fighter, rushes to town, declares he will be in the campaign in spite of all opposition and placards the streets with notices urging the boys to vote for him. Meanwhile, the judges try to find a man with nerve enough to run against Dunn and finally secure Broncho Billy, a ranchman, who agrees. Word of this is brought to Dunn and he immediately rides to Broncho's ranchhouse

Scene from "Broncho Billy for Sheriff" (Essanay).

while Broncho is at dinner and furiously orders him to withdraw his name. Broncho calmly laughs him to scorn and continues his meal. Wild with rage Dunn declares he will kill Broncho if he ventures into town on election day, and leaves. Election morning Broncho cleans his gun carefully, mounts and starts for town. Suddenly he comes upon a little child lost on the trail, dismounts, takes her in his arms and tries to catch his bronco, but the stubborn beast gallops away and leaves him stranded on foot at the edge of the desert with the baby. One look at the child shows Broncho she is unconscious and he strikes out resolutely for town, miles away, to get her to the doctor. After a terrible struggle with heat and thirst he staggers up the main street, leaves the child with the doctor and starts for the polling place when he is seen by Dunn, who instantly whips out his gun and wounds Broncho severely. Not until it is discovered that Broncho has really saved the life of Dunn's little girl, does the ex-sheriff realize his awful error, but atones for his hasty act by publicly declaring Broncho the next sheriff and pins the badge on the wounded ranchman's breast while he brokenly wrings his hand in gratitude. Arthur Mackley plays Jim Dunn.

The production contains many superb views taken on the edge of the desert, and is replete with good old fashioned thrills dear to the hearts of picture fans. The film is booked for release August 31st.

"FLYING A" PLAYER IS GIVEN UNIQUE COWBOY FUNERAL.

Staid Chicagoans awoke last Monday morning to find in all big Chicago morning dailies four, five and six column cuts of a unique burial given Alex Philby, a cowboy employed by the American Film Manufacturing Company, who died recently of injuries sustained by a fall from his horse.

Mr. Philby lived at 3523 North Clark Street with his wife and three children. On Tuesday, August 6, while cantering slowly down the road, Philby's horse tripped, throwing him to the ground. Philby's injuries resulted in his death on Friday, August 16.

The boys of his company decided to give him a cowboy funeral and the unique spectacle was watched by thousands of Chicagoans and a half dozen newspaper cameras were trained on the scene. The horse which threw him followed the hearse with saddle turned backward, his lariat and a piece of crepe dangling from it. Members of the regular company and all extras turned out in full force. Du Brock, from whom the American rents some of its horses, turned his entire stable over to their use, with the result that sixty cowboys and girls, in everyday costume, preceded the funeral down Clark Street to Rosehill cemetery.

As the casket was being lowered into the grave a company of cowboys, under command of Producer Lee, fired a volley of three shots in honor of their dead companion.

Mr. Philby was one of the best liked men in the company and his loss will be mourned by everyone who knew him.

"THE ACTRESS PULLS THE STRINGS" (Eclair).

September 3rd is a picture preachment done in that most poignant manner of using a comedy in its telling. One big moral underlies the whole story. It warns against quick or prejudiced judgment and uses a mighty striking example to present its moral.

An actress arrives at a small summer hotel, and with her is her trunk. Common to her profession it is plainly marked "Theatre," so the highly respectable women about the hotel acting upon the rule that those of the stage aren't eligible to the inner shrine of cultivated people, snub and ignore her just because of her profession. But surreptitiously the men folk try to make a hit with her, because she is an actress.

She angers at their insolent reception and from anger is born a plan of revenge. She pretends to leave the hotel and returns in the disguise of an old maid missionary. As a missionary she becomes an idol of attention to the women and an undesirable to the men. The way she drives home her lesson is the point of the pictured story, and one that will get over clearly, especially to alleged gentlemen who cease to be courteous to a lady after she turns thirty.

FILM SUPPLY EXCHANGE IN MINNESOTA.

Milwaukee, Wis.—It has officially been made known to the trade that the Mutual Film Corporation will at once open a Mutual Film Exchange in Minneapolis, Minn. As the Mutual offices distribute the Film Supply Company releases, and as there is no Film Supply distributing center in Minnesota, the exhibitors in that territory will hereafter be sure of a carefully selected Film Supply program, as well as the Bison 101, Broncho and Keystone releases of the Mutual Film Corporation, from this new Mutual Film Exchange.

Mr. Benjamin N. Judell, booking agent of the Milwaukee Western Film Exchange for years, will have charge of this office. "Benny" left Milwaukee on Tuesday, August 20, for Minneapolis, and as soon as the office, which has been rented, is in presentable shape, he will start his "political" campaign in Minnesota.

Minnesota exhibitors are requested to call at the Mutual Film Exchange when they are in Minneapolis, and Mr. B. N. Judell, through these columns, assures them a hearty welcome.

D. W. McKINNEY JOINS GREAT NORTHERN.

From his recent position at the Film Supply Company's New York offices, Mr. D. W. McKinney, well known in motion picture circles, has gone to the Great Northern Film Company, to act in the capacity of assistant manager. His gentlemanly demeanor and his long experience in the business qualify him as a worthy representative of the Great Northern, both at headquarters and on the road.

Scene from "The Actress Pulls the Strings," by the Eclair Company.

KLEINE'S CINES AND ECLIPSE FILMS.

The scenes of "A Tragedy of Long Ago," the release of Tuesday, September 3rd, are laid in the romantic surroundings of Southern Italy, during that exciting period when the numerous provinces were governed by the powerful and tyrannical dukes and when treason, conspiracy and plotting were the principal occupations of the day and honored professions. The beautiful Beatrice of Tenda is persuaded by the Archbishop of Milan to marry the Viscount Philip in spite of the fact that she has little affection for him. Thus begins an enthralling tale of conspiracy, plotting and counter-plotting, love, hatred and revenge. The self-sacrificing love and loyalty of the followers of Beatrice stand out in warm relief from the tragical story. Costumes and settings are in keeping with the period, and Anthony Novelli

Scene from "A Tragedy of Long Ago" (Cines).

as the faithful and valiant friend of Lady Beatrice is particularly strong in the part. The photography throughout is good.

One of the finest travel pictures the Urban-Eclipse people have ever put out is, "From Lauterbrunnen to Murren, Switzerland, by Rack Railway" (5,200 feet high), which will be seen Wednesday, September 4th, on the same reel with the excellent topical subject, "Small Game at the Zoo," which pictures in highly amusing fashion the antics and adventures of "An Eccentric Sportman." This is an unusual reel full of

Scene from "The Sacking of Rome" (Cines).

instructive diversion and entertainment and, as usual with the Eclipse subjects, beautifully photographed.

The Saturday's Cines for September 7th is a thrilling and intensely interesting military subject depicting battle scenes and hand to hand conflicts, which occurred during the terrible period of "The Sacking of Rome," May 5th, 1527. The fact that it is based on historical data attaches additional interest and importance to the story. When the Duke Bourbon refused to grant Pope Clement's request not to pass through the pontifical territory great terror was spread throughout the city of Rome; the people fled to their homes to barricade them against possible plunderers while the garrison rushed to man the city's gates and walls to repulse the invaders. The Bourbon's army proves the more powerful and on May 5th, 1527, they effect breaches in the walls which enable them to enter the city and commence their robbing, murdering and burning orgies. Woven about these exciting incidents is the love story of the Duke Renzo of Ceri and Giulia Vallati, his betrothed. The Duke's effort to save the beautiful Giulia, their hasty flight in which they are overtaken by the marauders and the duel in which the Duke and his followers are outnumbered and the poor lady accidentally receives a fatal wound, are scenes of absorbing heart interest which can but thrill with human sympathy any class of audience. Many beautiful scenes are shown, including the famous and historical St. Angelo Castle Bastions and scenes in the vicinity. The action is vivid and very realistic, being ably portrayed by a selected company of Cines players and beautifully set forth by perfect photography. A short scenic has been added to complete the reel and in "Picturesque Sardinia, Italy," are shown beautifully colored and highly interesting views of the principal town, the harbor, cathedral, Royal Palace, St. Remv's Ramparts and a delightful view of the sea.

"THE HERMIT" (Essanay).

A summer show feature—a comedy-drama with the breath of the pine forests in the good old summer time, portrayed with snap and vigor.

Bob Wayne, a young college boy, has a falling out with his sweetheart, Diana Trevor, and accepts an invitation from some chums, who are camping, to join them. Bob now writes Diana a letter saying he is going into the solitude to be a hermit and leaves the city. Bob joins his chums and, when they return, he buys their camp equipment and begins to "bach" it alone. Meanwhile, Diana receives a letter from

Scene from "The Hermit" (Essanay).

some girl friends who are also camping to come on and join them. Bob has already seen these girls, but his experience with Diana has turned him against all creatures feminine and he disregards their appeals to come up and be sociable. Feeling the need of new environment, Diana joins her chums and learns of the strange young man camping nearby who has been so rude as to warn the girls to keep away and not bother him. Out of revenge the girls plan to visit his tent that night disguised as "ghosts" and give him a good scare. Out in the moonlight Bob sits on the bank of the stream, smoking his pipe and reflecting on the cussedness of womankind in general, when he happens to gaze toward the tent and sees an array of white figures prowling about. With a whoop he starts for them. In the mad scramble that follows all the girls escape but Diana, who trips over one of the tent-pegs and sprains her ankle. Bob lifts the girl to her feet and is about to demand her identity when the sheet falls away and the lovers are brought face to face. Excited explanations follow and it is not long before Bob has her in his arms and presses a warm kiss upon her lips, while the girls wave joyfully from the glen below.

The Essanay Company has made a pretty production of this story, and the film abounds in exquisite views of cool forest and delightful shady nooks along the stream. The film is booked for release August 30th.

SOLAX MOVES TO NEW STUDIO BUILDING.

The exodus of the Solax Motion Picture Company from the village of Flushing, L. I., N. Y., to their fine new studio building in Fort Lee, N. J., began last week and continued for several days while the immense amount of paraphernalia was being transferred. The town of Flushing will feel the loss of the Solax Company keenly, as the various needs of such a large organization were many, and a source of much profit to local dealers. Fort Lee tradesmen, on the other hand, are quite satisfied with the move, finding much to commend in the discretion of the Solax management.

The new Solax studio and factory are not far from the Eclair plant in Fort Lee, which is a village that stands high on the Palisades, overlooking the Hudson on the shore opposite New York. The surrounding country abounds in splendid natural scenery, both of the rugged and the pastoral types. The new Solax plant is a model of construction for picture making purposes, being complete in every detail, and equipped with the most up-to-date machinery and other facilities. With such a place to work in the Solax quality will no doubt show signs of improvement over previous results, which were obtained under conditions that were far from being the equal of the new order of things.

AMERICAN TO PRODUCE ANDREW JACKSON STORY.

Much interest has attached to the work of preparation in producing the Battle of New Orleans by the company of "Flying A" players encamped at Starved Rock, Ill. The costumes are of the period of 1815 and no little expense and much hunting about has resulted from Producer Emerson's desire to make his costumes historically accurate.

For instance, he has called for twenty flint-locked revolvers, which are obtainable only at Bannerman's Philadelphia establishment at the modest price of $35 apiece. He is bringing an old cannon from the same supply house at a cost of $350. The Union Jack of England has been in use for 114 years; so the women of the company have been kept busy making the "Betsy Ross" flag, at that time the national emblem of England among its troops encamped at New Orleans, although the Union Jack was then in use in other countries. Cutlasses of the period are almost impossible to get and as there is a reproduction of La Fitte's pirates in the picture, it was necessary to dig them up, one by one.

McINTIRE & RICHTER MAKE THEIR DEBUT.

A new firm of film brokers has been established under the name of McIntyre & Richter, with offices at 23 East 14th Street, New York City.

It is the intention of McIntyre & Richter to sell and exploit feature films, and they have already secured the agency for several European and American film producing companies. With their features they will supply posters, lobby displays, synopses and press matter. They will also have a private exhibition room for demonstrating purposes. Combined with their brokerage business the new firm will conduct a film exchange. Their advertisment appears in this issue.

MR. V. MILLER.

Chief cameraman for Eberhard Schneider, Mr. V. Miller has just returned from a successful trip through the Holy Land and Europe. Mr. Schneider's latest Senior camera was used in taking 5,000 feet of pictures in the vicinity of Jerusalem, around the Jordan and Jaffa, for an educational lecture.

OTIS TURNER JOINS UNIVERSAL WESTERN CO.

For the past two months Mr. Wm. N. Swanson has been laying his plans for the production of some spectacular Western pictures. He not only has secured a great number of horses and quite an army of Indians, but he has gathered around him some of the most capable directors that have produced pictures in this country as well as abroad.

The latest to join Mr. Swanson's company is Otis Turner, who produced Selig's greatest picture play, "The Coming of Columbus." Mr. Turner has, for some time past, been connected with the Imp brand of the Universal pictures and has produced many photoplays of exceptional merit, among which are "Lady Audley's Secret," "Shamus O'Brien" and "Winning of the Latonia Derby."

Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, AUGUST 25th, 1912.

ECLAIR—The Will (Drama)
REX—The Leader of the Band (Drama)

MONDAY, AUGUST 26th, 1912.

IMP—Making Good (Drama)
NESTOR—The Story of a Wallet (Drama)
CHAMPION—The Foundling (Drama)

TUESDAY, AUGUST 27th, 1912.

GEM—Baby Fingers (Drama)
ECLAIR—Dolls (Drama)
BISON—For Love, Life and Riches (Drama)

WEDNESDAY, AUGUST 28th, 1912.

POWERS—An Exciting Outing (Drama)
NESTOR—Uncle Bill (Drama)
UNIVERSAL—The Animated Weekly (Topical)

THURSDAY, AUGUST 29th, 1912.

REX—An Old-Fashioned Girl (Drama)
IMP—A Happy Family (Drama)
ECLAIR—The Passing Parade (Tableaux)

FRIDAY, AUGUST 30th, 1912.

VICTOR—The Winning Punch (Drama)
POWERS—Life's Lesson (Drama)
NESTOR—The Girls and the Chaperon (Comedy)

SATURDAY, AUGUST 31st, 1912.

IMP—A Case of Smallpox (Comedy)
IMP—Her Burglar (Comedy)
MILANO—A Circus Romance (Drama)
BISON—A Shot in the Dark (Drama)

UNIVERSAL ADVANCE RELEASES.

SUNDAY, SEPTEMBER 1st, 1912.

ECLAIR—Two Brave Little Hearts (Drama)
REX—In Honor Bound (Drama)

MONDAY, SEPTEMBER 2nd, 1912.

IMP—The Love Test (Drama)
NESTOR—On the Border Line (Drama)
CHAMPION—The Maid of the Rocks (Drama)

TUESDAY, SEPTEMBER 3rd, 1912.

GEM—The Celebrated Case (2-reel—Drama)
ECLAIR—The Actress Pulls the Strings (Comedy)
BISON—The Arizona Land Swindle (Drama)

WEDNESDAY, SEPTEMBER 4th, 1912.

POWERS—Love Will Find a Way (Drama)
NESTOR—The Evidence (Drama)
UNIVERSAL—The Animated Weekly (Topical)

THURSDAY, SEPTEMBER 5th, 1912.

REX—From the Wilds (Drama)
IMP—Tares of the Wheat (Drama)
ECLAIR—The Guest at the Parsonage (Drama)

FRIDAY, SEPTEMBER 6th, 1912.

VICTOR—After All (Drama)
POWERS—His Weakness (Drama)
NESTOR—The Girls and the Chaperon (Comedy)

SATURDAY, SEPTEMBER 7th, 1912.

IMP—Lem's Hot Chocolate (Comedy)
IMP—Queenie and the Cannibal (Comedy)
MILANO—Victims of Ingratitude (2-reel—Drama)
BISON—(Title not reported)

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, AUGUST 25th, 1912.

MAJESTIC—A Corner in Kisses (Comedy)
THANHOUSER—When a Count Counted (Drama)

MONDAY, AUGUST 26th, 1912.

AMERICAN—The Jealous Rage (Drama)
COMET—A Divided House (Drama)

TUESDAY, AUGUST 27th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Bandit's Gratitude (Dr.) 1000
GAUMONT—The Story of Chopin (Drama)
MAJESTIC—A Disputed Claim (Drama)
THANHOUSER—Lucile (Reels 1 and 2—Drama)

WEDNESDAY, AUGUST 28th, 1912.

AMERICAN—The Lonesome Trail Pioneers (Drama)
GAUMONT—Gaumont's Weekly (Topical)
RELIANCE—Thelma (2 reels—Drama)
SOLAX—Phantom Paradise (Drama)

THURSDAY, AUGUST 29th, 1912.

AMERICAN—The Will of James Waldron (Drama) 1000
GAUMONT—Marriage on the Run (Comedy-Drama)

FRIDAY, AUGUST 30th, 1912.

"101" BISON (N. Y. M. P. Co.)—The White Lie (2 reels) (Dr.) 2000
LUX—The Modern Child (Drama) 990
SOLAX—Playing Trumps (Drama)
THANHOUSER—Lucile (third reel—Drama)

SATURDAY, AUGUST 31st, 1912.

COMET—The Moonshiner's Task (Drama) 1000
GREAT NORTHERN—Love Is Blind (Drama) 943
RELIANCE—The Secret Service Man (Drama)

FILM SUPPLY COMPANY ADVANCE RELEASES.

SUNDAY, SEPTEMBER 1st, 1912.

MAJESTIC—The Chaperon (Comedy)
THANHOUSER—The Capture of New York (Military and Educational)

MONDAY, SEPTEMBER 2nd, 1912.

AMERICAN—The Greaser and the Weakling (Drama) 1000
COMET—The Dentist's Dilemma (Comedy)

TUESDAY, SEPTEMBER 3rd, 1912.

"101" BISON (N. Y. M. P. Co.)—For the Honor of the Tribe (Drama)
GAUMONT—The Refugee's Casket (Drama)
MAJESTIC—Mabel's Beau (Drama)
THANHOUSER—The Voice of Conscience (Drama)

WEDNESDAY, SEPTEMBER 4th, 1912.

AMERICAN—The Marked Gun (Drama) 1000
GAUMONT—Gaumont's Weekly (Topical)
RELIANCE—The Heart of a Cossack (Drama)
SOLAX—The Fight in the Dark (Drama)

THURSDAY, SEPTEMBER 5th, 1912.

AMERICAN—Title not reported.
GAUMONT—A Midnight Encounter (Comedy-Drama).
GAUMONT—The Launching of the Imperator (Top.)

FRIDAY, SEPTEMBER 6th, 1912.

"101" BISON (N. Y. M. P. Co.)—An Old Tune (Drama)
LUX—A Cripple's Folly (Drama) 990
SOLAX—Open to Proposals (Comedy)
THANHOUSER—His Father's Son (Drama)

SATURDAY, SEPTEMBER 7th, 1912.

COMET—Title not reported.
GREAT NORTHERN—The Afflicted Governor (Com.) 496
GREAT NORTHERN—The Spring Lock (Com.) 457
RELIANCE—The Bully and the Shrimp (Drama)

The KINEMATOGRAPH WEEKLY

is the original journal devoted to the motion picture industry, and is recognized as the leading organ of the trade. It has a guaranteed circulation of 10,000 copies weekly.

Subscription.—$3.50 per annum, postfree in America. Specimen copy and tariff for advertisements on application.

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Fairman Advertising Agency, 250a Kingston Avenue, Brooklyn, N. Y.

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SITUATIONS WANTED.

MOVING PICTURE OPERATOR—Experienced, wishes position in New York City or anywhere. Address SCAVULLI, 2232 Second Ave., New York City.

AT LIBERTY—Leader (Pianist) Vaudeville experience. Wife Ill. Songs. Have seven years' experience as manager. Address PIANIST LEADER, Orange Lake Park Theatre, Orange Lake, N. Y.

A-1 CAMERA MAN—Dark Room worker and high class Lantern Slide Maker wants situation. Address HOFBAUR, 107 4th Ave., New York City.

MOTION PICTURE CAMERA MAN—wants position with responsible company. Am also expert still photographer. State salary in letter. ELBA, care of Moving Picture World, New York City.

HELP WANTED.

WANTED—Pianists to send name and address of theater where playing for big collection of FREE MUSIC. All New York's latest hits—free for a postal. Most remarkable offer ever made. Address S. & B. PUB. CO., 124 W. 45th St., N. Y. City.

FILMS FOR SALE.

FOR SALE—100 reels of films. A-1 condition, all titles and endings. $5 per reel. Also copies of Dante's Hell, Purgatory, $75 per copy. Address J. C. KEITH, Box 271 Harrisburg, Pa.

MISCELLANEOUS.

LIGHTING OUTFIT FOR SALE—Valuable information along this line free, by people with twenty years' experience with gasoline engines. The people that use gasoline engines improve them, they find the weak places and rectify them. We claim to be experts. Write us your wants. Address THE PRAKERS, Rich Hill, Mo.

25 SHEETS different colored gelatin (cut slide size) 10c blank; film leader, 15 feet, 25c. Postage prepaid. Send 2c stamp for samples. Address CHARLES A. GUNBY, 6412 18th Ave., Brooklyn, N. Y.

OUR PHILIPPINE QUESTION—With forty-five beautifully colored slides and two reels of motion pictures. Lectured by Prof. Jos. G. Howard (recently of the Philippine Service). Will book the large theatres of New York, Pennsylvania and Ohio. Address JOSEPH G. HOWARD, Newark Valley, N.Y.

TO FILM MAKERS—Wanted immediately, sole agencies (British Isles and Colonies), for highest quality "Feature Films," all subjects. As preliminary, send best terms. Synopsis subjects published and other particulars. WHITAKER, Certified Public Accountant, Victoria Road, Padiham, Burnley, England.

EQUIPMENT FOR SALE.

POWER'S No. 6 MACHINE, complete, $100. Fort Wayne Compensare, 60 cycle, 110 V., $35. Mirror and Screen 12 x 16 feet, $35. Act quick. Address A. DRAGER, Belding, Mich.

FOR SALE—At a bargain, Power's 6A, complete, Ft. Wayne Compensare, Silver Curtain, etc. One of the best outfits money can buy, only used eight nights here at the Chautauqua grounds. Price $225.00 for all, C. O. D. on deposit. Address STELZER BROTHERS, Lincoln, Ill.

THEATRES WANTED.

WANTED—Picture or Vaudeville show, central Northwest preferred. Give full particulars. Address M. H. CAREY, Pipestone, Minnesota.

THEATRES FOR SALE.

FOR SALE—Theatre, town 2000, best location, good business, seating 204. Beautiful place, one opposition house. Must be sold quick. Address JNO. W. ROBERTSON, New London, Ohio.

CAMERA WANTED.

WANTED—to buy a second-hand motion picture camera in first class condition, only A-1 machine. Address F. C., care of Moving Picture World, New York City.

"SAINT GEORGE AND THE DRAGON."

The Crown Feature Film Company, which handles the big features as well as the regular one and two-reel releases of the Milano Films Company, reports an active demand for State rights for "Saint George and the Dragon," its present big three-reel feature output. "Saint George" is an absorbing drama of love and heroic adventure which has proven very popular with all ages and classes of motion picture playgoers.

NEW THEATER INSTALLATIONS FURNISHED BY HALLBERG.

Mr. J. H. Hallberg, "The Economizer Man," reports the sale of a large 60 amp. Hallberg A. C. to D. C. economizer to the Lyceum Theater, New London, Conn. Also a Simplex moving picture machine to Mozart Theater, Elmira, N. Y. A Power's No. 6A, with Hallberg A. C. economizer and full line of supplies to the Dixie Theater, Prospect Avenue, Bronx, N. Y. An Edison Model B machine to the Scenic Theater, Willimantic, Conn.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

C. B. M.—We believe that the Biograph Company uses its own camera. We do not know the make used by Kalem. This does not come under the head of general interest. There is no book on the operation of the camera for the same reason that there is no department for cameramen in this publication. There are not enough of them to make it worth while. The projection department is the rule and guide for some 15,000 operators. There are not two hundred cameramen. It's a business to be learned only through study under some experienced person and in actual practice. A school could not teach you unless it reproduced exactly field and studio conditions. "Technique of the Photoplay" deals with the construction of the script. We do not know that a date has been assigned the weekly you mention.

HARRY C.—We think the Solax Company turned back your script and then made it because they supposed that you got it the same place you got the idea. It is one of those ideas that comes into the studio every week. It has been done several times. Look at Lubin's "An American Count," for example. No writer can claim the idea as his own and prove the point, though you may never have seen it done. And don't write editors telling them you are sending a good story. If you did not think it good you would not send it, would you?

CURLS—Our Biograph identifier has not that name. Max Linder is not part owner of the Pathe Company. Republic is making releases. It does not sell through any distributing company, but sells direct to the exchange.

J. K. W.—The Kalemites (and probably the Lubins), will be back in Jacksonville along in October or November. Address Mr. Buel, in care of the home office, as the company is working around New York.

J. R.—Sorry, but we cannot name the player.

L. W.—The nurse is not cast in Kalem's "Saved by Telephone." We do not recall Mr. Morrison with the American. Mr. Bunny will remain in Europe for some time. Edison's "The Man who Learned," was released about December, 1910. "The Red Cross Seal." Vitagraph's "The Barrier that was Burned," was done in part in the studio, the snow scenes being made there.

MRS. S.—Miss Lawrence left the Lubin company because her contract was ended and she wanted a rest. She went to the Victor because she has a financial interest in that company other than her salary. We can't run a picture of Miss Lawrence every week just to hold your subscription, but you'll find many pictures of her week by week. We think your admiration of Miss Lawrence blinds you to the fact that we print her picture as frequently as we do that of any other photostar. We know of no publication that does more.

B. J. W.—To "match" an exit to the next scene means simply this. John leaves the room in scene ten and you match his exit to scene 11. It may be that eleven is made before 10 or vice versa, but whichever is the case, the exit in 10 is matched to the entrance in 11, so that John seems to leave one room and enter the other with a continuous motion. Properly done it is like looking on both sides of the door when a person passes through and is used only where you wish to emphasize the fact that John goes into the next room instead of one in some other part of the building. A "setting" is the painted scenery and properties used to suggest the interior of a room or other structure. In stage parlance a scene is "set" when the scenery is roped or otherwise fastened together, and a setting is a scene thus set, plus the furnishings.

J. M. B.—The name of the author of the poem from which Pathe took "An Indian Idyl" is not given. The title is the same as the story. Its source is not remembered.

LOUISE—In Vitagraph's "Rock of Ages" the cast does not give Mr. Northrup a wife. His friend was Miss Rosemary Theby.

B. G. U.—We did not see the Solax "Pink Garters," so cannot decide this question. The theatrical ingenue is simply an ingenuous young person: a sweet young thing as distinguished from the soubrette, who is more lively. Some of Miss Mary Fuller's roles with the Edison company have been ingenue, but not all. In "What Happened to Mary," for example, the lead is an ingenue role.

C. J. K.—The reason that two companies used the same plot is probably that someone saw the copy of the "Smart Set" in which the idea originally appeared some years ago. George Lessey was the lead in Edison's "The Boss of Lumber Camp No. 4." We do not know his Alma Mater. Gaumont and Pathe Freres are not connected in a business way. There is nothing to prevent both from using the same standard subject.

MILDRED B.—Please mention some of the roles the pompadoured person has played. We do not identify actors by their hair when wigs are so cheap.

E. A. B.—There was no "nigger in the woodpile" as you suggest in the Powers Contest. Your inquiry was made at a time all of the companies were torn up by the changes making and pending. If you had asked for Mr. Hoadley at the downtown address, the information would have been supplied. It is merely that the person at the telephone was unintelligent and lazy. Details of the contest were twice given in this paper. The lack of a rejection slip on the script was due to the same upset. They now have a printed form similar to that lately used by Lubin, Reliance and others.

L. K.—Most photoplayers are paid for on the basis of value as judged by the story and the amount of work the company editor must perform. Send your photoplays to the addresses on the list given you. Where more than one office is maintained the fact is stated. It is necessary to submit typed scripts if you would have them read.

B. G.—Miss Blanche Sweet is still with the Biograph. Miss Mary Marsh was Lilywhite in "Man's Genesis."

DOROTHY—The Fairbanks sisters are the Thanhouser Twins. They come from vaudeville.

D. E.—James Cooley was the son in Reliance's "Two Fathers." Bison casts are not to be had these troublous times.

G. J.—Make a courteous inquiry of the company for the overdue script. Three months is a little over their time, but not much.

A. R.—Send your western stories intended for the Universal to the Nestor Company, as stated in the list sent you. This is the only case where more than one reading office is maintained.

R. T.—You state a poor proposition. If two scenes are taken in one setting, to be broken by another scene, the camera will be stopped between the two scenes to provide for splicing and marking, therefore the scenes would not be taken without stoppage. Two scenes in one setting divided by another scene in a second setting form with the last three scenes, and should be so marked.

J. S. M.—We have no casts for Film D'Art, so cannot decide this question for you.

O. F. H.—In Essanay's "On the Cactus Trail" the mother is not cast. The Mexican girl is Miss Vedah Bertram. Mr. Powers and Mr. Northrup are still with Vitagraph. "The Little Bride of Heaven," in the Edison of that title, and the child in the same company's "Western Prince Charming," were both played by Miss Edna Hammond. The reason some photoplay railroad trains have a baggage coach in the rear is that a picture is taken at some small station where the locals stop. These have the baggage car next the engine going out and at the rear coming back as the run is too short to make it worth while remaking the train.

E. F. J.—You've told us a new one. We do not believe that there is any machine for use in amusement parks that will make mutoscope booklets while you wait. Write the Biograph company. They control the patent.

I. M. P.—The Lubin release for the date mentioned is "The Shepherd's Flute," the cast of which does not correspond to your list of questions. In Nestor's "The Fortunes of War." Howard Lindsay was the son and Jefferson Osbourne was the Northern spy. We do not answer Rex questions and cannot place that Bison.

F. E. B.—In Biograph's "The Spirit Awakened," Miss Blanche Sweet had the lead, Miss Mae Marsh was the girl who was forsaken by the villain, and William Christie Miller was the heroine's father. Miss Pickford did not appear in this.

Calendar of Licensed Releases.

CURRENT RELEASES

MONDAY, AUGUST 26th, 1912.

BIOGRAPH—Mr. Grouch at the Seashore (Farce-Com.)
BIOGRAPH—Through Dumb Luck (Farce-Comedy)..
KALEM—The Little Wanderer (Drama.....
LUBIN—The Deceivers (Comedy-Drama) 1062
PATHE—Pathe's Weekly No. 35—1912 (Topical).....
PATHE—Fire at Sea (Special release, Drama).....
SELIG—The Laird's Daughter (Drama).....1000
VITAGRAPH—A Double Danger (Drama).....1000

TUESDAY, AUGUST 27th, 1912.

EDISON—Alone in New York (Drama) 1000
ESSANAY—Alkali Ike Plays the Devil (West.-Com.)...1000
CINES—The Bride of Lammermoor (Drama).....1000
C. G. P. C.—A Prince of Israel (Biblical Drama).....1000
SELIG—The Whiskey Runners (Drama).....1000
VITAGRAPH—Flirt or Heroine (Drama).....1000

WEDNESDAY, AUGUST 28th, 1912.

EDISON—Helping John (Comedy-Drama) 1000
ECLIPSE—The Golden Curl (Drama).....1030
KALEM—The Woman Hater (Comedy).....
KALEM—Palestine (Educational) .....
LUBIN—The Caretaker (Comedy) .....
LUBIN—A Burnt Cork (Comedy).....
PATHE—The Live Wire (Drama).....1000
VITAGRAPH—Two Cinders (Comedy-Drama)..... 555
VITAGRAPH—Bumps (Comedy) 447

THURSDAY, AUGUST 29th, 1912.

BIOGRAPH—A Pueblo Legend (Drama).....
ESSANAY—Three to One (Comedy) 1000
LUBIN—For the Love of a Girl (Drama).....1000
MELIES—His Partner's Share (Drama).....1000
PATHE—The Detective's Desperate Chance (Drama).. 650
PATHE—The Armless Wonder (Acrobatic)..... 350
SELIG—The Little Indian Martyr (Drama).....1000

FRIDAY, AUGUST 30th, 1912.

C. G. P. C.—The Musketeer's Love (Hist.-Drama).....1000
EDISON—The Boy and the Girl (Drama).....1000
ESSANAY—The Hermit (Comedy-Drama) 1000
KALEM—Jim Bludso (Drama) 1000
LUBIN—Pinned (Comedy) .....
LUBIN—The Overworked Bookkeeper (Comedy).....
SELIG—Just His Luck (Farce Comedy).....
SELIG—Frenzied Finance (Western Comedy).....
VITAGRAPH—Written in the Sands (Drama).....1000

SATURDAY, AUGUST 31st, 1912.

EDISON—Simla (Scenic) 1000
ESSANAY—Broncho Billy for Sheriff (Drama).....1000
CINES—Richard the Lion-Hearted (Drama).....1070
KALEM—Saved from Court-Martial (Drama).....1000
LUBIN—The Sheriff's Prisoner (Drama).....1000
PATHE—An Aeroplane Love Affair (Comedy) 1000
VITAGRAPH—Bond of Music (Drama).....1000

ADVANCE RELEASES.

MONDAY, SEPTEMBER 2nd, 1912.

BIOGRAPH—In the North Woods (Drama).....
KALEM—The Hoodoo Hat (Comedy) .....
KALEM—From Jerusalem to the Dead Sea (Scenic)...
LUBIN—A Substitute(Comedy) 691
LUBIN—His New Cane (Comedy) 363
PATHE—Pathe's Weekly No. 36—1912 (Topical).....1000
SELIG—As the Fates Decree (Drama).....1000
VITAGRAPH—Tommy's Sister (Drama) 1000

TUESDAY, SEPTEMBER 3rd, 1912.

EDISON—The Triangle (Comedy-Drama) 1000
ESSANAY—Back to the Old Farm (Drama).....1000
CINES—A Tragedy of Long Ago (Drama).....1000
C. G. P. C.—Beatrix d'Este (Drama).....
SELIG—An Equine Hero (Drama).....1000
VITAGRAPH—Coronets and Hearts (Drama).....1000

WEDNESDAY, SEPTEMBER 4th, 1912.

EDISON—Aladdin Up to Date (Comedy).....1000
ECLIPSE—An Eccentric Sportsman (Comedy)..... 455
ECLIPSE—From Lauterbrunnen to Murren, Switzerland (Scenic) 382
ECLIPSE—Small Game at the Zoo (Educational)..... 165
KALEM—Down Through the Ages (Drama).....1000
LUBIN—The Bank Cashier (Drama).....1000
PATHE—Locked Out of Wedlock (Comedy).....
VITAGRAPH—Captain Barnacle's Legacy (Drama)....1000

THURSDAY, SEPTEMBER 5th, 1912.

BIOGRAPH—Getting Rid of Trouble (Comedy).....
BIOGRAPH—He Must Have a Wife (Comedy).....
ESSANAY—The Wildman (Comedy) 1000
LUBIN—The Smuggler (Comedy-Drama) 1000
MELIES—The Obsession (Drama) 1000
PATHE—The Penalty Paid (Drama) .....
SELIG—Sergeant Byrne of the N. W. M. P. (Drama)..1000

FRIDAY, SEPTEMBER 6th, 1912.

EDISON—Believe Me, If All Those Endearing Young Charms (Drama) 1000
ESSANAY—Twilight (Drama) 1000
C. G. P. C.—Whiffles and the Magic Wand (Comedy)...
C. G. P. C.—The Bud, the Leaf and the Flower (Science)
KALEM—The Loneliness of the Hills (Drama).....1000
LUBIN—A Romance of the Coast (Drama).....1000
SELIG—Circumstantial Evidence (Drama) 1000
VITAGRAPH—Bunny's Suicide (Comedy) 400
VITAGRAPH—She Wanted a Boarder (Comedy).... 600

SATURDAY, SEPTEMBER 7th, 1912.

EDISON—Bridget's Sudden Wealth (Comedy)..... 600
EDISON—Opening of the Y. M. C. A. Playground, Lynchburg, Va. (Descriptive) 400
ESSANAY—(Title not given) .....
CINES—The Sacking of Rome (Historical Drama)..... 770
CINES—Picturesque Sardinia, Italy (Scenic)..... 242
KALEM—The Darling of the C. S. A. (Drama).....1000
LUBIN—A Little Family Affair (Comedy).....1000
PATHE—Gee! My Pants! (Comedy) .....
VITAGRAPH—A Wasted Sacrifice (Drama).....1000

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TUESDAY, SEPT. 3—Handcolored

The Refugee's Casket

NEXT IN LINE! **SEPT. 19—TWO REELS**

Kings in Exile

A film that deals with the events of great empires. Here's a serious, dignified monarchy exposer. Not anarchistic, but treated rather from the angle of love and princely sorrow. The everlasting evil of title marry title!

Thursday, Sept. 5th

A Midnight Encounter

Tuesday, Sept. 10th

Love's Serenade

Scene from A MIDNIGHT ENCOUNTER

Thursday, Sept. 12th

The Plague Stricken City

Tuesday, Sept. 24th

The Heart of the Red Man

Thursday, Sept. 26th

The Stolen Cub

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Queen Elizabeth's Token

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BEWARE OF IMITATIONS!

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Scott & Van Altena.

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"I'll Be Welcome In My Home Town"—Tracy.
"Somebody Else Is Getting It"—H. Von Tilzer Company.
"Oh, You Baby Face"—H. A. Wayman.
"Tell Me That You Love Me"—Harold Rossiter.
"Somebody's Coming to Town"—Smith & Brown.
"Humming Bird"—H. A. Weymann.
"Come to Dolly's Party"—H. Von Tilzer.
"Won't You Let Me Take You Home"—Crown.

A. L. Simpson.

"Do You Regret the Days Gone By"—Pub. by F. B. Haviland Pub. Co.
"My Girl of the Golden Days"—Pub. by J. H. Aufderheide, Indianapolis, Ind.
"When I'm Away"—Pub. by Robert B. Thompson, Chicago.
"Just a Twig From the True Lover's Tree"—Pub. by J. Fred Helf, New York.

De Witt C. Wheeler, Inc.

"I Always Knew the Girl I'd Love Would Be a Girl Like You"—M. Witmark & Sons.
"What Made the Boys Like Rosie"—J. H. Remick & Co.
"Rainy Days"—Jerome & Schwartz Pub. Co.

A. J. Clapham.

"The Rosenthal Case."
"The Olympic Games."

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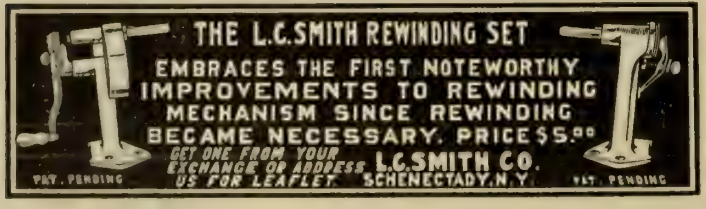
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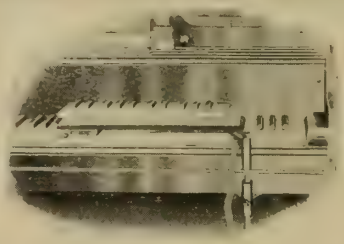

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READY FOR SHIPMENT - SEPTEMBER 25th, 1912

Unusual Abundance of Advertising Matter

OTHER REGULAR FEATURES

RELEASED WEDNESDAY, SEPTEMBER 4th, 1912

THE FIGHT IN THE DARK

A story revolving about the adventures of a government purchasing agent in Mexico. Showing splendid light effects, sensational incidents, riding and driving by experts and tense dramatic situations.

RELEASED FRIDAY, SEPTEMBER 6th, 1912

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A Westerner reads in an Eastern paper that all rich women in the East prefer the men of the West for husbands. This Westerner takes the next train East and soon discovers to his sorrow that not "all" women prefer Western husbands. A fine Solax Comedy with the all-star comedy cast.

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Yet what avails this Divinity of Art were it not as super-excellently produced? Announce the fact that it is a Film D'Art and a supreme confidence of the production rests in their minds. 'Tis a combination Unapproachable.

No drama of all the ages is so adapted to the silent stage. No tragedy contains so many striking situations wherein not a part of power is lost through lack of speech.

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SELIG

SEPTEMBER 2nd

AS THE FATES DECREE

An exceedingly dramatic picture depicting the fate of one man who trifled with love. Set in the city, country and at the seashore. About 1000 ft.

SEPTEMBER 3rd

AN EQUINE HERO

The wonderful story of a girl and her all but human horse. By far the best equine picture of the season. The kind of feature that you have been looking for. About 1000 ft.

SEPTEMBER 5th

SERGEANT BYRNE OF THE N.W.M.P.

A western drama of the unusual sort. A story of the days of the northwest mounted police and bootlegging along the Canadian border. About 1000 ft.

SEPTEMBER 6th

CIRCUMSTANTIAL EVIDENCE

The human heart interest story of a triangular love affair which comes to a dramatic climax. A right good story and excellent action. The principal scenes are laid in the Colorado State Penitentiary. About 1000 ft.

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FILMS OF QUALITY

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"The Actress Pulls the Strings"

Get your strings out for this one. A hearty comedy with a great big underlying moral.

THURSDAY, SEPT. 5th

"The Guest at the Parsonage"

It will pack your theatre with guests. The play takes a good-natured slap at hypocrisy which all will enjoy.

SUNDAY, SEPT. 8th

"The Kind Old Man"

Through his kindly designing a very bashful pair of lovers attain their hearts' most inner desire. A splendid comedy drama.

ECLAIR FILM CO., 225 West 42nd St., N.Y. City, N.Y.

CORRESPONDENCE

NEW ENGLAND.

JAMES W. GREELEY, who recently came into control of the Congress Theater of Portland, Me., is a very busy man these days, even though the theater is closed. Many improvements have been made in this house, and its re-opening took place on Thursday, August 15th. Mr. Greeley has announced that the vaudeville he will use is to be booked through the M. R. Sheedy Agency of New York. This means a good quality of acts, which are sure to be of much better grade than the usual run seen in vaudeville and picture theaters. Manager Greeley has the right idea.

Boston, Mass., will not be bothered with a strike of theatrical musicians, according to H. C. Kingman, of the Boston Musicians' Protective Association. There has been considerable anxiety on the part of local managers, who were worried lest the troubles of the New York theaters should shift on to the Hub.

Messrs. Spitz & Nathanson, owning a string of theaters throughout New England, have closed their Empire Theater of Providence, R. I., in order that some needed improvements and alterations might be made. The Empire opened for the new season on August 15.

John Hathaway of New Bedford, Mass., announces that he opened the Hathaway Theater on August 5. The house has been put in first-class shape.

"A Victim of the Mormons," a three-reel feature picture made unusually good for Proprietor Wentworth of the Pastime Theater, Old Orchard, Me., recently. Business is on the boom at this house, which is brand new this season.

Various union organizations showed their sympathy for the men engaged in the car strike in Boston, but none gave more assistance than did the moving picture people, including the local operators' union. A benefit was recently held at the Pequosette Hall, Watertown, Mass., and moving pictures were furnished by the Moving Picture Operators' Union, Local 182, which also furnished both the machine and operator. Geoffery Whalen, a well-known New England picture man, lectured on "The Striker," which he "put across" in his usual entertaining manner.

The Shawmut Theater of Roxbury, Mass., has been closed recently, due to the hot weather. Manager Frank L. Broune states that he will re-open his house as soon as the weather becomes more in keeping with indoor amusement. Independent pictures from the W. E. Greene Film Exchange of Boston, and vaudeville, have done splendidly for the Shawmut ever since its first opening to the public last winter.

The Bowdoin Square Theater, Boston, playing to vaudeville and Pictures, has not been forced to close at all this summer. Very fair business has been reported for the Bowdoin, taking the hot weather into consideration. The house has now followed the lead of the Hub Theater, and cut out the vaudeville acts. Moving pictures and specialties will now be used until the fall season opens.

Dr. George E. Lothrop, proprietor of the Bowdoin Square Theater, made a trip to Europe this summer, which was a mixture of business and pleasure.

Freebody Park, a summer resort of Newport, R. I., reports the very best season to date. As this park is one of the most prosperous in New England, that statement means quite a little.

Another summer park to report unusually fine business is J. J. Flynn's Massabesic Lake of Manchester, N. H.

The new Covered Theater, of Central Park, near Dover, N. H., has a new manager in the person of John E. Coutts, who has succeeded W. S. Hale. Mr. Coutts comes well recommended, with an admirable record behind him, and should make a winner out of his new theater.

The Howe Theater of Portsmouth, N. H., was forced to close its doors earlier in the summer, but it is now open once more, and business is anything but dull.

A. C. Morrison of Kansas City, states that he and some associates intend to invade the New England territory, which he considers excellent ground for a long string of theaters, built for vaudeville and picture shows. The first house to be built by the newcomers will be in Hartford, Conn. Mr. Morrison has secured the ground upon which the Hartford National Bank now stands, and on August 15 the premises were vacated and demolition begun. A theater will be built immediately, to cost approximately $50,000. Plans have been made by L. D. Bayley, and have been accepted by Mr. Morrison. The construction work has been given over to James O'Loughlin, a Hartford contractor, thought to be one of the best.

The Lubin stock company which visited Portland, Me., in search of local color for some pictures, attracted much attention. The company recently visited Willard Beach, near Portland, where a capsized boat and a heroic rescue was thrillingly enacted before the camera. Of course excitement was intense and the Lubin folks got a whole lot of free advertising for themselves.

Preble Street, Portland, Me., has been repeatedly spoken of as the site of a new and expensive theater, to be devoted to popular vaudeville and pictures, but no real definite information has been given out on the matter.

Riverside Park, a summer resort near Springfield, Mass., has a new manager, and his name is Arthur Wooley. Mr. Wooley's regular vocation is that of acting, but he can also fill an executive position.

Another house has just been added to the already long string of vaudeville and picture theaters owned and operated by the Goldstein Brothers' Amusement Company of Springfield, Mass. The latest acquisition is the Columbia Opera House of North Adams, Mass. As is their regular custom when taking over a theater, this concern will thoroughly renovate and improve the Opera House. Vaudeville and pictures will be given, and if the Columbia Opera House is not a winner it will surprise New England picture interests.

The death of John C. Patrick, who was manager of Austin & Stone's Theater, Boston, for many years, came as a shock to all that knew him. Mr. Patrick had been in ill health for some time.

These columns have told of the new theater planned for Tremont Row, Boston, which was to cost around the million mark. It looks as if the theater would be held back for a couple of years or so, due to existing leases on the property. The restaurant keeper who refuses to sell his lease, together with several things, have held matters up, as is known to readers of these columns. Frank Howard, well known throughout the country as the man who owned the first Licensed exchange in New England, and Nathan Gordon, of the Gordon Brothers' Amusement Company, are two of the men interested in the new deal. Now that the new combination is in control of the property, and unable to build the theater, it is casting about for a means of making their investment pay for the next couple of years. A temporary moving picture theater may be built, to cost about $10,000, on a portion of the property—namely, the premises occupied for many years by Austin & Stone's Museum. As the Comique and Star theaters are within fifty yards of Austin & Stone's, it is extremely doubtful whether a third theater could pay back its original cost to its owners in such a short time, and also pay rent, general expenses, etc. Plans have been made for this temporary theater, which would seat about 800. Nothing else has been done on this scheme as yet. It is rumored that when the big theater will be built (not the make-shift house) a corporation is to be formed to the size of $1,300,000.

Jack Donovan, well known to the local trade, has just acquired possession of the Bijou Theater, of Newton, Mass. Extensive improvements and alterations are now scheduled, after which time Manager Donovan hopes to open to good business.

The King Edward Theater, Halifax, N. S., is now closed, and will remain "dark" for a couple of weeks, while some needed repairs are being made. Manager Couture is a live, energetic manager, and often drops into Boston, in order to "get a line" on anything new. "In this way, I keep my house up-to-the-minute, and my trade appreciates the fact," says Mr. Couture.

Taken as a whole, and judging my intimate information, the summer parks of New England are having an off season. Business doesn't seem to have any "punch" to it.

Here's a boost for the Mutual Film Corporation of Boston, and, of course, for the Film Supply Company. Loew's South End Theater, Boston, opened for the new season August 5, and this exchange furnishes the service. The South End will show a daily change of reels, illustrated songs and no vaudeville. The writer believes this is the first Loew house to leave the Licensed camp, and Independent forces in Boston are happy.

Manager Jack Levy, of the Superb Theater, Roxbury, Mass., has cut out his vaudeville acts, and is using Licensed service and illustrated songs. Manager Levy will probably add the vaudeville to his bills again, as soon as the weather becomes more suited for business. Manager Levy is a mighty clever manager, and a hustler. Result—the Superb is a winner, even if it is located at Roxbury Crossing.

Irving F. Moore, well known as a principal of the Moore Amusement Company, has given up that line, and intends to embark in the taking of moving pictures. Mr. Moore is busy at his offices at 218 Tremont Street, Boston, getting things in shape.

HENRY.

LOUISVILLE.

THE elements have been kind to Louisville exhibitors recently. The weather of the past few weeks has been remarkably cool, considering the season, and has exercised a most beneficial effect on the attendance at various Louisville motion picture houses. With the major portion of the summer past, the outlook is now unusually good, it is believed.

Louisville was fairly well represented at the annual convention of the Motion Picture Exhibitors' League of America. Louis J. Dittmar, of the Majestic Theater, made the trip, both as the delegate from Kentucky and as the representative of the Louisville Photoplay Association, of which he is president. Max Simons, treasurer of the same organization, attended as a delegate of that body. Others who took in the national affair were: Joe Steurle, Broadway Amusement Company; J. M. Wentzel, Norman Theater; H. B. Strube, Pastime Amusement Company, and Arthur V. Sheckler of the Gomes Theatrical Exchange of Cincinnati.

Johnson Musselman, well known in Louisville moving picture circles, has assumed the management of the Olympic Theater, and is making a big success of his new house. The first week's business, under Mr. Musselman's management showed an increase in receipts amounting to $75.

The Hippodrome Theater, Second and Market Streets, has made numerous improvements recently, the most important being the addition of several hundred powerful electric lights. The Hippodrome now is one of the brightest spots in Louisville.

After having experimented with several film services, the Novelty Theater of Louisville, has announced that in future it will use the Universal service exclusively. The Novelty will get the first service in Louisville, having preference over all other houses using the Universal.

An important visitor in Louisville recently was O. T. Crawford of St. Louis. Besides being prominently connected with the Atlas Manufacturing Company of St. Louis, Mr. Crawford operates eleven big moving picture houses in the Mound City, and also is connected with the Princess Amusement Company of the Kentucky metropolis. Mr. Crawford was the guest of Allen Kinney of the Princess, during his stay in Louisville. President Simon, of the Princess is in Chicago, and took in the national convention.

A. F. Beck, of the Central Film Exchange, of Indianapolis, Ind., spent several days in Louisville recently on business, incidentally renewing his pleasant relations with exhibitors of the Gateway City.

M. Switow, president of the Falls Cities Amusement Company, is in French Lick for a couple of weeks' stay. Owing to the lateness of the season, Mr. Switow has decided to postpone the erection of a new theater on the site of the Grand, in New Albany, Ind., until next summer. In the meanwhile, the Grand will run without cessation. The Grand, as well as the Crystal Theater, in Louisville, will hereafter use the Mutual film service, getting first run pictures.

"Don Juan and Charles V," was the title of a recent Pathe Freres offering at the Majestic Theater, which excited much favorable comment.

The Morton Theater, Madisonville, Ky., which has been closed for the past two years, will be again thrown open to the public in the fall. C. H. Bleich, an exhibitor of Paducah, Ky., is the head of a stock company which has been formed to operate the house. The Morton is now being thoroughly renovated and will be put in first-class shape for the coming season.

R. L. Braemer of Manchester, Ky., is to operate a moving picture theater in Dover, Ky.

The Garrick Theater Company has been incorporated at Hopkinsville, Ky., with a capital stock of $24,000. The incorporators are: George A. Bleich of Owensboro, R. S. Dulin of Madisonville, and W. T. Cooper and H. W. Linton, of Hopkinsville. The company will operate the Garrick Theater in Hopkinsville, reserving the right to open other houses and handle real estate in that connection. Vaudeville will be used in the Garrick.

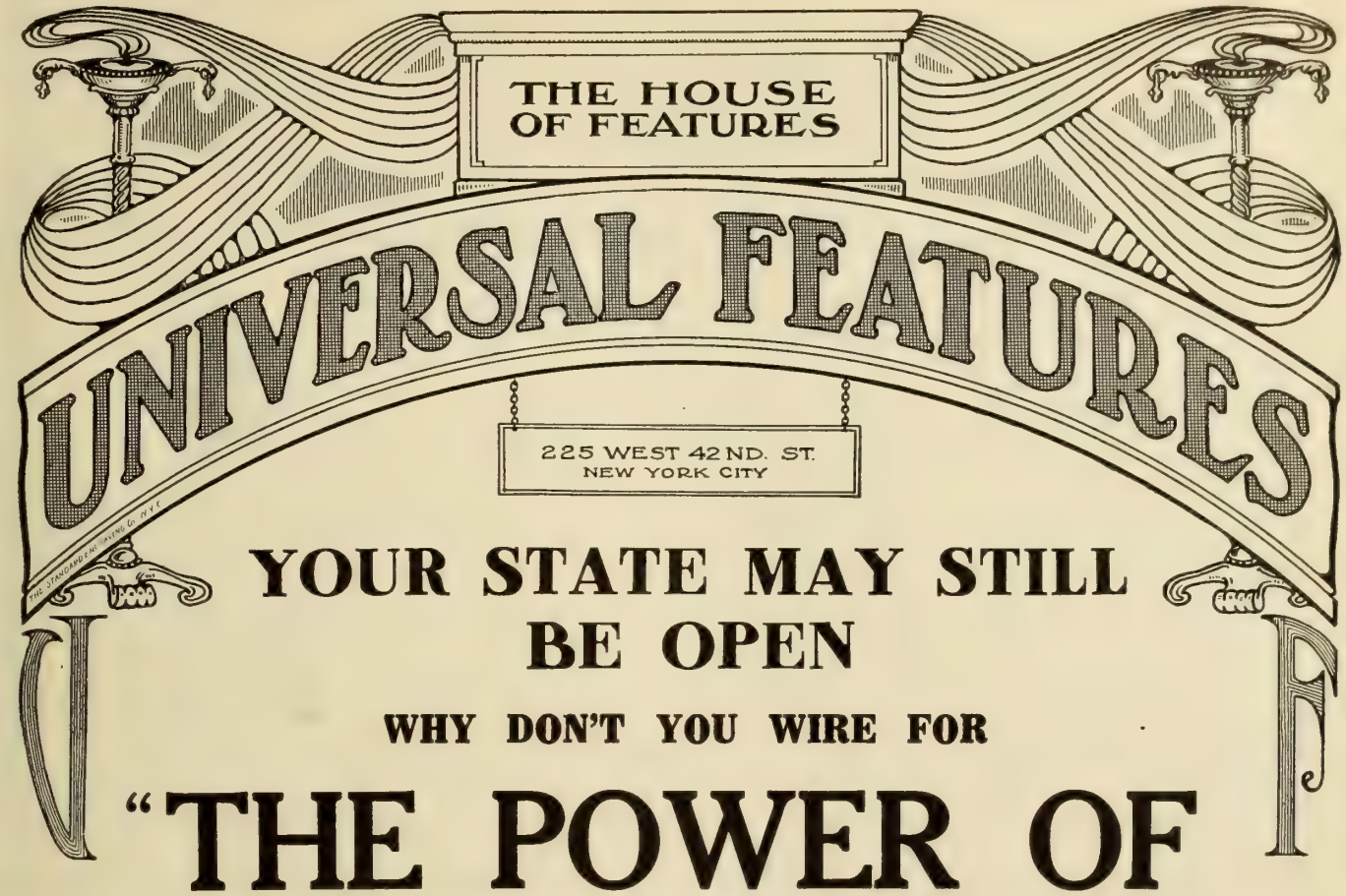
Clyde Gaines, of Winchester, Ky., has leased a site in Irvine, Ky., and has begun the work of erecting a moving picture theater. The new house will cover ground 75 by 30 feet in dimension, and will be completed in the early fall.

The Young Men's Christian Association of Bowling Green, Ky., has opened a moving picture theater, the association quarters being used for the performances. Pictures will be shown only on Friday and Saturday nights of each week.

A. J. Wellman, a well-known exhibitor of Catlettsburg, Ky., has taken over the Scenic Theater, in Ashland, and will operate that house in conjunction with the Lyric, in the former city. Mr. Wellman will give daily matinees at his new house. A daily change will be featured. C. B. Clerk is the former owner of the Scenic.

W. C. Brewer has opened a moving picture house in Cadiz, Ky., with satisfactory results at the initial performances. Three performances will be given weekly.

The moving picture houses of Lexington, Ky., after a rather strenuous struggle with the daily press of that city, are now getting the mention to which they are entitled. Hitherto the Lexington newspapers have shown a decided reluctance to review the films shown at the animated picture houses. It was argued by opponents of the pictures that they were altogether distinct from the drama, and accordingly were not entitled to free press notices. While it is admitted that the moving pictures are a departure from the old-style legitimate, it was pointed out that the moving pictures certainly are of vital interest to the general public and are as much entitled to criticism as an ordinary theatrical venture, or any other enterprise which depends on public patronage for success. The result of the Lexington exhibitors' campaign was gracefully yielded by the press and advance notices are now customary. Louisville newspapers were probably the first in Kentucky to adopt the plan



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There is chaos and then all things settle. Your breath returns and things are as you wished to see them end. Why the word "sensational" was written by the hand of Fate that it might ***BE*** to fit this photoplay.

Recently developed arrangements have left us with a few States open on the two following feature Fortunes:

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A terrific, dominant detective drama

"Bridge of Notre Dame"

A woman's revenge causes this sensational tragedy

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J. D. Tippett **"UNIVERSAL FEATURES"**
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of giving reviews and mention of picture theaters, having taken that step several months ago. The new attitude of the press toward moving pictures marks the advent of the animated picture press agent in Kentucky, and several houses have sought the services of high-class men for that purpose.

Miss Stella Stamper, of Lexington, Ky., is still winning a good deal of fame in the Bluegrass section of Kentucky as a soloist. Miss Stamper is the possessor of a voice of real merit and has a big following in Lexington and elsewhere.

The Board of Education of Nashville, Tenn., has shown that it has a grasp on the situation by purchasing a machine for installation in the new high school building in that city. Moving pictures will assist the teachers in instructing pupils. Nashville is the first city in the South to realize the possibilities of the animated picture in this respect. Prof. J. W. Brister, State Superintendent of Public Instruction, said apropos of the new plan: "Moving pictures have come to stay and the schools should be quick to grasp their great possibilities of usefulness. I think that teachers will find them of decided advantage. I hope other cities will soon follow our example."

The old truism to the effect that one man's meat may be another man's poison is being worked out to a finish in the Louisville amusement field. A period of remarkably cool weather has ensued, bringing with it record-breaking minimum temperatures for the month of August, so far as the history of the local Weather Bureau extends, and the parks are getting the gristly end of the bone while the moving picture shows enjoy white meat and giblets.

It is true that the present state of affairs may not be expected to continue for any appreciable length of time, but the exhibitors are making the most of that which is afforded them in the way of unusually favorable natural conditions, and all local houses are doing business on the capacity limit scale. Special attractions are strongly advocated just now, when the public turns to a cozy photoplay-house rather than to any other recognized entertainment. As a matter of fact, the entire summer has been directly unfavorable to the amusement parks and propitious for the moving picture exhibitors, and the former competitors are almost ready to capitulate. A persistent rumor has been circulating for a couple of weeks to the effect that one of the biggest riverside resorts in the city is to be closed permanently at the end of the current season, inasmuch as its proprietors have decided that concrete dividends from the property are surer in the form of building lots than when it is occupied with outdoor devices and the stock in trade of the Coney Island capitalist.

The last week in August will find the old reliable line of the Fourth Street playhouse, melodrama, again staged upon the Avenue Theater. Morton Shaw, manager of the Avenue, is enthusiastic over the success of that playhouse with its hot weather attractions of a cool auditorium, moving pictures, and scoreboard, portraying the games of the Louisville Club on the road. Pictures are a fixture for the summer program of the Avenue henceforward, said Mr. Shaw.

B. F. Keith's Mary Anderson Theater commences its 1912-13 run September 1, billing high-class vaudeville and a finale of moving pictures, including some of the choicest releases of the day. James Weed, manager, is arranging to have the popular house completely renovated from orchestra circle to loft, and it is the plan of the Keith management to feature the pictorial wind-up of each show more prominently than heretofore.

"The Money King," a three-reel Vitagraph feature, is doing all that its name implies for the Broadway Amusement Company at the Broadway. The special has been introduced only a few days and is attracting capacity-limit houses during a time when the suburban exhibitors would ordinarily count themselves lucky to maintain normal mid-summer business.

Joseph Steurle and Fred Dolle, members of the Broadway Amusement Company, left a few days ago for a trip through Lexington, Paris, Frankfort, Versailles, and other Central Kentucky cities, where arrangements are to be made with local exhibitors for the showing of "The Redemption," a cracker-jack Warner feature, and other special releases now under the control of Messrs. Steurle, Dolle and their associates. The success of their trip thus far forecasts that the features in question will be widely shown through the Bluegrass section during the next few weeks.

The Crown, at Seventh and Oak Streets, is doing the best business of its career. The house has been renovated throughout.

The first Roman Catholic church in Louisville to recognize the educational and entertainment advantages of the moving picture is that of St. Philip Neri, at Floyd and Woodbine Streets. A fund raised by the congregation of that institution has provided a beautiful parochial hall adjacent to the church, and the new building, which will be used for settlement work, is to be permanently equipped by Father Oscar Ackerman with an up-to-date machine and screen in an apartment that will be set aside for the exhibition of suitable films at regular intervals. Father Ackerman is enthusiastic over his project to entertain his parish in the most approved fashion.

It is understood that Louis H. Ramsey, a prominent moving picture exhibitor of Lexington, Ky., is heading a syndicate of Lexington business men which will provide Mount Sterling, Ky., with a handsome new photoplay house. The new theater in Mount Sterling is to cost upwards of $5,000, and will boast of a commodious auditorium 40 by 150 feet in dimension. Col. B. F. Cockrell is handling the Mount Sterling end of the project.

Duff Creech and B. F. Creech have purchased the Lyceum Theater in Hazard, Ky., and have remodeled that establishment, re-christening it "The Hipp." The reincarnated Hazard Theater is launched upon a most auspicious career.

A meeting of the stockholders of the Crescent Amusement Company, of Bowling Green, Ky., was held a few days ago for the purpose of completing arrangements for the introduction of feature films in the two Crescent houses, the Elite and the Columbia. The Bowling Green company has determined to allow itself latitude to bring the latest and best in the moving picture world to that city, where J. P. Masters has charge of the twin theaters.

Having completely recovered from recent illnesses, which left him in a weakened condition, C. S. Graves, of the Princess Theater, in Lexington, Ky., has returned to his home in that city after a long stay at French Lick Springs, Ind. Mr. Graves has pronounced himself to be in trim for the best business in the history of the Princess.

With the view of injecting local interest in the shows of the Princess Theater in Hopkinsville, Ky., Manager J. B. Guill has caused a number of moving picture views of Hopkinsville and its features to be taken.

An up-to-date moving picture theater has opened for business in Cadiz, Ky., under the management of W. C. Brewer. A specially planned building next door to the Hotel Cadiz has been erected by Mr. Brewer, and the amusement enterprise has been successfully launched.

About 850 new chairs for the auditorium of the Pineville Opera House at Pineville, Ky., are to be purchased in the immediate future by F. A. Heath, secretary of the company.

With an eye to the future, the owners of the Paris Opera House in Paris, Ky., have closed a contract with a Cincinnati, Ohio, machinery firm for the installation of complete new heating apparatus for that theater. Two hot-air furnaces with vents supplying every nook and corner of the picture show auditorium are to be provided for the Paris house against the approach of winter.

The old Elk Theater in Fulton, Ky., has been leased by Cornelius Owen, a well-known business man of that city. Mr. Owen is having the house remodeled throughout and proposes to open for business within thirty days, offering a line of up-to-the-minute photoplay attractions.

In order to insure constant brilliancy for the machine lights of the Red Moon Theater and to preclude the possibility of flickering annoyances forcing themselves upon the patrons of that establishment, a new lighting plant has been installed in the Red Moon by John Milwain in Carlisle, Ky. The Carlisle house is equipped in a fashion to compare with the biggest and best in that section of the state.

G. D. CRAIN, JR.

PHILADELPHIA

MANAGER J. Fred Zimmerman's Keystone Theater, on Lehigh Avenue, which was a decided success last year, with its pictures and vaudeville, has opened for its fall and winter season, showing a first class bill, combined with the best of moving pictures.

Luna Park, Sixty-fifth and Vine Streets, was the scene of a fight a few nights ago when the Italian populace of the city held their annual outing at that place. A young Italian miss was insulted by one of her countrymen and she proceeded to make things pretty lively for him for a while. Managers of the two moving picture houses which are located in the park had several extra policemen on the job and no serious outbreaks occurred.

The moving pictures of the Johnson-Flynn fight which were exhibited at the Gayety Theater were met with approval, and it was the thought of all those that witnesed the production that they were the finest of their kind in photography only, as the fight did not amount to much. Crowded houses saw the pictures at each show.

The Ocean Pier Amusement Company of Camden, N. J., has just been incorporated under the laws of Delaware, with a capital of $10,000. The object of the company is to build piers for amusement purposes, and operate them. The incorporators are: E. G. C. Bleakley, K. S. Falser and J. T. Sutton.

The Moving Picture Publicity Company, which has been working in Allentown for the past month, has finished taking the pictures of that city, and they were shown to the city council for approval a few days ago. The Mayor and councilmen were pleased with them.

"Saved from Siberia" is the latest feature of the Star Company, and it has been meeting with the best of success.

The Fairhill Palace has closed for a few weeks in order that the house may be thoroughly renovated for the coming season.

Carr & Schad have purchased the Empire Theater of Reading, from F. E. Stetler, and will try to make it one of the finest theaters in Central Pennsylvania. Of course this cannot be done in a few weeks, but these two men are hustlers and will no doubt make their venture a success.

Headquarters will be established in a few days at the Calehuff Supply Company's Offices by Walter Evans, traveling representative of the Thomas A. Edison Company, who will be pleased to have all the local as well as out-of-the-city exhibitors call upon him. Mr. Evans is at present on his vacation, which will be of a few weeks' duration.

A. H. Woods will have his general offices in the Eltinge Forty-second Street Theater on and after September 1. F. F. Proctor has taken the rooms formerly occupied by Manager Woods in the Putnam Bldg.

As an interesting feature of the Durbar films, which have been drawing large crowds to the Garrick Theater, were views of the camel corps kept by the British Government for service in Egypt and India.

L. Samler of Lebanon, Pa., was a local visitor, and while in the city purchased two No. 6 Powers machines complete, with supplies for his theater.

Brau Krammes, who several months ago sold the National Theater of Hamburg, Pa., to his brother, has repurchased the theater and taken full charge.

H. R. Lynn, manager of the Noaw Theater at Allentown last season, has opened an open-air theater at the same place for the rest of the summer. Sunday shows will also be given, at which time religious pictures will be shown and part of the proceeds given to charity.

W. L. W. Jones of the World in Motion Picture Theater, with several other men, has made plans to build an opera house at Coatsville, Pa., which will be used as a picture house when there is no other attraction playing.

C. H. CONGDON.

IN THE MISSISSIPPI VALLEY.

S. J. WAGNER has remodeled his opera house at Bluffs, Ill.

Miss Marie Uhl, of Pana, Ill., has succeeded Mrs. George L. Whiteman as pianist at the Dixie Theater, in Vandalia, Ill.

Albert Shields, who has been operator at the New Remington in Kankakee, Ill., has accepted a position as electrician with a musical comedy company.

L. J. Bulger, the new proprietor of the Lyric Theater, at Greenville, Ill., and Miss Estella Mason, of Belment, Ill., were recently married.

Hampton Albright has resigned his position as operator at the Daley airdome in Carlinville, Ill., to accept a similar position in St. Louis.

The Shoaff Opera House at Paris, Ill., included a new picture outfit in its pre-season improvements.

The Masonic Order of Rockport, Ill., is building a new hall, one floor of which will be used as an opera house.

Arthur Boggis has sold the Gem Theater at Mt. Carmel, Ill., to O. L. Taylor, manager of the Colonial in that city. The Gem will be removed to the site of the old Star and Mr. Boggis will remain in charge for a time. The Star has removed to the old Clark clothing house building.

The Gem Theater, Sixth Street, St. Louis, Mo., has opened for the winter and has reduced its admission from ten cents to five.

The Idle Hour Theater at Newport, Ind., changed its schedule to three nights each week—Tuesday, Thursday and Saturday.

W. E. Colvin, proprietor of the Airdome at Villa Grove, Ill., will open a moving picture show in Charleston, Ill.

Chris Jackson, who is manager of the Majestic Theater, at Lincoln, Ill., announces that moving pictures will be shown when road attractions do not conflict.

Manager Striewing, of the Crystal Theater, at Decatur, Ill., willingly donated half a day's receipts to the Macon County Hospital Association, as before her marriage Mrs. Striewing was a graduate nurse.

C. B. Burkhardt, who has been giving moving picture shows at the park near Homer, Ill., transferred his operations to the Homer Opera House, August 17.

"Life," a moving picture theater, has been opened at 324 West Second Street, Davenport, Iowa.

Albert Jackson, manager of the opera house and airdome at Pawhuska, Okla., has been visiting relatives in Clinton, Ill.

The use of moving pictures in the schools of Decatur, Ill., is said to be practically assured, as money has been donated for the machine. The high school building is already wired, but the outfit will be accessible to all schools of the city. History, literature and geography will be given special attention in the selection of films.

The buildings on Chicago Street, in Joliet, Ill., now occupied by the Royal restaurant and A. C. Rott, are said to have been leased for a term of years beginning March 1, 1913, by an eastern film company at $500 a month, and will be remodeled for a picture house.

Wilmington, Ill., has been visited by a man looking for a site upon which to erect a moving picture theater.

A moving picture show has been opened in Reddick, Ill., operating three nights a week.

Charles H. Hale, proprietor of the Blue Jeans moving picture theater, at Kilbourne, Ill., has been giving regular shows in Sbicarte, Ill., an isolated river town.

Howard King has purchased the interest of his partner, John L. Peterson, in the Airdome at Sycamore, Ill. Clyde H. Wilson, who has been operating the machine, will be the active manager. It is said that Mr. Peterson has sites in view for a new picture house in Sycamore.

The Champaign County Fair at Urbana, Ill., will be preserved to posterity by means of moving pictures.

George Mills, of Moline, Ill., has purchased the Lyric Theater, in Rock Island, Ill., and taken possession. Independent films will be used.

GREAT NORTHERN

Release for Saturday, August 24th.

FOR HER SISTER'S SAKE or The Lost Diamond Star

A splendidly enacted dramatic production of human interest.

Release for Saturday, August 31st.

LOVE IS BLIND

A powerful drama, vividly portrayed, containing many thrilling situations. See the sensational duel in the dark.

Release for Saturday, September 7th. Split Comedy Reel.

THE AFFLICTED GOVERNOR — A comedy film sure to make a hit.

THE SPRING LOCK — A snappy comedy with laughs all the way through

Release for Saturday, September 14th.

AUNT JANE'S WILL

An elaborate comedy-drama of the very highest order. Don't overlook this big feature. One of the best comedies of the year.

SOLD ONLY THROUGH FILM SUPPLY CO. OF AMERICA

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LUX FILMS

Release for Friday, August 30th, 1912

The Modern Child

Length, about 990 feet.

A FILM FULL OF HUMAN INTEREST

Release for Friday, September 6th, 1912

A Cripple's Folly

Length, about 990 feet.

A vital subject superbly handled by competent players

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George H. Hopper, operator at the Gaiety, Springfield, Ill., has started on a cross-country walk from Springfield to Denver. He expects to cover an average of thirty miles a day. He is making the trip as representative for a shoe company, and expects to pay his expenses enroute by the sale of post cards. The Gaiety has ended the summer season of Independent pictures and, after two weeks of renovating, will be ready for vaudeville.

John Laughran, a baritone singer, is singing at the Empress Theater, at Fairbury, Ill., and Miss Fleta Rankin is singing at the Electric.

J. Ewart has leased the opera house at Greenup, Ill., to William Nolting, who is also manager of the Airdome at Neoga, Ill. The new manager will use Licensed service.

Col. Channing W. Meek, fifty-seven years old, at one time connected with the American Mutoscope and Biograph Company, is dead at Marble, Col., where he was president of the Colorado-Yule Marble Company, one of the largest concerns in the country.

Vaudeville and pictures at the Lyceum Theater, Peoria, Ill,, will be continuous instead of three a day.

Louis Frick, Jr., of Grayville, Ill., has purchased the Albion Theatorium, at Albion, Ill. He has installed an electric piano with harp attachment.

The Empire Theater, Moline, Ill., which opened the vaudeville season August 25, has announced that it will pay more attention to the moving picture end.

The Globe Amusement Company, of Chicago, has been incorporated with capital stock of $2,500 to engage in theatrical business. The incorporators are Nathan S. Schoenbrod, Ella Graham, and Samuel G. Grodson.

The City Amusement Company of Chicago has been incorporated with capital stock of $2,500 to conduct theaters. The incorporators are Nathan S. Schoenbrod, Ella Graham, and Samuel G. Grodson.

The Admiral Amusement Company of Chicago has been incorporated with capital of $10,000, to operate theaters. The incorporators are Seymour N. Cohen, Branard J. Brown, and Robert S. Nahin.

Manager W. M. Sauvage, of the Hippodrome at Alton, Ill., will install his own electric light plant.

C. H. Dutton, manager of the Majestic moving picture theater, at Mount Carroll, Ill., and Miss Genevieve Cletz, of that city, were recently married.

Elliot Crull, owner of the Princess, 612 South Main Street, Elkhart, Ind., will make a 90-foot extension to his building and other improvements, the whole to cost $10,000. A solid concrete operating room will be equipped with an automatic fire door. Four hundred and eighty seats will be installed with a 6-foot aisle the entire length of the auditorium.

J. Naylor and George R. Hunt have purchased an interest in the Gaiety Theater at Galesburg, Ill.

Dreamland Theater at Kewanee, Ill., was host to the members of the local post of the Grand Army of the Republic when it showed "Lincoln's Address at Gettysburg."

Petitions are being circulated by theater men of Danville, Ill., asking the City Council to revoke the Sunday closing ordinance.

John H. Wood, building inspector of Joliet, has given nearly all the theaters in that city a clean bill regarding safety.

The Star Theater at Belvidere, Ill., was opened August 15 by Pratt & Rawson as a picture show.

The picture show at the Piasa fish-fry, one of the leading outdoor events in Illinois, was so successful last year that Manager Stevenson of the Airdome, at Jerseyville, has been given the concession this year.

The new Orpheum Amusement Company of Chicago has been incorporated, with capital stock of $5,000, to operate theaters. The incorporators are Louis L. Marks, Julius Goodman, and Louis H. Harrison.

The Jesup State Bank Corporation of Jesup, Iowa, will add a story to its building to be used as an opera house.

The Walker Opera House at Urbana, Ill., will be remodeled.

John Buss has purchased the interest of his partner, Charles Bender, in the Orpheum Theater, at Freeport, Ill.

The American Museum Association at Evansville, Ind., has been incorporated with a capital stock of $5,000, to conduct theaters. Incorporators are August Mulhausen, J. E. Cox, and C. H. Hendricks.

The Green River Amusement Company of Amboy, Ill., has been incorporated with capital stock of $800.

Assistant State's Attorney Samuel King, of Will County, Ill., has reported that because of heavy patronage many picture shows in Joliet are disobeying the law regarding the over-crowding of theaters, placing chairs in the aisles and allowing patrons to stand close to the exits.

S. R. Wooley and Mrs. Francis Nelms have sold the Crystal Moving Picture Show at Champaign to H. H. Johnson, owner and manager of the Lyric, and his brother-in-law, C. L. Hunter, who will manage the new acquisition. The house will continue to run Independent films, but the name will be changed in a prize contest for women only.

The best answer in the advertisement essay composition, conducted by the Champion Gazette, is a real boost for H. H. Johnson, of the Lyric.

The Fountain Park Congregational Church of St. Louis, Mo., has opened a moving picture show in the grove adjoining the church, at Fountain and Albert Avenues. All young persons attending the Sunday service who arrive before the services begin will be given a ticket to the moving picture show. Others may purchase them. The pastor, the Rev. M. E. Alling, says that the pictures will not be confined to religious subjects, but anything that is good will be shown. If the plan is successful, the show will be held each night in the grove and this winter in the church.

Harry Franks has increased the capacity of the Grand Theater, at Macomb, Ill., to 300 persons.

W. W. Watts, manager of the Vaudette, Springfield, Ill., was host to the children from the Illinois Odd Fellows' Orphans' Home, at Lincoln, August 7. The invitation was a surprise to the officials and to the little visitors to the Capital city.

Miss Nina Aikman is the musician for the new Idle Hour Theater at Newport, Ind.

Manager Foufas has received permission from the City Council at Morrison, Ill., to give religious pictures on Sunday nights.

Superintendent Bauman, of the Quincy (Ill.) schools, has taken up with the school board the feasibility of films in the schools of that city. He referred to the discussions at the National Educational Association meeting in Chicago upon the topic "What School Facilities Should Be Provided for Instruction by Motion Picture Machines?" He has also written to schools which have taken up the use of the moving picture machine and will present the answers to the board.

The Lyric Theater, of Dayton, Ohio, recently gave its patrons a concert by the Ohmer Fare Register Company Band in addition to the usual four reels of pictures.

Frank W. Williams, manager of the Liberty Theater at Peoria, Ill., is one of the incorporators of the Illinois Feature Film Company of Peoria, which has been granted a charter with a capital stock of $2,500 to deal in films and operate pictures. The other incorporators are Robert N. McCormick and Josephine Johnson, both of Peoria.

The Williams Goldman Amusement and Investment Company of St. Louis has been incorporated with capital stock of $15,000 to operate picture shows. The incorporators are Paul Dillon and Bertha Goldman.

H. Corley has purchased the Crystal Theater at Rantoul, Ill., from E. E. Alger, of Paxton, Ill. Mr. Corley has been manager of the theater for over a year.

A. R. Campbell, of Danville, Ill., took a moving picture of the automobile hill climb at Newport, Ind., August 8.

Louis P. Anderson, of Springfield, Ill., and Mayor John R. Davis, of Jacksonville, Ill., are said to be contemplating a new theater at Jacksonville.

The Ziegfield Amusement Company of Chicago has been incorporated with capital stock of $15,000 to operate theaters. The incorporators are W. K. Ziegfield, Charles R. Lindsay, Jr., and J. D. Inderrieden.

The Majestic Theater at Waterloo, Iowa, which has been remodeled for a vaudeville house, is expected to reopen August 26.

George De Bolt, of Farmer City, Ill., has discontinued vaudeville and is running pictures exclusively.

The Princess Theater at Rockford, Ill., successfully repeated the "Odyssey."

The cool weather in Illinois has had a reviving effect upon the moving picture business, but few of the managers have been careful enough to take down their signs "The Coolest Theater in——."

Bids have been opened for the new La Salle Theater, which is to be built at La Salle, Ill., by the La Salle Enterprise Company. It will cost about $25,000.

The J. R. Brannen Amusement Company of Evansville, Ind., has been incorporated with capital stock of $10,000, to do a general amusement business. The incorporators are J. R. Brannen, Cathern I. Brannen, and Edward Mooney.

FRANK H. MADISON.

SAN FRANCISCO

DURING the army maneuvers which began August 10th and will continue for several days, the more important encounters during the mimic war are being photographed by three cameramen, who are acting under the instructions of Miles Bros. Exchange. All the accessories of modern warfare will be in actual use, and flying machines will not be the least upon the list as in addition to the two regular United States Army aeroplanes there will be several machines loaned to the department by local owners.

Organizer C. A. Neale is doing excellent work among the moving picture exhibitors in Southern California, he having talked recently to fifty-two exhibitors in Los Angeles at a meeting called for the purpose. At the meeting the exhibitors expressed a desire to affiliate with the State League and a charter will soon be issued, its title being "Local No. 2 of State League No. 12." The San Francisco League extends, through its secretary, Mr. W. A. Cory, a hearty welcome to these new members and will be glad of the opportunity to meet them personally at the September Convention.

The Arthur Spaulding Co., a firm of commercial photographers, are just finishing an advertising film for a local wholesaler of paints. The film method of advertising seems to be getting very popular here, the Spaulding Company having recently made films for that purpose for the Pacific Hardware and Steel, and A. Schilling Company. In each of the above named pictures a diversion from the usual "advertising" film is made by introducing a comedy story which is carried throughout the entire reel. This is a unique invocation and the demonstrators claim the results are much more satisfactory than where merely the different stages of manufacture are shown in the advertising film.

Mr. Sol Lesser, of the Golden Gate Film Exchange, is in receipt of a letter from Mr. H. B. Coles, sales manager of Nicholas Power Company, in which is given Mr. Coles' plans for the Power's exhibition at the California Exhibitors' Convention. Mr. Coles will bring with him a complete Powers equipment, and he has retained space in the hall for the purpose of demonstrating the machine.

The Fairyland is now making Friday nights a "Feature Night," running special pictures in addition to the regular program and advancing the admission to ten cents. The proprietors, Cory Bros., announce that the opening of their new house, the "Cory," took place on the 17th. The program is straight moving pictures and music, 5 reels being shown at each performance at a price of ten cents.

The Palace Theater has just been opened at Santa Barbara by Louis Ducker, and Independent pictures will be on the program. Three reels changed three times a week will be furnished by the California Film Exchange, which also supplied a Simplex projection machine for the Palace.

The exposition officials report the invitation of President Taft to all foreign nations to participate in the 1915 exposition, has been accepted by fourteen foreign powers. Commissions have been appointed to select sites for State buildings by the Governors of thirty-one States, and the commissions of fourteen of those States have already made their choice. Motion pictures have been made of the ceremonies already enacted.

"ANDY."

SEATTLE.

ONE of the handsomest motion picture houses on the Pacific Coast is the Clemmer Theater, in Seattle. It was built especially for moving pictures, by J. Q. Clemmer. The house is modern throughout and seats 1,200 persons. Mr. Clemmer has just installed a large pipe organ. He is also the owner of the Dream Theater in Seattle, and has moving picture interests in Spokane.

When the rights for the Wolgast-Rivers pictures were being sold, C. J. Reilly and G. J. Mackenzie, respectively treasurer and manager of the Metropolitan Theater here, thought they'd take a "flier." For what has proved an inconsequential amount they got the Northwest rights. The row over the decision made the pictures good, and the buyers sold a slice of their rights to Alexander Pantages for his vaudeville houses, for $5,000. Besides that, they have a nice rake-off from showing the pictures in British Columbia.

Eugene Levy is known as the "moving picture king" of the Northwest. Starting in a modest way in Seattle, he has gradually acquired control of a string of houses. His latest acquisition is The Melbourne in Seattle. It is a model house with a substantial and attractive art front. Louis Dimond, one of the leading pianists on this coast, is the musical director of the house. At the Grand Opera House, which Levy took over sometime ago, he runs photoplays and vaudeville. Here he has inaugurated the "split week" idea and the result is a large and steady patronage.

In 1909, when Seattle had a world's fair, the Alhambra Theater was built for the Schuberts and their independent attractions. It never paid and was finally closed. Jensen & Von Herberg, who had made a success of moving pictures in a small way, obtained a five-year lease on the Alhambra and converted it into a moving picture house with vaudeville. It made good from the start. Now, that the National has been razed to make way for a ten-story building, Jensen and Von Herberg have bought the lease on the City Theater, a motion picture house formerly run by C. S. Johnson, paying $5,000 for it. It is on Second Avenue, in the busiest part of the city, next door to Pantages vaudeville house. The new owners expect to modernize The City Theater.

The Seattle city council has been asked to adopt a graduated license scale for moving picture houses. At present, the price is $250 a year, irrespective of capacity or income. The managers of some of the smaller houses protest that this is oppressive. They ask that the matter be adjusted and the finance committee has taken the matter under advisement.

H. O. STECHHAN.

AMONG THE EXHIBITORS.

Scranton, Pa.—The first floor front of the Italian Citizens' Clubhouse on Jackson Street, will be converted into a moving picture theater.

Rochester, Minn.—Wm. Barned has leased the Bijou Theater of J. F. Reid and will conduct it as a moving picture theater.

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Yours truly,
The Metropolitan Theater Company.

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TELEGRAPH, SUNDAY,

The Film Stage Director.

Out in Chicago also theatrical managers have discovered the availability of moving pictures as assistant to the overworked stage director.

In the second act of "The Merry Widow Remarried," playing at the Colonial, there is an Oriental dance performed by the chorus. Max Faetkenheuer, the producer, said he wanted the dance to be perfect. As he was giving this direction, Harry A. Smith, the business manager, approached and listened to the conversation.

"I know how you can get just what you want," declared Smith. "I recall a film in the pictures of 'The Garden of Allah' in which such a dance is shown in every detail."

The film was obtained and the chorus imitated the movements as revealed in the pictures.

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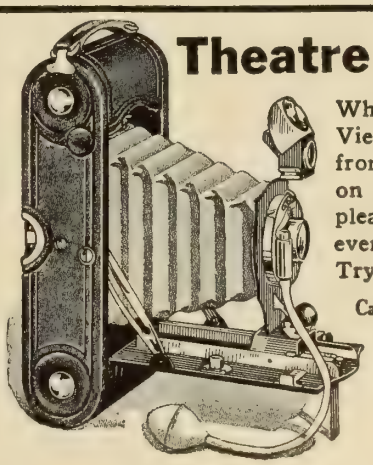

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LICENSED FILM STORIES

EDISON.

THE TRIANGLE (Sept. 3).—After having lost his job in asweat shop, a poor workman, living from hand to mouth with a family to support, is nearly driven to distraction by his inability to secure employment. The workman meets a Mr. Goodfellow. He, being rich and philanthropically inclined, has his sympathies aroused by the workman's pitiful story of distress. He goes to the manufacturer, where he is informed that the former operators of the idle machines in the shop were discharged because of the fact that he was making more goods than he could sell. Mr. Goodfellow suggests that if the employees work slower and fewer hours it would afford work for the unemployed, but this ingenious suggestion is not received with enthusiasm. Mr. Goodfellow next visits the retailer to ascertain why he does not replenish his stock more frequently and is informed that trade is poor and it is not feasible to buy more goods than can be sold to his customers.

Mr. Goodfellow then goes home more perplexed than ever, realizing that the question has resolved itself into a triangle which almost baffles him. He finally argues thus: Supply the workman with a little money and he will patronize the retailer, who in time will replenish his stock and thus compel the manufacturer to employ more workmen to enable him to meet the demand. The following day he puts his idea into practical use by distributing money among the idle workmen. Played mostly in comedy vein the film is a distinct novelty.

ALADDIN UP-TO-DATE (Sept. 4).—Three bad boys come into possession of the famous Aladdin lamp and without realizing its marvelous power cast it away at the lake side as a valueless article, where it is found by poor penniless Tim, the gardener, who is about to commit suicide because Farmer Jenkins objects to him as a son-in-law. He picks up the lamp and examines it curiously.

In trying to remove the sand and dirt he rubs it vigorously when to his astonishment a slave of the lamp suddenly appears coming from nowhere and informs Tim the slaves of the lamp are at his service, and by simply rubbing it his every wish will be granted, then he disappears as mysteriously as he came. This is a delightfully unusual comedy, full of trick work, which is wonderfully well done.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS (Sept. 6).—All lovers must hold dear in their memory and secret within their hearts the name of Thomas Moore, for perhaps no other singer of sweet songs has played more upon the tender chords in the lovers' litany than the Irish bard, Tom Moore. A famous artist is in search of a model to pose for a picture entitled "In Love," and he finally engages a sweet-faced young girl whose beauty and simplicity capture his heart.

One night after a reception at his studio, where the simple model learns of the artist's love for her, a society lady, whose imagination had led her to believe that she would soon become his wife, wakes up to the fact that she has a rival. An accident to the model bids fair to disfigure her for life. Still having faith in her artist lover, she awaits his coming in the hour of her misfortune, but by a ruse of the society lady the model is prevented from knowing that her lover is hastening to her with a famous specialist, and she, poor girl, believes that the loss of her beauty is the cause of his loss of affection, so she flees from her rooms leaving no traces behind her to tell where she is going. After months of searching the artist gives up hope of ever finding her again. She returns thoroughly restored to health and beauty, and on entering his studio she finds him asleep in his chair. Not knowing whether he entertains any further affection for her, she leaves a note upon his table. But fate decides it is never to be read and he burns it up, not knowing that it contains the one knowledge he most longs for. Months afterward they are brought together, and "the heart that has truly loved never forgets, but as truly loves on to the close."

BRIDGET'S SUDDEN WEALTH (Sept. 7).—Bridget O'Hoolihan, a domestic in the employ of a wealthy family, is in love with Patrick Callahan, a policeman. Love runs smoothly until one day she receives a letter informing her that she has fallen heir to a small fortune, by the death of a relative. At the possession of so much money she swells with arrogant pride and her love for Pat, the policeman, turns cold. She visits all the big stores, making many purchases. She sojourns at a high-class hotel with servants to wait on her, buys a pet dog, and finally an automobile. It does not take her very long to get the habit of speeding with almost serious results.

She is on the point of being arrested for exceeding the speed limit when to her surprise the policeman turns out to be Pat, who seems compelled to perform his duty in arresting her. The situation seems to be twixt love and duty. After some pleading the old love is rekindled and a compromise is made by Pat resigning from the force and marrying the now wealthy Bridget.

OPENING OF THE Y. M. C. A. PLAYGROUND, Lynchburg, Va., 1912, (Sept. 7).—This is the finest Y. M. C. A. recreation ground in the United States and was formally opened early this summer. Governor Mann, of Virginia, was present at the opening and appears prominently in the film. The exercises attendant upon the ceremony were many, including a canoe and motor boat parade, water sports, baseball, and athletics of various sorts.

VITAGRAPH.

TOMMY'S SISTER (Sept. 2).—Left with two small children, Mrs. Morgan finds it difficult to make both ends meet. Polly, her daughter, does the housework. Tommy is looking for a situation to help his mother. He applies for one in the office of Hervay & Porter, real estate, etc. Porter refuses him because he has had but little experience, but Jack Hervey, touched by the boy's earnestness and hard story, takes him on. His mother and sister are jubilant. A week after he has the place he falls ill and the doctor says he must stay in bed. In this dilemma, Polly suggests that she dress in Tommy's clothes, pass herself off as his brother, and get them to let her fill his place till he gets well. The scheme works. Jack Hervey and Porter are both in love with Estelle to whom Jack is engaged. Porter tries to make love to Estelle and is indignantly repulsed. Porter resolves to ruin Jack and give away a big land deal, on which he hopes to make a fortune, to a rival real estate man. Polly becomes suspicious, and, hiding herself in a cupboard, overhears what they have to say. She warns Jack, who closes his deal quickly and outwits his enemies. Polly then confesses her sex, and the deception is willingly forgiven for what she has done. Jack and Estelle, who are about to be married, resolve to take a special interest in Mrs. Morgan and her family and help them in every possible way.

CORONETS AND HEARTS (Sept. 3).—Leaving England, in search of an American wife, young Cyril, son of the Earl of Creston, on reaching America meets Lilly Penn, and immediately lays siege to her heart and her fortune when he learns that she is an heiress. The Earl of Creston has advised his son that if he marries an American woman he must marry money, and in order to impress others with their social standing, he gives him a jeweled family coronet as an evidence of inherited rank. Lilly, who is a trusting, perfectly natural girl, is urged by Cyril to marry him, quoting his family standing in England, and as an inducement says he will bestow upon her a coronet which he will bring to her the following night.

The next day he goes to a vault to get the jeweled crown, and while in the vault he drops a letter which he has recently received from his father, reminding him again that if he marries, he must marry a fortune. Just after Cyril has left Lilly has occasion to go to the vault, and finds the letter which Cyril has dropped. She is distressed to learn that he is a fortune hunter, scorns his proffered coronet, and rejects him. Cyril realizes that true worth is found in women, not in their fortunes and he must prove his real worth. He sends the coronet back to his father, and relinquishes all claim to his title. He goes West and becomes a rancher. A couple of years later, Mr. Penn takes a trip West with his daughter Lilly and his doctor. A party of desperadoes try to wreck the train and rob the passengers. Cyril discovers them at their work and drives them away, signals the train and saves it. In the scrimmage, he is shot and wounded. The trainmen carry him back to his cabin and he is attended to by Mr. Penn's doctor. Lilly and her father visit Cyril's cabin. He is surprised to see Lillian and they are both glad to meet again. He tells her the hardships through which he has passed, preferring to depend on his own efforts than upon a title. He points to her head and says that he has no coronet to place there now. She reaches through the window, plucks a branch of vine, twines it into a wreath and places it upon her head. Her father and the doctor withdraw and the two lovers agree that hearts of love are better than all the coronets of jewels.

CAPTAIN BARNACLE'S LEGACY (Sept. 4).—Captain Barnacle receives a letter telling him that Mr. Markham, a South African whose life he saved some years ago, has died, leaving him a legacy in money and some property and jewels in South Africa. The will stipulates that he shall visit the property in person. The captain is glad of this legacy, as it will enable him to provide for his adopted daughter, Ruth. He leaves her in charge of Mrs. Lawrence, and with his friend Bunce, starts for South Africa. They are met by Krako, the overseer of the property, who has come to drive them to it in his ox van. Bunce mistrusts him, but there is nothing left to do but follow him. He takes them to the property where Barnacle discovers that Markham has left an African wife and seven children, who want to adopt him as their father. He gets some very valuable diamonds from a safe in the house, and these excite the cupidity of Krako. He works on the jealousy of the wife and they plot with some other natives to kill the sailors as they sleep. Barnacle and Bunce, however, let themselves down out of a window with their possessions, take two horses which they are forced to ride bareback, and fly the place. After many difficulties, they reach their native land, and Barnacle, happy in his legacy, hangs some of the diamonds on Ruth's neck.

BUNNY'S SUICIDE (Sept. 6).—Born with that tired feeling, John Spink is a lazy, ne'er-do-well. His poor wife is obliged to take in washing. The harder she works, the thinner she gets, and the fatter and more useless he grows. She reasons and argues with him, but to no purpose, until driven to desperation, she gives him a rope and tells him to go hang himself. With an air of injured innocence, he goes to a near-by grove, and while making preparations to adjust the rope, he is seen by one of his neighbors who hastens to tell John's wife that she will soon be a widow. On his way, he imparts the news to others, and they all go to carry the news to Mrs. Spink. She hastily quits washing and with all speed goes to the rescue of her "poor, dear husband." Spink, in fastening the rope to a limb on the tree, is struck with the idea of what a fine swing he could arrange for himself, and in a very short time has both ends of the rope fastened to the bough. Dropping to the ground, he places a board in the swing, and is soon swinging into the "land of Nod," his face wreathed in smiles. His wife, with the neighbors, soon appears and is so jubilant that he still lives that she throws her arms around his neck and kisses him profusely. John lifts her on to the seat beside him and she nestles her head upon his pillowy bosom.

SHE WANTED A BOARDER (Sept. 6).—Give me liberty or give me death," declares Mr. Crosby, after a quarrel with his better half. She gives him the privilege of a choice and he takes French leave, declaring he will never return. She loses no time, and places an advertisement in the paper for boarders. Crosby sees the "ad," repents of his hasty action and decides to frustrate his wife in her determination to take boarders. He conspires with two friends, who plan to help him out. One disguises himself as a musician and trombone player, and secures a room of Mrs. Crosby. He blows his horn so loud and long all the neighbors are disturbed and pay him a bonus to get rid of him. The other friend makes up as an actor, and takes a room at Mrs. Crosby's. He spouts Shakespeare with such vigor that she is frightened almost to death. When she appears to remonstrate with him, he addresses her as his opposite and makes desperate love to her. Raising a knife above her head he threatens to slay her if she will not fly with him. At this crisis her husband accidentally on purpose appears upon the scene and saves her, whereat she falls into his arms and looks upon him as her brave preserver and beseeches him not to leave her alone again.

A WASTED SACRIFICE (Sept. 7).—With all his faults, Jack Martin, an Arizona gambler, has one redeeming quality, a deep love for his motherless child. The baby is taken sick. Leaving her with Aunt Jane, the Mexican housekeeper, Jack goes for Dr. Winton, who is also the sheriff. The child dies. Crazed with grief, Jack gets drunk and shoots the town marshal. Leaping astride his horse, he escapes into the desert. Far out on a sandy plain, he comes across the dead body of a young Apache squaw, who has been bitten by a rattlesnake. By the side of the lifeless form he finds a child who has nursed from its mother's breast and imbibed the poison. Jack thinks of his own child, and his heart goes out to the little one. Jack has eluded his pursuers and his horse has dropped from exhaustion. He knows that he is free to escape. He hesitates, but determines to save the little papoose by doubling back on his tracks and meeting the posse, of which the doctor-sheriff is the leader. On rounding a curve in the canyon, he comes upon his followers, who cover him with their weapons. Holding out the child to the doctor, he begs him to do something for it. The sheriff examines it and discovers it is dead. Jack, with tears in his eyes, stands ready for his capture, conscious that inasmuch as he did it for one of God's little ones he has not done it in vain.

ECLIPSE.

AN ECCENTRIC SPORTSMAN (Sept. 4).—When the clock strikes 4 in the morning, Jack leaves his bed with a yawn, and proceeds to dress and breakfast, in preparation for a good day's fishing. He accomplishes everything with the least possible exertion; he sweeps his clothes with a broom, jumps cleanly into his boots, makes a tablecloth out of the counterpane, drinks his tea from the pot, and swallows his eggs and other viands whole.

He then takes his fishing tackle down from the wall, and calling his faithful dog, "Sport," makes his way towards the river. There he meets with all sorts of adventures, and does most everything, but catch any fish. At nightfall, he returns triumphant with great stories of his luck and prowess, but no fish.

FROM LAUTERBRUNNEN TO MURREN (Switzerland) (Sept. 4).—A delightful journey across the Bernese Alps, by Funicular Railway, at an altitude of 7,000 feet. The Alpine scenery is simply superb; the snow-capped mountains, the deep, narrow gorges, and the quaint little villages perched upon the mountain slopes, offer a fascinating sight.

SMALL GAME AT THE ZOO (Sept. 4).—An instructive as well as interesting subject, introducing many of the smaller inhabitants of the zoological gardens.

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CINES.

RICHARD, THE LION-HEARTED (Aug. 31).—Richard of England, the champion of Christendom, dominates with his iron will the camp of the Crusaders, and is most desirous that the English banner shall float supreme upon St. George's Hill, flaunting defiance to the enemy. He gives orders that Sir Kenneth of Scotland shall guard this banner with his life.

Kenneth is brave and a worthy knight, but is falsely induced to leave his post, and, unfortunately, fails in his trust, for during his absence the banner is stolen by his enemies. When this comes to the king's ears, he becomes furious, and calls a council of war. The Duke of Montserrat scornfully admits to have committed the deed, and the king decrees that the two knights shall settle the matter in mortal combat.

To the sounding of trumpets, a gay and gorgeous throng assemble to view the struggle in the lists. The two rival warriors, Kenneth and Montserrat, clad in mail and mounted upon chargers, are soon engaged in furious assault upon each other.

The battle is fierce, but of short duration, for Sir Kenneth proves the mightier, and Montserrat is soon stretched upon the ground desperately wounded. Kenneth thus triumphantly justifies himself, amid the plaudits of the multitude. The king is so pleased with the victory that he graciously bestows upon him the hand of Edith Plantagenet in marriage.

A TRAGEDY OF LONG AGO (Sept. 3).—With great pomp and ceremony the marriage of Beatrice and Philip Viconti is solemnized. But the latter does not long remain true to his nuptial vows, for soon afterwards, while out hunting, he meets Agnes of Maino, and falls madly in love with her.

Beatrice learns of her husband's perfidy, and with the help of her faithful friend and adviser, Macaruffo, plots revenge. But unfortunately, a traitor informs Philip of the plan, and the latter, with several of his men, surprise the pair and imprison them in the tower.

During the night, Macaruffo gains Beatrice's consent to escape with him. Suspending a rope from their lofty prison window, he makes a perilous descent, hand under hand, with his intrepid comrade clinging to his shoulders. But lo! when they are about twenty feet from the water of the lake surrounding the tower, the rope breaks precipitating them into the water. With a few powerful strokes, however, the brave fellow succeeds in reaching the opposite shore, with his almost lifeless burden.

They escape to the hills, but soon are pursued by Philip, who overtakes them with his soldiers. Macaruffo dies nobly, defending Beatrice, but the latter is captured, and heartlessly sent to the block.

THE SACKING OF ROME (Sept. 7).—"To the walls! The enemy is upon us!" is the cry of the citizens of Rome on May 5, 1527. Renzo of Cari, leader of the defenders, is forced to bid a fond farewell to Julia, his betrothed, and go to assume command of the defenders.

After a number of furious assaults upon the ramparts, which are defended with pitch and heavy stones, the invincible French Army under the Duke of Bourbon, manages to scale the walls, and enter the city. His hired soldiers clamorous for spoils, immediately put the city to sack.

The greatest confusion reigns. Fleeing citizens with their household goods upon their backs, attempt to evade the merciless fury of the soldiers, but no one is spared; even the sacred portals of the churches are entered and eagerly ransacked for treasure.

Seeing that all is lost, and fearing for the safety of Julia, Renzo, with several of his comrades, hurries to find her, with the hope of assisting her to safety. But while trying to escape, they encounter a band of the invaders, and although they resist bravely, superior numbers prevail, and all perish by the sword.

PICTURESQUE SARDINIA, ITALY (Sept. 7).—Situated one hundred and forty miles west of Italy, this Italian island offers many interesting sights to tourists. After showing a wonderful bird's-eye view of the town of Cogligari, with its beautiful harbor, the film brings before our eyes such picturesque places as the Ramparts of St. Remy, the Plazza of Coperta, the Gate of Christina, and St. Pancrazia's tower.

ESSANAY.

BACK TO THE OLD FARM (Sept. 3).—Frank Clayton, a young city chap, plans a vacation on his uncle's farm. Going to his friend, George Randall, Clayton shows him old Barnes' letter asking that George be brought along as he has always been like a son to him and that someone will be glad to see him. George agrees to go and that night has a dream of the old days on Barnes' farm, where he worked as a young fellow and loved pretty Mollie. Toiling on the old-fashioned place becomes irksome to him and he determines to seek his fortune in the city. Packing up his few things he leaves a note for Barnes, then steals away in the moonlight and comes upon Mollie in the garden. Telling her of his discontent and his plans for the future he kisses her tenderly, receives her blessing, and leaves. With a start George now awakes to find Clayton urging him to hurry and make the train. But what a change greets their eyes on arriving at the old place. Time and money has worked miracles, and Barnes' farm is now equipped with the latest and most modern machinery and conveniences. With pretty Mollie by his side George rides over the vast acres in wonderment, and the two plan a moonlight elopement that night. Proudly old Barnes shows them a new auto-wagon he has just bought and tells George it is good for anything. Next morning the young couple are missed, and Barnes finds a note from George declaring the auto-wagon has been just the right medium for their elopement and that the farm and Mollie are good enough for him for they are coming back soon. So with a smile the old man prepares to kill the fatted calf.

THE WILDMAN (Sept. 5).—Old John Barnabee has a charming daughter, Mildred, who is loved by Billy, an arrant coward, and Charles, an artist. Barnabee objects to the attentions of Charles and forbids Mildred to receive his attentions. On the other hand Billy is liked by the old man, who urges Mildred to accept his proposal of marriage. She refuses and accompanies Charles while he sketches in the woods one morning. Billy sees them and immediately informs old Barnebee, who rushes into the forest in his shirt sleeves to bring his daughter back. Meanwhile, Billy finds Charles' deserted sketching outfit, and, thinking to trick him, pours a bottle of glue over the log on which the artist has been sitting. But the trick proves a boomerang in that old Barnebee, exhausted from tramping through the woods, flops down on the log to rest and sticks fast in the glue. Endeavoring to extricate himself Barnabee loses an embarrassing portion of his trousers and is forced to decorate his exposed person with tree branches and odds and ends of everything that is handy. Consequently he is taken for a "wildman" by some girls who spread the alarm in town and the constable, with a posse, starts out on the hunt. Billy joins the pursuit and proves himself an arrant coward when asked to capture the strange apparition. After a frantic search Charles suddenly comes upon Barnabee and the mystery is solved. Billy is forced to confess he worked the glue incident and Barnabee orders him out of sight, while Charles takes Mildred in his arms much to the old constable's bucolic amusement.

TWILIGHT (Sept. 6).—Old Silas Grant and his wife are contented and happy on their little farm and watch the budding of their pretty granddaughter, Ruth, and her sweetheart, Harry, while the tenderest of memories of by-gone years bring the sparkle of youth once again to their age-dimmed eyes. In the old-fashioned parlor, with the lights turned low and the glow from the fireplace enfolding them in its ruddy embrace, Mrs. Grant plays once again and the beautiful twilight song on the spinet, while the old man slowly keeps time, and the smoke from his pipe curls upward in the darkened room. Slowly the scene fades and we see the love romance of young Grant, the wooing of his pretty sweetheart, and her mother's consent to the marriage. Again the scene fades and we see them happy and contented on their little farm, sturdy young hearts not afraid of toil and the work of the fields. Once more the scene fades and Time has whitened their locks with his unrelenting, withering touch. The heat of midday is too much for the old man, and Mrs. Grant leads him from the plow to the cool of the old library and the enchantment of the twilight love song. The fading scene returns us to the dim parlor just as the pretty granddaughter and her sweetheart enter and discover the old couple nodding over the last strains of the wonderful music. Slowly Grant knocks the dead contents of his pipe into the fireplace, and, as the young people look on from the doorway, takes his sweetheart of fifty years in his arms and kisses the wan lips.

LUBIN.

A SUBSTITUTION (Sept. 2).—Harry Lawn, at home from college, has fallen in love with Dorothy Somers, a summer boarder at his father's farm. Lem Durpee, the "hired man," also falls victim to Dorothy's charms, while Priscilla Vane, a maiden lady, "on the shady side of forty," becomes smitten with Harry. The attentions of Lem and Priscilla wearying the two lovers, they plan to elope. They are overheard by Lem, by Priscilla, and by Dorothy's father, who decide to stop the elopement. Priscilla resolves to take Dorothy's place and marry Harry herself. At dinner Priscilla drops a sleeping powder into Dorothy's coffee. The powder takes effect and Dorothy goes to her room and drops to sleep. Priscilla dresses in Dorothy's clothes, putting on a heavy veil. Lem goes to the barn to chloroform a cat. It gives him an inspiration, which is to take Harry's place and elope with Dorothy himself. Harry comes into the barn presently. Lem "puts him out of business" and dons Harry's auto togs, which, with the goggles, effectually disguise him. A whistle at Dorothy's window, and the elopement is on. Priscilla and Lem start off with a horse and wagon, as Lem has not mastered the mysteries of an automobile. Dorothy's father, waiting in his room, falls into a doze, and awakes just too late to stop the elopement. In his haste to overtake the lovers, he falls downstairs, arousing the household. A number of the boarders give chase in the Somers' car. The car breaks down. A match, lighted to ascertain the trouble, causes an explosion, which spoils the car for immediate use. The pursuers then have to "foot it." Lem and Priscilla, unconscious of each other's identity, arrive at the minister's. The pursuing party, well-nigh breathless, arrive at the parsonage, and hurry in just as the minister is pronouncing Lem and Priscilla man and wife. Somers berates Priscilla soundly, believing her, of course, to be his daughter. Priscilla removes her veil and Lem looks decidedly foolish. He takes off his cap and goggles and Priscilla learns the worst. Congratulations seem to be in order and Lem accepts them sheepishly, while Priscilla, deciding that Lem is better than no man at all, concludes to make the best of things.

THE BANK CASHIER (Sept. 4).—George Graham and James Fairbanks are two young men employed in the bank of Carson City, of which John Davis is the president. Davis has a pretty daughter, Helen, and both young men have surrendered their hearts to her, but she prefers only George, and plainly shows her preferences by deliberately snubbing James. His jealousy is aroused and he can scarcely conceal his feelings of enmity toward George, who only pities him. Mr. Davis is suddenly called away to look at a prospective purchase of land and leaves the bank in George's care. James also leaves the office before his regular quitting hour and goes to a gambling place near the bank and loses heavily, giving the winning gambler an I O U for a large sum. The gambler, knowing James is an employe of the bank, also that his salary is not large enough to ever make good the I O U, he induces him to rob the bank. This James finally agrees to do, so they wait the time, when they will be sure of no interruption. Helen, who has made a social call on George, playfully closes the vault door on him, while he is putting away the day's cash, and finding that she cannot open the door again, she rushes out to get her father, who is now miles away from town. Frantic with fear, she drives her pony at its topmost speed, soon reaches her father, and both ride to the rescue of the imprisoned cashier, who is slowly suffocating in the vault. In the meantime James and gambler have entered the bank, opened the vault, and are about to leave with the money when George recovers sufficiently to realize that a robbery is taking place, shoots at James, wounding his hand severely. The gambler quickly closes the vault door, leaving George to his fate. On the arrival of Helen and her father, they find the vault still locked and upon opening it find the cashier with still a spark of life left and begin the work of resuscitation. He regains his strength long enough to tell of the robbery and again swoons. Helen telephones for a doctor, who has been busy dressing the wounded hand of the thief—but quickly binding it, he starts for the bank to answer Helen's call. The two thieves fearing capture compel him at the point of a revolver to drive them to a railroad station. The banker jumps into his auto and pursues them, bringing them to bay. On his return to the bank he finds Helen, who has used her knowledge of "first aid to the injured" to good advantage, and George, both wishing they were one. The banker believing George is worthy of his only child, gives his consent.

THE SMUGGLER (Sept. 5).—Jean Dupont, a captain of the Coast Guards, is in love with Marie, the daughter of a smuggler. Jean thinks her father is a respectable fisherman. One day, while Marie and Jean are taking a stroll near the coast, he receives an order to the effect that the smugglers are quite active in his district and cautions him to double his guard and to be on the lookout. This order is seen by Marie. She at once thinks of her poor father and makes an excuse to get away from Jean. She runs home, gets her signal lantern, hurries to the spot where her father waits for the usual signal of safety. Marie meets her father, who is returning with the smuggled goods. She informs him that the guards are after him, and pleads with him to allow her to take his coat and hat that she might lead the guards a wild goose chase so that he can reach home in safety. Marie is mistaken for a smuggler by Jean, and his guards. Jean orders his guards to shoot. Instead of finding a smuggler at the bottom of the cliff, Jean finds the supposedly dead form of his sweetheart. She is removed to a hospital and, while on the road to recovery, grief overtakes her father, and he repents and surrenders himself to the guards.

ROMANCE OF THE COAST (Sept. 6).—Seeking local scenes for stories, Harry Myers leaves his home at Becket Castle to live among the fisher folks near Pond Cove. At the start of his stay, he falls in love with Ethel, daughter of Dick Drayton, a lobster fisherman whose cravings for drink causes him to mistreat his daughters, Ethel and Beatrice. In his love-making with Ethel, Myers incurs the enmity of Charles Cogan, who has forced unwelcomed attentions upon Ethel. When Ethel's father learns of Myer's infatuation for Ethel, he orders him away from the cabin. He also discourages a love affair between Beatrice and a fisherman. Due to their father's indolence, Ethel and Beatrice are forced to go out alone in their fishing punt and set the lobster pots. One day Ethel goes forth in the punt without Beatrice. She moors the boat to a rock, half a mile off shore, where pots have been set. While she is pulling in a pot, the boat becomes dislodged and drifts away. It is flood tide and Ethel is left alone on the rock, absolutely helpless. Slowly the incoming tide covers the rock.

Myers, from the window of his room in Pete Wright's cabin, catches sight of the figure on the rock. He runs to Ethel's home, and from Beatrice learns that Ethel had gone alone. Down to the beach rushes Myers. Here Cogan's punt is moored.

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Myers starts to leap in the boat to go to Ethel's assistance, but Cogan refuses to let him. Myers knocks out Cogan, leaps into the boat, and rows to Ethel's assistance. He reaches her just as the waves have climbed to her chin. Ethel is dragged safely into the boat, while the assembled villagers, on shore, applaud his bravery. When Ethel has recovered, Myers asks for her hand in marriage, and discloses his identity. Ethel's father approves of the match.

A LITTLE FAMILY AFFAIR (Sept. 7).—Peter Johnson, a bookkeeper, lives a monotonous life with his aunt, Mrs. Skaggs. One day a bright-eyed orphan girl, Lottie Wilson, is sent to Mrs. Skaggs for her care. Johnson becomes fascinated with her. Under the influence of the happy little woman, Johnson, one night, is tempted into a card game with Lottie. He also smokes a cigar, two things absolutely prohibited by Mrs. Skaggs. She returns from church in time to find them. She is furious. Later Mrs. Skaggs brings things to a crisis by selecting Lottie a husband, Reggie Mitchell. Reggie is a dear fellow, and goes to church regularly, but Lottie is made miserable. On the night of the marriage, Peter and Lottie elope, leaving Mitchell and a church full of guests in a panic. Mrs. Skaggs, suspecting the truth, rushes up to Lottie's room. She rushes back to the church and informs the waiting guests what has happened. Meanwhile, Johnson and Lottie, now man and wife, are enjoying luncheon at a cafe. Mrs. Skaggs returns home and discovers the painting of a nude woman, a work of art of Johnson's. Mrs. Skaggs sinks into a chair and swoons. Johnson and Lottie return home, and creep into the sitting room. Lottie awakens Mrs. Skaggs by kissing her. The old lady jumps up in one of her furies, but when she is told that Johnson and Lottie are married, she gradually subsides and allows herself to drift into the first good humor since Lottie's arrival.

PATHE.

PATHE'S WEEKLY NO. 35—1912 (Aug. 26).—Danzig, Germany—The Kaiser and the Crown Prince and Princess review the entire Danzig garrison.

New York, N. Y.—Commodore Brown and Captain Rademacher, both of the U. S. Volunteer Life Saving Corps, fail to finish their race from the Battery to Coney Island for a wager of $500.

Chalons-sur-Saone, France — The submarine Espadon is launched in a novel manner on account of the shallow waters of the stream.

New York, N. Y.—The New York Central R. R. pier at West 33d Street is destroyed by fire.

Sydney, Australia—The annual soliciting of funds for the hospitals brings in a large sum for these institutions.

New York, N. Y.—Miss Theora Carter, pursuing her idea of "better teeth make better health," gives away a few thousand tooth brushes in the playgrounds of the city.

Moscow, Russia—The Grand Duke Michel Alexandrovitch, brother of the Czar, turns the monument erected to General Skobeleff over to the President of this city.

Washington, D. C.—President Taft witnesses the ball game between Washington and Chicago.

New York, N. Y.—A new double deck stepless car is being tried out by the New York Railways Company.

Paris, France—The newest fall models in millinery are being displayed.

LOCKED OUT OF WEDLOCK (Sept. 4).—Saying farewell to his bachelor friends keeps Dudley Brown out of bed until the cold, gray dawn of his wedding morning. He tells his landlady to wake him at ten and tries to get some sleep, but is disturbed by boys playing beneath his window. Dressing hurriedly (and scantily) he goes to the yard and sets the watch dog loose. This stops the noise of the boys, but not their mischief. Brown dozes off in the shade of the old apple tree. The boys return, lock the dog's collar about Brown's neck, and leave him there. Ten o'clock arrives and after a search the landlady finally discovers Brown. She tells him the time and he rushes to keep his appointment. But, pshaw, he is chained to the dog house. To get away he takes a piece of the kennel with him. He starts on a wild run to meet his bride, but a policeman suspects he has broken his chain and escaped from some asylum. His explanations sound preposterous and, after a struggle, he is locked up for safe keeping. However, the key is secured, the bride acquainted with her lover's mishap, and she marries him in spite of it.

THE PENALTY PAID (Sept. 5).—Black Hawk and Red Fox, members of two neighboring tribes, dispute the ownership of a carcass and in the struggle which follows Red Fox is killed. Black Hawk informs the chief, his father-in-law, of the act and is condemned to wander the plains with the body of Red Fox tied to his back. Black Hawk is discovered, exhausted, by two Braves, members of a warring band, who relieve him of his burden. Their chief accepts him as one of his warriors. An expedition against Black Hawk's former tribe results in the capture of the chief's daughter, Black Hawk's squaw. The outcast proves his love for her by helping her to escape and return to her own people, and for this her father welcomes Black Hawk back to his old stamping ground.

GEE! MY PANTS (Sept. 7).—The call of duty and his love for his new hat place Dr. Gibbs in an embarrassing predicament. While he is hurrying to attend a patient his hat blows into a pond. Seeing no one near, the physician divests himself of his trousers and wades into the stream. A tramp makes off with the clothing and leaves Gibbs looking very much like an acrobat. The doctor manages to secure the blanket from his carriage, however, and thus continues his journey. Reaching the patient's house, a watchdog flirts with the loose end of the improvised trousers. The doctor's screams acquaint the family with the situation and they provide him with a pair of real trousers, four sizes too large. The medicine man is almost happy on the return trip. He meets his sweetheart whose automobile is stalled in a sea of mud, and offers to transfer her to his carriage if she will promise to marry him. She accepts the offer, but her weight in his arms, the mud, and the clumsy attire are too much for his equilibrium, and he slips. To say what happens after this would be spoiling a good story.

C. G. P. C.

BEATRIX D'ESTE (Sept. 3).—Beatrix D'Este, a beautiful Italian widow, is loved by Orlando, an Italian nobleman, and also by the powerful Duke of Milan. She refuses the duke, who plots to prove to her that her lover is false. The plot succeeds and she gives her consent to the duke. Orlando, hearing of this, seeks to die, and the young widow is informed that he has killed himself for love of her. She rushes to him, in her bridal robes, and learns from his own lips that she is the victim of treachery.

WIFFLES AND THE MAGIC WAND (Sept. 6).—Wiffles, the noted comedian, is married to a shrew, who proves more than his match in their many conflicts. A discolored eye is the last straw and Wiffles decides to tame his wife's aggressiveness. He buys the magic wand of Professor Jinks and marches bravely home. He arrives late for dinner and his wife aims a blow at him. He touches her with the magic wand, but, alas, with the wrong end, producing two wives instead of making one disappear. The wives combine forces, take the magic wand away and pound the unfortunate Wiffles until he apologizes.

THE BUD, THE LEAF AND THE FLOWER (Sept. 6).—One of the wonders of nature, the growth of a flower, reproduced in color.

MELIES.

THE UNWORTHY SON (Sept. 12).—Jim, an unworthy son, after leaving his family in destitute circumstances, goes West, and there makes the acquaintance of Bill Haskin, a horse thief, who takes Jim as his partner. Falling in love with Haskin's daughter, Nell, he threatens to expose her father if she refuses to marry him. Jim's father, enraged, orders Steve, another son, to locate Jim with a letter explaining that he has been disinherited. Having no address to be guided by, Steve wanders through the wilderness. Meeting a young woman sobbing he learns her sad story and discovers his brother's whereabouts. With the promise of protection, Nell goes with him and, upon their arrival, he hands Jim the letter, which the latter casts aside. Picking it up Nell learns that Jim is married. After a desperate battle between the two brothers, Jim is overpowered. A fatal quarrel between the two partners, leaves Nell without a father. In appreciation of Steve's kindness in saving her from destruction, she accepts his proposal of marriage and they both receive the blessings of the community.

KALEM.

THE HOODOO HAT (Sept. 2).—Jack calls to take Della to the picnic and receives a shock when he sees the monstrosity of a hat which she is wearing. In vain he pleads with her to wear something else. On the way to the grounds Della's hat frightens passing horses and when the couple joins the picnickers the head-dress is a source of merriment to all except the wearer. Della resolves to part with the hat and throws it into a stream. A fisherman brings it back to her. She buries it in the ground, but a party of excavators discover the hat and return it to the unfortunate owner. Finally Jack effectually destroys the hat and the lovers return home. Tired and disgusted with her day's trials, Della falls asleep and in her dreams the hoodoo headgear still follows her.

FROM JERUSALEM TO THE DEAD SEA (Sept. 2).—This interesting travel picture permits the spectator to visit many famous spots in the Holy Land. From the Tomb of Rachael the tourist proceeds to the Convent of St. George. This is the scene of the prophet Elijah's visitation by the ravens, as described in the bible. Passing through old Jericho we reach the Mount of Temptation where, the bible relates, Christ was tempted by the Evil Spirit. The River Jordan, the place of baptism, is the next point of interest. At our journey's end we come to the Dead Sea—1,300 feet below the sea level.

DOWN THROUGH THE AGES (Sept. 4).—In a party of tourists visiting the ancient temples of Egypt, we find Miriam with her father and a persistent suitor—a French count. In the party is also an old sweetheart of Miriam's, Jack Lawrence, whose proposal of marriage has been half rejected.

The tourists plan an excursion to the ruined city of Thebes, and Jack determines to make a last effort to win Miriam's heart. Becoming separated from her people Miriam sits down in the royal tomb and falls asleep. In her dream her soul returns to past ages and she finds herself as Kama, the beggar maid, within the temples of Karnak. Mefres, the priest, at the sight of the pretty beggar maid forgets his vows in his love for Kama. Herhor informs the high priest of Mefres' conduct. The high priest promptly banishes the unfortunate Mefres, who goes to inform Kama of his punishment, which means death to their love. Unable to bear the loss of love, the priest plans to take the golden treasure from Pharaho's tomb and with it fly from the country with Kama. Through the Valley of Death to the tomb of Pharaho the lovers proceed. They break into the treasure vault and are about to make their escape when the high priest and others from the temple discover Mefres' crime and both are promptly sentenced to death.

The tourists return to the tomb where Miriam has fallen asleep and awaken the girl. Looking up, she sees Jack's pleasant face and recognizes the Mefres of her dreams.

THE LONELINESS OF THE HILLS (Sept. 6).—Joe, trapping alone in the hills, meets Moonlight, the Ogallala maid, and in his loneliness he stops and chats with the girl, giving her a silk handkerchief. She tells him that she lives with her tribe nearby. Later on Joe follows to the Indian camp and is told he cannot have the girl unless he joins the tribe—a situation which does not appeal to him. A few days later an envoy from the Creeks demands that the Ogallalas leave the fertile valley where they are hunting and fishing, but the Creek messenger is sent back to his tribe with scorn. Moonlight tells Joe of the impending attack on her tribe. When the Creeks arrive in force, the Ogallalas put up a fierce fight and succeed in driving the enemy back. The Creeks entrench themselves behind natural defences and in a brave but foolhardy attack the Ogallalas are repulsed and their chief killed. Joe, while not in sympathy with the Indians, feels sorry for the friendly Ogallalas and shows them how to defeat the Creeks. After the successful Indian war, Joe is urged to join the Ogallalas and become their chief, but replies—"I'll take the squaw, but I'll be hanged if you can make an Injun out of me." Joe marries the Indian maid. Later we find them living in a log cabin in the hills and Joe has forgotten his loneliness.

THE DARLING OF THE C. S. A. (Sept. 7).—Agnes Lane is a daring spy and a great favorite with the soldiers of the C. S. A.

Riding into the Federal camp, she tells the commanding officer that she can aid in capturing the troublesome spy—Agnes Lane. The Federal officers are inclined to accept her proposal but through an accident the identity of Agnes becomes known and she is placed under guard. The Confederate army, learning of the peril of the fair prisoner, decide to take the fort and liberate her. Agnes succeeds in escaping and at the risk of her life induces the despairing Confederate soldiers to attack again.

Through a series of thrilling adventures, she delivers to the Confederate general, Beauregard, a supply of powder, enabling him to make a final and successful attack.

BIOGRAPH.

IN THE NORTH WOODS (Sept. 2).—A trapper, confident of the safety of his wife and child in the boundless woods while he is away on his trip to the trading post, a day's journey, leaves for that place to dispose of the pelts he has secured. He has just departed when an adventurous Frenchman and his guide saunter through the woods in search of game. From a distance the adventurer sees the trapper's wife place her bag of savings in its hiding-place. At once his cupidity is aroused for his own purse is sadly depleted, and he is determined to get the bag of money, which purpose seems easy to accomplish. He finds, however, that the woman is made of stouter stuff than the ordinary female of the species and he not only fails but suffers for his attempted villainy.

GETTING RID OF TROUBLE (Sept. 5).—The Newlyweds move into their new flat and prepare to entertain their uncle. A cook must be engaged and they go to the employment office to get one. It would spoil the fun to describe her—suffice to say trouble begins. They try to "fire" her, but she refuses. More trouble comes in the person of a persistent bill collector. Uncle devises a great scheme. He asks the cook, who is eager for a fight, to chase the collector from the doorstep and while they are struggling outside he telephones to the police station. It proved a master stroke.

HE MUST HAVE A WIFE (Sept. 5).—Harry expected to come in for a portion of his uncle's estate, but didn't figure that he would get his share before his worthy relative's demise. The uncle, however, being an eccentric individual, decides to divide his estate while he is alive so as to avoid misunderstandings. Harry's share is $25,000, but the condition is that he is happily married, otherwise he doesn't get a penny. He has only a couple of hours in which to comply with the condition. Well, he gets his share, but, oh, what a struggle!

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INDEPENDENT FILM STORIES

COMET.

THE DENTIST'S DILEMMA (Sept. 2).—Martin Stafford, a Wall Street broker, has a daughter, Majorie. She has many admirers, including Dr. Gas, a typical New York dentist of the quack stamp, and Jack Phillips, a young broker's clerk. The doctor, it appears, is very much in the good graces of Mr. Stafford, who favors him as his future son-in-law. The girl, however, has given her heart to Jack and shows her displeasure for the doctor in many ways. When Jack is seized with a violent toothache he at once hies himself to the office of the quack. After making a hasty examination of the young man's teeth he tells him that he will have to use gas to extract the bad molar. Phillips is then placed in the chair while the doctor summons his assistants, whom he instructs to adjust the gas administering apparatus. While the assistant is doing this the dentist is called out of the room to attend to another patient. Stafford comes to the office. He, too, is in great pain from a bad tooth. Seeing Jack in the chair he begs Phillips to allow the dentist to attend to him first. Phillips vacates the chair, which Stafford immediately occupies, and placing the gas cap over the broker's face, retires. Believing that his patient is Jack, he realizes that by extracting six of his front teeth he will ruin Phillips' chances with the girl. Gas proceeds with the operation. As the last tooth is released the doctor holds it aloft in triumph. Stafford then awakes, and when he discovers what the doctor has done he is naturally beside himself with rage. He rushes out of the room with the doctor after him. Of course, the doctor tries to explain, but to no avail. Stafford has no further use for the dentist, and immediately insists that Jack marry his daughter, a mandate which the young man is only too willing to obey.

GAUMONT.

THE REFUGEE'S CASKET (Sept 3).—The Marquis de St. Hilaire, in danger of his life from the revolutionists, decided to leave his country and seek a refuge across the border, but before departing intrusts to his maid a casket containing the family treasures. A few hours after the revolutionists arrive to search the house, but cannot find any trace of the marquis or his treasures. Failure resulting in this direction, they next turn their steps to the maid's house. The officers instruct their men to search the upper rooms while they attend to the lower regions, and by a strange coincidence they notice an interstice in the hearth, which when examined reveals an underground chamber in which is concealed the casket. Intending to return at the first opportunity and divide the spoil, they say nothing to their men regarding the discovery. In their hurry, however, they omit to remove all traces of their find, and Marie Jeanne immediately upon entering the room knows that her secret is shared by the intruders. Determined to save her master's property, she takes the casket to a more secure hiding place. Upon returning she is arrested by the officers, who bind her with cords and threaten to shoot her if she does not reveal the secret. She remains firm and eventually makes her escape after severing her bonds and killing one of the officers. The revolution having subsided, the marquis and his family return to their own country, but when visiting Marie Jeanne's house notice that the Government seals are affixed and her whereabouts shrouded in mystery. They are surprised to see Marie Jeanne return, and after affectionate greetings she restores to them the treasures for which she suffered.

A MIDNIGHT ENCOUNTER (Sept. 5).—Mr. and Mrs. Darwin lead the life of many a man and woman where the former is continually out on the road. Mr. Darwin is a traveling salesman, and he has for some time noticed that his wife, Suzanne, is chafed at his continually enforced business trips. Therefore, on this particular trip, he decides to make it more pleasant for Suzanne by leaving her in care of friends, the Nearys. Darwin is gone for a number of weeks, but counts on getting home for one of the holidays. A telegram from his firm, however, orders him further out on the road and he wires his wife advising her that he cannot come home for quite some time. Suzanne has by this time suffered thorough disappointment through the prolonged absence of her husband, and we will therefore have to forgive her if she engages in some harmless flirting with Mr. Neary. The latter, however, is not only persistent, but also malicious in his intentions and encourages the ogling weakness in Suzanne to the extent of danger. Mrs. Darwin, however, holds herself in check, before any embarrassing situations arise, and informs Mrs. Neary of the character of her husband. Mrs. Neary decides to co-operate with Suzanne in teaching her husband a decided lesson. With the assistance of Mrs. Neary, Suzanne directs a letter to her admirer, advising him to come to her house at midnight, and not to enter until the signal be given—the lowering of the lamp.

On this night we see Suzanne in her home, preparing to give the signal. The lamp lowers. The adventurer winds his way through the garden to the open window and thence up to the appointed room. In the meantime Suzanne has arranged with Mrs. Neary that she don her clothes so as to resemble Suzanne exactly. In the darkness Mr. Neary could not tell the difference, and it was well that it was so arranged, for just at this point Mr. Darwin returns unexpectedly from the road and sees the figures of the two silhouetted against the moonlit window. Mrs. Neary, in her consternation runs from the room, while her husband remains there, supposedly to face the consequences. Just at this moment, the situation is solved by the appearance of Suzanne at another angle of the house, who shrewdly explains that she has invited the Nearys to spend a few days with her because of her enforced lonesomeness. The dazed and perplexed Neary is only too willing to fall in line with this suggestion, and does not realize what a ridiculous caper he had cut until sometime later, when his wife reveals the true story to him.

THE LAUNCHING OF THE IMPERATOR (Sept. 5).—On this reel is attached a tailpiece of more than ordinary interest. It is the record of five cameras on the launching of the Imperator, the latest German transatlantic leviathan, in the service of the Hamburg-American line.

RELIANCE.

THE BULLY AND THE SHRIMP (Sept. 7).—A young Westerner, known as the shrimp, is in love with a pretty Western girl. They are engaged to be married. A big burly Eastern bully arrives in town and becomes enamored of the girl. He deliberately acts the bully and shows up the shrimp as a coward because of his weakness, and sets about to win the girl. She, believing his courage to be of the right sort, throws over the shrimp and marries the bully. After they have been married some time, the bully is injured and unable to get around. While the bully is laid up, the doctor finds that worry and care the wife has gone through has incapacitated her to such an extent that she is unable to give her baby proper nourishment. The only way to save the baby's life is to furnish it with a proper amount of baby food. The doctor discovers that there is none in town. He goes to the saloon where the men are congregated and tells them that someone will have to cross the desert to a certain town where the food needed can be obtained. The men, knowing that few have ever returned after crossing the desert, back down. The man who shows supreme courage turns out to be the shrimp. He volunteers and we see him on the desert enduring every hardship. He enters the Western town on the opposite side and secures a number of packages of the food. On the way back he loses his way; his horse dies, but he staggers on through the desert, still holding on to the precious food. One by one the packages slip away from his fingers until when he arrives in his home town he staggers up the main street and surrenders just two packages to the men in the saloon. The shrimp dies from exhaustion, the child lives, and the bully is regenerated.

AMERICAN.

THE BAD MAN AND THE RANGER (Aug. 14).—Jim Hickey, bad man, insulted pretty Rosalyn Perkins by helping himself to several kisses. Rosalyn told her father, a rigid Southern gentleman who still believed in the duello, and who promptly arranged a duel between Bob Blackburn, her lover, and Jim Hickey. This novel proposition amused Jim. On the battle-ground, Perkins slipped a blank into Jim's gun and a bullet into Bob's. Of course, Bob didn't fire, but Jim did. A week later, Bob, appointed deputy sheriff, went in search of Jim and his pals. But Jim caught Bob—then, recognizing Bob as the charitable lover who did not kill him when he had the chance, turned him free.

THE LAND OF DEATH (Aug. 19).—John Morgan, his wife, son and two daughters made their way slowly, by wagon train, toward the Golden West. Ten miles in advance of them, Will Briscom fought a band of marauding, lawless cowpunchers. The wagon train caught up with Will and they gave him water and food. He joined them. A few miles further on the marauders met the wagon train. A terrible battle followed. On they fought for hours until the sands of the prairie were stained with the blood of father, mother, brother and sister. Only Briscom and pretty Anna remained on the one side, while all but the leader died on the other. Ammunition gone, they closed, Briscom and that leader, and the latter pinned Briscom to the ground ready to slay him. Then Anna, with a knife, taken from her dead father's body, pressed it between the murderer's shoulder blades. Then Briscom and Anna faced a future in that Land of Death.

THE WOOING OF WATHENA (Aug. 21).—John Menton, with his wife and baby daughter, settled in the Great West. Red-Leaf, an old Indian squaw, lost her beloved child about that time and kidnapped the pretty baby daughter. Years passed. The baby grew tall and beautiful and was called Wathena.

One day John Menton came again to the big West, this time to superintend the construction of a railway. His surveyor, Will Beverley, stopped work that day to make a snap-shot of a pretty Indian miss. He developed it and fell in love with the image. He showed it to Menton, who, suspicious, immediately went in search of her, identifying her as his daughter. And there was happiness untold in the construction camp that night.

THE BANDIT OF POINT LOMA (Aug. 22).—The old lighthouse-keeper and his daughter heard rumors of a bandit in the neighborhood. But they had never seen him and when he came, representing himself to be a government sleuth, they readily took him in. And, worse than that, Jennie began to fall in love with him, despite the unhappiness of her lover, Freddie Whitcomb. Then a sheriff came. A running revolver battle followed, ending in the extermination of the bandit. The sheriff then turned his attention to the love affair that had been nearly wrecked. How he straightened out the tangle makes 1,000 feet of delightful pictures.

THE JEALOUS RAGE (Aug. 26).—Marjie Cooler was the belle of the mining camp. Often she made her way among the men, saying a pleasant word here and there and leaving behind her a trail of loudly thumping hearts. A stranger came, one day, and the belle had at last found a conqueror. Bess Harding, jealous and deceitful, loved the foreman of the camp who was one of the many admirers of the village belle. The foreman did not like the stranger and Bess, seeing her chance to retaliate for old scores against her rival, incited him to kill the stranger. This he tried to do, disastrously for himself, and with equally dire results for Bess. How? You should see for yourself.

LONESOME TRAIL PIONEERS (Aug. 28).—Through the machinations of an unscrupulous Mexican, pretty Marguerite Cardwell is taken by Indians. The Mexican is tracked and overtaken at the Indian camp just before he could wreck his vengeance upon the helpless girl.

THE WILL OF JAMES WALDRON (Aug. 29).—When James Waldron died he divided his will to include his crippled son, William, and his pretty daughter, Mabel, and a son of an old friend. Watkins, his old friend's son, made life miserable for the brother and sister. He frequently kicked and maltreated the cripple and repeatedly insulted the girl. She petitioned one of the cowboys to help her. He interceded and Watkins knocked him down for his pains.

Then one day came Ralph Conwell, handsome, strong and with something of a reputation for being able to take care of himself. He and Mabel fell in love at once. The brother confided their trouble to him and he interceded with such good results that Watkins carried a black eye for some time. Watkins, revengeful, determined to kill Ralph. He saw them standing together, slowly pulled his gun and took aim. At the other end of the yard stood the cowboy before mentioned, calmly rolling a cigarette. He dropped his tobacco and paper, slowly pulled his gun and took aim. Another instant and Watkins lay dead upon the ground.

SOLAX.

THE FIGHT IN THE DARK (Sept. 4).—Bert Green is an agent for the Government on Mexican territory, buying Mexican bred horses. He meets the daughter of Jose, a horse dealer, and falls in love with her. Although Juanita has encouraged the attentions of Pedro, she casts the latter off most cruelly when Bert comes into her life.

Pedro is vindictive. With the assistance of a servant he manages to surprise Bert and Juanita at a clandestine meeting. While Bert temporarily leaves the scene the spying Mexicans come on, throw a blanket over the surprised girl and carry her off. Bert soon returns, sees signs of a struggle and follows the trail made by the abductors.

After a long hunt he finds Pedro's shack in the mountains. He acts quickly, but a false step gives the advantage to Pedro. The girl thinks rapidly. She comes to her lover's aid by breaking the lamp. Then there is a struggle in the dark. Two shots are fired. Soon Bert draws a deep breath, sits on the edge of a table, rolls a cigarette and lights it, while in the shadow is the dead body of Pedro. Bert and Juanita leave the shack and see a stagecoach approaching. Bert decides to cross the Mexican border before he is captured by a Mexican posse and so holds up the stage, tells Juanita to get in and drives off like fury.

Soon after he is pursued by the Mexicans but he eludes them by throwing the stagecoach over a cliff and finds temporary safety in the canebrakes until he is rescued by Texas rangers sent to his aid by a little girl.

OPEN TO PROPOSALS (Sept. 6).—Billy is a cowboy. He gets rather tired of punching cows and doing odd jobs on a ranch, so when he sees an article in the papers to the effect that eastern women consider western men more desirable than eastern men as husbands, Billy decides to go east and find a spouse.

When Billy arrives in New York he loses no time in getting a wife—but the unfortunate part of it is Billy interprets the article he has read literally. So every woman he sees, he imagines has read the article about western men making the "best husbands." In his free western fashion

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he proposes to all whom he meets and naturally he receives many set-backs much to his surprise and discomfort.

Luckless Bill at last meets with an "old maid" who is willing to have him "for better or for worse," but Billy knows in advance that it would be "for worse," so he tries to escape the woman's clutches. He has an awful time of it for she is persistent and vows "she will get him yet."

IMP.

CHAPPIE, THE CHAPERONE (Aug. 24).—Carroll Fleming refuses to allow Chappie to court his daughter and thereby incurs the young man's enmity. Chappie places an advertisement in the paper, stating that Fleming's daughter is desirous of marrying a handsome young man, and that she will bring a handsome fortune as a dowry. All kinds of suitors put in an appearance. The father places an advertisement and is engaged. Father discovers him without his wig, and attempts to kick him out of the house, but instead Chappie locks him up in a cupboard and the police who have been summoned, take the old man in charge while the young couple are being married. When he finds he has been outwitted, he gives the happy pair the usual blessing.

MAKING GOOD (Aug. 26).—Young Billy Burns is in love with Irene Brander, to whose father he is private secretary. Irene returns his affection, but is very much afraid that her father will force her to marry Bert Austin, a young society and club man of his choice.

Billy, seeing that this is imminent, goes boldly to Irene's house and asks her father for her hand. The father rates Billy severely for his impertinence in daring to put such a request, and forbidding him to ever speak to Irene again, sends him from the house. The next day when Billy arrives at his employer's office, he finds himself discharged.

Discouraged, Billy goes to a nearby resort and obtains a position as life-guard on the beach, where soon after his engagement, Bert Austin brings Irene and her father for a day's outing. Bert and Irene go for a swim, when Irene is seized with cramps and appeals to Bert for help. He deserts her in a cowardly fashion. Billy, on the lookout house, sees her plight and, jumping into the water, brings her safely to shore just in time. The father, who has also seen the accident, meets them on the beach. Explanations are forthcoming, Bert is discredited and Billy receives his reward—reinstatement, and permission to marry the girl of his choice.

A HAPPY FAMILY (Aug. 29).—Mr. White and Mrs. Black were originally married to each other and divorced. Mr. Black and Mrs. White were also formerly man and wife and divorced each other. The two ladies assumed their malden names, and each meeting the other one's husband, fall in love and marry. Mrs. Black thus becoming Mrs. White, and Mrs. White becoming Mrs. Black. Neither of the men or ladies tell their newly married partners that they have gone through the divorce court, the two men believing they have married spinsters and the two ladies thinking they have married bachelors. None of them have heard of the re-marriage of their former husband or wife, and each one is fearful of meeting the other. The Whites have rented a house which is too large for their needs, so they advertise for a congenial couple to share it with them. The Blacks answer the advertisement and each former man and wife confront each other separately and as neither one is in a position to give the other one away, they swear each other to secrecy and for mutual protection they agree to occupy the same house—though each individual is in constant dread lest his wife or her husband should discover their former relations to one another. The mother-in-law of both men makes an unexpected visit on her daughter, thereby precipitating the disclosure that they all have dreaded. Explanations are refused by all—Mr. and Mrs. Black (the 2nd) with the mother-in-law, beat a hasty retreat sadder but wiser, while Mr. and Mrs. White (the 2nd) decide that no one will ever share their home again.

POWERS

AN EXCITING OUTING (Aug. 28).—Billy the Bug, escapes from the insane asylum. Mr. Bates arrives in the same village for a day of rest. The Ladies' Club take an outing. Miss Prim happens in the vicinity. Mr. Bates goes for a swim with the children, who steal his clothes. Mr. Bates is chased by Billy, the Bug. Escaping, he is mistaken by the farmer folks as Billy. After a hard chase and many complications, the situation is cleared up to the satisfaction of all.

U. S. ARMY MANOEUVRES (Aug. 28).—Showing tactics, etc., used by our army in the time of battle. Hospital corps at work, etc.

LIFE'S LESSON (Aug. 30).—A busy man cannot spare the time to escort his wife to a social function, and appoints a friend to fulfill his social obligations. The wife and the friend become very fond of one another. On their return from the affair the wife sinks exhausted and is about to fall. The friend catches her in his arms. The husband enters, calls the friend into another room and gives him five minutes to kill himself. The husband, waiting outside the door, does not hear the shot and goes in. He finds the friend dead of heart-failure. A reconciliation is soon effected with his wife.

ECLAIR.

DOLLS (Aug. 27).—Nellie Simpson's father dies, leaving her with but a few dollars, and no way of earning more. Dr. Day and his wife take Nellie into their home until something can be done for her. She seems so melancholy, that Dr. Day says she must be roused. To this end he takes her with him on his rounds of visits. At length they come to the home of a very poor woman, whose only child, a girl, is a cripple, not even able to sit up. While talking with little Betty, Nellie draws to her a rag, which is lying on the bed, and from it fashions a rude doll. When Betty sees it she is so enraptured, and lavishes such a world of love for it, that Dr. Day tells her he will buy her a real one if Nellie will dress it. She promises and they go and buy a large doll, which she dresses. As they are taking the doll to Betty a rich man sends for them to see his motherless daughter, a child of five. The child cries for the doll and her father hires Nellie to dress all of Lily's numerous dolls. He at length falls in love with her, and she promises to be his wife.

THE PASSING PARADE (Aug. 29).—The day is Decoration Day, the veterans are marching and the band is playing "The Star Spangled Banner." A crowd of girls hear the music and drop their work to see the passing parade. The parade passes on before a home where two lovers are buried in thoughts of love, the strain reaches their ears and for the nonce they forget their love to view the passing parade and pay their hearts' reverence to the passing heroes.

It passes the home of a family in the throes of their own enjoyment, the faw away music grows louder, they recognize the air and they, as the rest, step out to see the parade.

A school teacher tells her children of the truthfulness of George Washington as a boy and most beautifully does there appear a picture of Washington as a little fellow who chopped down his father's cherry tree and then told the truth when asked who did it.

And last is seen two fine noble old soldiers at a garden table refreshing themselves with a mint julip. One was of the North in "65," the other was true to his South, but today they clasp hands both true to their own grand old Red, White and Blue.

TWO BRAVE LITTLE HEARTS (Sept. 1).—After weeks of hardship and poverty, Peter Martin finally secures a place of employment at a jewelry store. One day while the proprietor of the store is out, and leaving Peter in charge of his office wherein is kept the more valuable jewels, Peter falls asleep. Now enters a thief named Dixon, and, noticing Peter asleep, he robs the safe of its valuable contents and leaves.

The thief passes out and meets two little boys carrying a basket of lunch. He happens to drop a racing program which the boys pick up and keep. The two youngsters are the sons of Peter, bringing his lunch. They arrive at the jewelers and discover their father still asleep. They wake him and the jeweler returns to discover the theft and dismisses Peter. Instinctively the youngsters, Ben and Artie, believe that the racing program is a clue to the thief, so they go to the race track selling flowers. They meet the man who passed them on the steps the day of the robbery, and they follow him to his home. Ben arms himself with a tile to prevent the thief escaping. Artie hurries away and soon returns with the police. Dixon is captured, the jewels found and returned and happiness comes again to the Martin family.

THE ACTRESS PULLS THE STRINGS (Sept. 3).—May Allen, an actress, arrives at a summer hotel. When the guests learn that she is an actress, they shun her as they have a dislike for actresses. Their coolness is soon apprehended by May, so one day she leaves, only to return disguised as an old maid missionary. She is joyfully received. May later plays a trick on them and once more she appears as the actress. The guests are depressed, especially the feminine portion.

A lawn dance is soon given, but May is ostracized. An idea strikes her as the different male guests sneak out to her. Taking a ball of cord she gives each one of the men a piece of string, telling him to go and hide and that she will find him later, following the string, of course, to locate him. Then she goes into the ball-room, where she is confronted by the women, who discover that the men have disappeared. They tell the old maid missionary that they suspect the actress and their suspicions seem justified when they find that she is not in the seat she occupied the rest of the evening. May starts pulling on the strings given to the different men and which were tied to a chair. One by one the delinquents appear and when all are back again, May uncovers her disguise to the astonishment of all.

THE GUEST AT THE PARSONAGE (Sept. 5).—Kenneth Disbrow, a wealthy bachelor, pays a visit to his old college chum, Rev. Boyd Birley. In a friendly argument, Kenneth makes fun of Boyd's fashionable congregation, and offers to give an automobile to the member of the Ladies' Aid Society, who can show a real charitable act done during the month. Kenneth decides. The minister makes the announcement, and the spinsters and widows of the church determine to win both Kenneth and the motor car. But Kenneth has been introduced to Rhoda Odgen, a country maid, with love at first sight on both sides.

Kenneth disguises himself as a tramp, and calls on Sarah Jane Smith, and others of the Ladies' Aid Society, asking for charity. He does not get it. Sarah Jane, however, recognizes Kenneth as he walks away, and runs after him to bring him back. Instead she finds Bill Hykes, a real tramp, dressed like Kenneth. Bill gets a feed, but is "fired" when Sarah Jane discovers her mistake.

Kenneth finds no charity in Dedham but he finds love. At the end of the month, the Ladies' Aid meets to see who wins the auto. The minister carries the joke along, and leads Sarah Jane and the rest to a sheltered nook where Kenneth and Rhoda are deciding to become engaged. Sarah Jane reads the answer, and exit in disgust with her "fellow hypocrites."

THE KIND OLD MAN (Sept. 8).—Mr. Gordon is a kind old gentleman who loves to see and be with those of youth, those who look at life with

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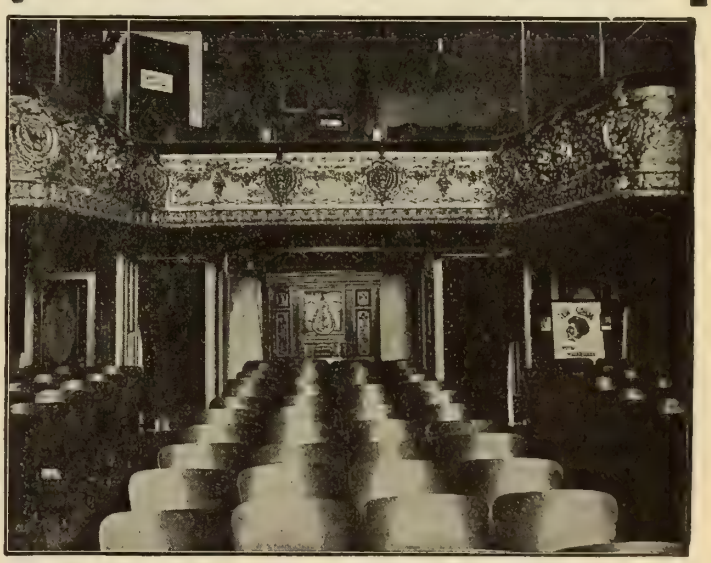

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a happy smile and whose hearts sing out their gladness in pleasant song. Such was the disposition of his two young neighbors who have just moved away. Mr. Gordon sadly misses the sunshine of their companionship; he is sad and alone now. But wait, a van is delivering furniture to the vacant house. He sees a charming young woman superintending its arrival. Her grace and manner appeal to him, and he in his kind way bids her welcome as a neighbor and learns her name and vocation: Clara Warner, schoolteacher.

To the other side of the kind old man dwells a young man whose name is Oliver Hurd. This young gentleman old Gordon likes and admires immensely because of his splendid habits, his intelligence and his genuine manliness. It occurs to the old gentleman that his young lady neighbor and his young man neighbor would make a perfect match and he sets to work to bring about this end between them.

He is beset by many retardments, owing to Oliver's distressing bashfulness. It seems impossible to ever accomplish his self-appointed mission. His disappointment is great but from it is born his scheme that works. He pretends sickness and sends for both to attend him and keep him company. Gradually love and Cupid capture and command the bashful boy to propose, and so it is that our kind old man discovers them each in the other's arms.

BISON.

FOR LOVE, LIFE AND RICHES (Aug. 27).—Tom Warren, a young prospector, falls from a cliff. Angus McLean and his daughter, Jean, find Tom at the bottom of the cliff, and carry the injured man to their cabin. In gratitude Tom locates his claim in their names as well as his own. Dave Moody, a mining man, covets Tom's claim and plans to defraud him. Angus and Tom are obliged to fight for their rights. Jean makes a dash for the records. Jean, on her return to the claim, hears the distant popping of guns and divines the truth. She rounds up a band of cowboys and goes to the rescue. The enemy is caught between two fires and goes down to defeat. Jean will shortly become the life partner of Tom Warren.

A SHOT IN THE DARK (Aug. 31).—Tom and Joe are rivals for the hand of May. She favors Tom. The latter proposes and upon getting a refusal determines upon revenge. He is goaded into further passion through his dismissal at the hands of Max Weyman, the ranch boss, for ill treating his horse.

Tom and May are married and have a baby. Their household duties are attended to by a half-breed. Tom departs for the village one day and shoots a rabbit, which he hides under a bush to pick up upon his return. The half-breed goes out to pick wood. During their absence, Joe enters the cabin and forces his unwelcome attentions upon May. She stops him by showing him the baby and talking until the half-breed returns, when he makes his exit. He follows Tom to town and sees him enter the saloon with Max the ranchman and some cowboys.

Tom and Max get into an argument over their cards and the hot tempered Max strikes at Tom, who retaliates. Max draws his gun and Tom anxious to avoid bloodshed smashes the lamp with a chair. In the brief spell of darkness a flash is seen and when lights are brought Max is seen lying across the table badly wounded and unconscious. Tom demands to know who did it and the guilt is fastened upon him. He is taken off by the sheriff. In the meantime Joe has disappeared from the scene.

May becomes anxious at Tom's absence and sends the half-breed to find out the cause. He traces Tom and in an interview learns all about the shooting of the rabbit and the cause of the empty chamber in his revolver, which led to his arrest. The half-breed rides back and gets the rabbit and tells May the news. May leaves the baby in the charge of her mother and sets out on horseback to right matters if possible.

The cowboys, enraged at the attempt upon their boss, go to the jail and take Tom and lead him out to hang him. May comes across Joe, who is mortally injured. He calls to her and tells her the truth. The half-breed takes him upon his horse. The party reach the scene of the hanging just in time and Tom is set free.

MAJESTIC.

THE CHAPERON (Sept. 1).—The boys of the Junior "Frat" resolve to have a camping party, and each invite a girl. They are to be chaperoned by Harry's aunt, Mrs. Lester. When the girls arrive and everything is ready a telegram comes from Mrs. Lester, saying that she is detained at home by a severe attack of neuralgia and can't attend. The boys are in a quandary, and finally select Harry to impersonate a woman and pretend to be the chaperon.

Although he sees his chances of love-making slip by, he consents and the party proceed to the camp by the river. They are attended by Professor Black, of the college, who has been very much attached to Mrs. Lester in bygone days, but is now nearsighted and does not detect the deception.

The chaperon proves to be a great entertainer and wins the girls away from the boys by her stories, etc. The boys organize to teach Harry to behave, and administer a severe punishment to him, when, after being caught smoking, he induces the girls to try cigarettes.

Harry in his make up, while lighting a cigarette held in the lips of one of the boys, is silhouetted against the side of the tent, and the professor and girls seeing this from the outside, think that the chaperon is carrying on a clandestine love affair and break into the tent. They demand the expulsion of the chaperon and Harry is forced to declare his identity. The party is about to break up on this account, when the real chaperon arrives and everything ends happily, with the renewal of the professor's love story.

MABEL'S BEAU (Sept. 3).—Mabel's mother, the wife of a poor workman, has made great sacrifices to enable her pretty daughter to spend her vacation at a fashionable summer resort with the intention of making a good match. With a trunkful of new clothes, Mabel and her girl friend arrive at the hotel. Her friend introduces her to a rich young man, Ralph Page. He takes an interest in Mabel at once. He insists upon taking her home in his motor car. As he is unaware of her poverty Mabel is forced to write a warning letter to her mother, telling her to borrow furniture, silver, etc., from the neighbors so that the little home will look fairly prosperous. The parlor which is used as a bedroom is ready for the night when the letter arrives. Great hustling prevails. In a short time the whole place is transformed. Mabel and Ralph arrive and everything goes off smoothly. But after Ralph leaves, the room is changed back to its original state, with couch-bed and a bed made on the piano for one of the children. Ralph forgets a glove and returns for it. He is let in by the little boy. He takes his glove and leaves as soon as possible. Later he breaks an appointment with Mabel on account of business. She thinks her poverty is the reason and is heartbroken. However, they come to an understanding and he is able to assure her that he loves her just as much as he did before he knew of her parents' poverty.

NESTOR.

THE STORY OF A WALLET (Aug. 26).—Joe Moore is an expressman: his home is humble but clean and although he provides for his wife, baby and mother adequately, he cannot afford any luxuries. He worries because he cannot give his wife the things she covets and after he has been unable to purchase a shawl she has admired, Joe leaves the house in a bad frame of mind.

Jabez Spriggs is a clerk who has grown old in his faithful service to George Gray, a prosperous merchant. Mr. Gray entrusts Spriggs with a wallet containing a goodly sum of money and which he is to deliver to the bank president in person. As he is about to enter the bank, he bumps into Joe and Spriggs drops the wallet. Joe sees the wallet and pockets it. On the way home Joe enters a saloon in an endeavor to drown his troubles.

Spriggs is received by the president of the bank and discovers his loss. The sincerity of his distress is evident. A messenger is sent with Spriggs to help him find the wallet. The search is unavailing and Spriggs returns and tells Mr. Gray of his misfortune.

Mr. Gray is of a hard nature and he accuses Spriggs of stealing it. In the meantime Joe's wife, Mary, becoming alarmed at his absence, goes to look for him and, seeing his wagon outside the saloon, enlists the services of an Irish workingman, who fetches Joe from the saloon and helps him home.

In the morning after a night of anguish and remorse, during which he dreams of the innocent old man being placed behind the bars, Joe can stand it no longer and, getting Spriggs' address from a card in the wallet, starts out to make reparation. He drops the wallet in his nervousness, and Mary, picking it up, guesses his trouble and starts out after him.

Joe goes to Gray's office and learns that Spriggs is being tried by a magistrate, and he rushes frantically to the court. Joe forces his way in just as Spriggs is being remanded to a higher court. He tells the magistrate that he has the wallet and falls in despair as he finds it is gone. Mary arrives with the wallet and Spriggs is free and taken back to the position he loved so well. Joe departs with his wife with a kindly warning from the magistrate and resolves to be content with his humble lot and his loving family.

UNCLE BILL (Aug. 28).—Dorothy lives with her Aunt Jennie. The aunt gets the note which Joe has written the girl: "Dearest—I'll be over this afternoon, and if your old maid aunt don't consent to our marriage, I'm going to steal you. Joe."

As soon as Joe appears, she sends him away, telling him that her niece is much too young to marry. Joe, who lives with his Uncle Bill, hurries home, and after a good deal of pleading Uncle Bill agrees to go to the aunt to try and get Aunt Jennie to consent to the union of the young people. He goes, but Aunt Jennie, thinking that Uncle Bill is proposing to her, accepts. Uncle Bill is both angry and miserable and turning on Joe, he absolutely refuses to help him further, declaring that one fool in the family is enough. Aunt Jennie writes a note to her rector, and sends it by Dorothy: "J. B. Chapin, Reverend Sir—Will you kindly call at my house at three o'clock, June 24th, to perform a marriage ceremony. Yours very truly, Jennie Meldon."

As soon as Dorothy shows it to Joe, instead of allowing her to deliver it he hurries with it to the bunk house, and there he and the boys plan a reply from the rector to be delivered to Aunt Jennie on the day of the ceremony: "My Dear Miss Meldon—Owing to an attack of rheumatism, I will be unable to come to your ranch. However, if you will call at my house, I will be pleased to perform the ceremony. Yours sincerely, J. H. Chapin."

The happy day arrives. The big barn is handsomely decorated and a feast prepared for the guests. The boys watch for the minister, and as soon as he arrives, hurry him out of the way, while the foreman enters with the note he is supposed to have written. Aunt Jennie is much annoyed, but bound not to be disappointed, insists upon Uncle Bill going with her to his home. Upon their arrival, however, they find a note pinned to the door: "Have gone to Meldon Ranch. Will return about 6 o'clock. J. H. Chapin." Puzzled and angry, Aunt Jennie hustles Uncle Bill back to her ranch, only to find that Dorothy and Joe have been made one by the minister she had called to the house.

THE GIRLS AND THE CHAPERON (Aug. 30).—Dick Martin, foreman of the Circle E ranch, tells Colonel Gray that his mother is coming to visit them for a short time. The Colonel thinks it's a fine opportunity to invite his three nieces from the city, as Dick's mother could act as their chaperone.

The girls eagerly accept the invitation, and start for the ranch. In the meantime two letters are delivered at the ranch. One from the girls to their uncle apprising him of their visit, and the other to Dick from his mother, saying that she was obliged to postpone her intended trip. Phil, the Colonel's son, together with Jack, a college chum of his, and Dick are downcast, knowing full well that the Colonel would not permit the girls to come without a chaperone. Jack comes to the rescue by impersonating Dick's mother. The Colonel is delighted at the appearance of Jack arrayed as Mrs. Martin, and loses no time in making himself agreeable to "her," much to the amusement of the boys.

The girls arrive and immediately take a great liking to the chaperone, which fact is not relished by Dick and Phil. For a while things are lively at the ranch, with Jack having many narrow escapes of being more than once on the point of being discovered. The girls in their kimonos, insist on taking down Jack's false hair and put it up in curl papers. Jack, of course, has to use considerable diplomacy. A shaving mug and brush almost gives him away, and the smell of tobacco also get the girls on the scent. Jack wants to enjoy a game of cards with the boys, and manages to get into their rooms only to be interrupted by the Colonel. Jack, however, pacifies the Colonel by saying that "she" is there to lecture the boys, and accordingly takes cards, bottles and glasses and throws them out of the window.

In the midst of the festivities the real Mrs. Martin comes. Pandemonium breaks loose. Jack in his haste to get away leaves his wig in the Colonel's hands. Later, when himself again, he

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is introduced to the ladies, who forgive him.

Grace, one of the girls, who has shown a great liking for the chaperone, learns to love Jack, much to the latter's delight. Dick and Phil also meet their future partners, and the old Colonel transfers his affections to Mrs. Martin.

GEM.

BABY FINGERS (Aug. 27).—It all depended on Bernice. Whether her consumptive brother obtained the light and air that meant life to him, and whether her aged mother and little sister ate daily and slept nightly, all depended upon her. Bernice made a few dollars as a stenographer.

One day her pressing needs presented a new view of economics to Bernice. Her employer had too much money, she had nothing. The check-book lay open on the desk. He would never miss it—why shouldn't she.

Her employer did miss it; and sent for a detective. She was suspected. The detective called at her home in her absence, and questioned her family. The consumptive brother admitted that she had given him a sum equal to the amount missing. Bernice was arrested.

A short while after the incident, her mother went to the little prison where Bernice was awaiting trial, leaving the sick boy to take care of the baby June. In the boy's mind was conflict, in his heart was war. Long he thought, and then his resolution was formed. Taking the tot, he rallied all his weak strength, and started for his sister's employer's office. The walk was long, he was weary and exhausted, but he stubbornly continued, reached the door, and fell fainting. Baby June entered the office, and walked straight to the employer. He looked into June's eyes, and saw the eyes of his own love lost. The baby-story was told, and the baby fingers led him to the door where the unconscious boy lay. The invalid was revived, the girl's sacrifice explained. At her employer's request, she was liberated from prison and her position was returned to her. The consumptive went to Mexico at her employer's expense, and Baby June won a life-long friend.

VICTOR.

THE WINNING PUNCH (Aug. 30).—James Ross is in the habit of visiting a country town, where he has fallen in love with pretty Nellie Wilson, the daughter of a local real estate operator. Nellie, however, is in love with one of her fellow townsmen, Tom Owen.

One day after Ross has declared his love for Nellie and been rejected, he walks with her over to the local postoffice, where they meet Tom. The moment Nellie sees her favored admirer, she forgets the existence of Ross entirely and leaves him most unceremoniously for the society of Tom. This angers Ross very deeply and he goes away longing for vengeance. Returning to the city, he visits his club and wins a large stake at cards. It is then that he "frames up" his scheme of revenge. Noticing a good looking waiter about the place, a fellow named Potts, he employs him to impersonate a millionaire and visit Nellie's town in order to win her affections. Providing Potts with proper raiment and giving him a large share of his recent winnings, he sends him with a strong letter of introduction to Nellie's father, who is thus led to believe him a prospective buyer of some of his real estate holdings. Potts meets Nellie and begins his campaign and it is soon "nip and tuck" between Tom and himself.

Tom naturally resents Potts' attentions to Nellie and laying for Potts, he warns him to keep away from her. Potts refuses to do so and thereupon Tom proceeds to give him a good thrashing. Sullenly recovering from his beating, Potts seeks out and employs two toughs to beat up Tom and goes with them to watch the fun. Unfortunately for his calculations, Tom proves too much for the toughs and is soon getting the best of the fight. Then Nellie appears and seeing Potts looking on, she urges him to go to Tom's assistance. Potts refuses. By this time Tom has completely routed the toughs and next turns his attention to Potts. This person, however, has no further desire for mortal combat with Tom and hastily gathering himself together, he breaks several long distance records in disappearing from his view. Tom is thus left in possession of the field and the girl of his heart.

REX.

AN OLD-FASHIONED GIRL (Aug. 22).—The girl in question possesses wealth and an old-fashioned aunt. One day, the girl, tired of the luxury and pretense of her life, visited her aunt, with the simple, pleasant little cottage, and the real sure enough garden and the wholesome country comforts. And either due to a queer whim or to something really sincere way down deep in her, the girl discarded her revolutionary dresses and manners, and became just a simple old-fashioned girl. She combed her hair in the old-fashioned way, and for an hour returned to the old way.

There was a lawyer in the little village, a man with ambition and ability. He had a future—but that was about all he possessed. One day he passed the little garden and saw the girl picking flowers. He stopped to look and remained to stare. In due time he was presented to her by her aunt, and they took many long walks together, some of them by moonlight. The old story was whispered.

Suddenly she left the village, but a little later wrote her lover asking him to call on her in the city. He came and saw the mansion and the wealth and that she was not for him. So he told her she wasn't the girl he know, and that it could never be, and left. She told her father about it, and soon the little country lawyer became very busy. Case after case was brought to him, and what's more he won them. Then he was invited by a firm of lawyers in the city to join their partnership. So he grew wealthy, and mighty and successful. One day he called on the girl. He felt it was different now, that he was of her order, and able to care for her in the manner to which she was accustomed. And he never knew that the girl had had her own way all through the matter.

A JAPANESE IDYLL (Aug. 29).—Hiti was a little Japanese maid, but her feminine heart was the same as that organ of any other woman in the world—and it played the same tune. Hiti had big black eyes, soft olive hands and a stubborn will. Hiti fell in love. He was only a poor little Jap—but a manly chap. It was just like in your own little town—the more Hiti's parents objected to the fellow, the more determined was Hiti to marry him.

Then a wealthy Japanese merchant came a-wooing Hiti. Many miles he came, advising Hiti's parents that he was en route to bid for the hand of the enchanting Hiti. The parents were filled with joy, which of course Hiti didn't share. There was a little American girl in Hiti's town, the daughter of a consul or something, and the two girls had long been friends. It was the East's appeal to the Western, and the Western heart's silent response to the East. So Hiti went to the American girl and told her of her great sorrow, and American strategy and Oriental sagacity combined to defeat the logic of the old. It was thought of by we don't know whom; it might have been Hiti, or it might have been Elsie; but at any rate, when the mighty merchant reached the house, he found a very ugly Hiti indeed. Her face was enough to stop a Japanese automatic toy, and the merchant fled.

Hiti married the right man. Hiti and Elsie often talk about the stunt that made her sweetheart her husband, and sometimes they laugh so loud that they wake the little Jap baby, who evidences his displeasure at the interruption of his siesta with a very ordinary baby wail.

IN HONOR BOUND (Sept. 1).—The little Mexican girl was in love with the American engineer, and she bravely and boldly told the Mexican who loved her. But the Mexican was vindictive and vain and once he stole into her shack when she was alone, grasped her roughly by the arm and attempted to force his dagger into her throat. Her cries were heard by an American tourist, who at once came to her assistance and forced the Mexican from the shack. He disappeared before the group that was attracted by the sounds of the struggle, and the girl never saw her benefactor.

Sometime later they returned to the East—she and her American husband. He had succeeded, comparatively, and his Mexican wife gave him much time and interest to charity and benevolence. He took to gambling in stocks; and one day when he entered the room and she presented a contribution list for something or other, asking for his mite, he silently and solemnly pushed a letter toward her, a note from his brokers, informing him that his speculations were wiped out, and even his house may have to be sold to meet his creditor's demand. The little wife was broken-hearted, but bravely tried to cheer her husband, and failing pitifully, she left the room.

He noticed the contribution list on the table, and from that his eye went to the newspaper next to it. "James Burden, the Multi-Millionaire, Interested in Charity." Then the idea came; it was daring, it was wrong, and he knew it; but he was desperate. He would call on the millionaire, ask for a contribution, and then copy his signature and forge a check. All of which he did.

Eventually he was arrested, and his wife went to plead with the millionaire for leniency. But he obstinately refused to grant any clemency, and she returned in despair. Her Italian housekeeper heard and knew all and, leaving a note that in order to save the master she would kill his prosecutor, she left silently for the millionaire's home.

It was just by accident that the woman discovered that the finger marks on the contribution list handed to her husband with the millionaire's signature was the same as that left on the dagger that her unknown champion had snatched from the Mexican's hands out in the West. She knew then he was the man who had saved her life, and at once started for his home to ask again whether he would not also save her happiness. She entered the house to find her servant creeping upon the sleeping form of the millionaire, weapon brandished in air, ready to strike death to the sleeper. She grappled with the servant for possession of the knife, and during the struggle the sleeper awoke and instinctively snatched his pistol and fired. The little Mexican woman fell. A moment later she was no more, and her death earned her husband's liberty.

MILANO.

A CIRCUS ROMANCE (Aug. 31).—Valeska and Danilo Bedini and their daughter Rita are performers in a circus. Years of hardship and ceaseless striving to keep abreast with the demand for new and hazardous feats in the ring, have told on the woman, who before her elopement and marriage to the handsome performer, was a member of a prominent and wealthy family in Madrid. Valeska has kept this feeling of unrest hidden, striving to content herself with the lot of her husband and Rita, who know no other life; but she can stand it no longer and when temptation comes in the form of an ardent note from a persistent admirer, she throws caution to the winds and accepts his proposal to run away. In their haste to escape from the dressing-room unobserved, a candle is overturned and flames soon envelop the flimsy furnishings. Rita returns to the apartment and discovers the smoke. She calls her father and a search is made for Valeska. Danilo cannot be kept from the burning room and dashes into the flames, only to fall blackened and overcome. He is carried to a place of safety by his fellow actors, but no trace of Valeska can be found and she is mourned for dead. After months of torturing pain, the actor recovers from his hurts, a crippled and broken-hearted man. Rita becomes his mainstay and comforter, attempting bravely to support both by selling flowers in the gay cafes of Paris. One day Rita comes face to face with Valeska. Explanations follow and Valeska learns for the first time of the fire of her supposed fatal ending, and of the injuries sustained by Danilo. The maternal love is rekindled in her heart and she leads Rita to her home.

Here Count Rinardo, the lover, who is really an adventurer, learning Rita's identity, shows his displeasure, fearing the undoing of his scheme to secure the fortune which had been left to Valeska by her father. Rita, thinking she is interfering with her mother's happiness, refuses to stay, and leaves for her humble home in the attic. Danilo, becoming impatient at Rita's absence, sets out to search for her. He meets her at the gate of the villa and seeing her taking leave of the fashionable woman, is told by Rita that she is a lady who has taken a great interest in her and will help them. Together they return home.

With Rita gone the unhappy woman turns and denounces the supposed Count who had lured her away. He tells her of the fortune which awaits her in Madrid and begs her to flee with him and forget Rita and Danilo, but she will not listen, and sends him away.

Months later Rita contracts a heavy cold, which turns into a dangerous fever, and the distressed father is forced by hunger to overcome his pride and seek charity at the hands of the woman who befriended his daughter. Valeska receives him. Danilo is dumbfounded. She tries to explain and pleads his forgiveness, but he refuses to listen. Crushed in spirit he finds his way back to the attic, but is followed a short distance by Valeska, who will not be kept from her sick child. The woman instantly perceives the serious condition of Rita and secures everything possible to restore her health. Then, worn out by her labors, Valeska falls into a weary sleep. Rita awakens early in the morning, the crisis passed, and her strength and reason returning. She sees the sleeping woman and awakens her with kisses. The happy mother pleads forgiveness of her daughter and husband, and when Danilo in his great joy takes her to his heart, the little family is once more united and happy.

LUX.

THE MODERN CHILD (Aug. 30).—Bobby is a precocious child who is adopted by wealthy people. However, he cannot forget, amid his new pleasant surroundings, the little playmate of former days. Eileen, the little playmate, soon finds herself wandering the country again with her former playmate, who had broken out of school and ran away intending to earn his own living. While wandering, the children encounter a traveling company of cinematographers, who engage them to act for their films. Bobby becomes quite a star at the picture halls.

THANHOUSER.

THE CAPTURE OF NEW YORK (Sept. 1).—This subject shows scenes attending the attempted capture of New York by the Red army in the recent maneuvers in Connecticut. Twenty thousand men participated in the attack, and the Blue army was steadily driven back to the great city it was defending. All the different forces that made up the victorious Red army are shown in action in the film. The picture starts with the transporting of cavalry and their preparations to move to New Canaan. Then Section A of the Aerial Squadron is shown sending out wireless messages. You see a wireless field set and the hangars of the Aerial Squadron. Some of the other scenes shown are: Installing wireless apparatus on Burgess Wright's aeroplane in the aerial squadrons. Aviator Lieutenant Milling, U. S. A., and his Curtis machine. Cavalry division of Blue army. Cavalry on "hike" in heavy marching order. Rear guard of cavalry division leaving camp. Officers' mess. "Camp

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canaries." Army cook tent at a busy hour. "Roast beef for dinner!" "Making himself comfortable." A little game of Blackjack. "His own tailor." General Lasker Bliss' headquarters. Aviator N. Y. N. G. Beckwith Havens in Curtis' machine. Lieutenant Milling coming down. Aviator Haven's landing after flight. Haven and Milling taken after landing. Aviator at work. In addition to the aeroplane and wireless views, the use of the army automobile is also demonstrated. Finally the fight commences and the camera takes you after the Red army in their pursuit of the Blues.

THE VOICE OF CONSCIENCE (Sept. 3).—An orphan girl was given a home by one of her father's friends, who, with his mother, carefully looked after her. The girl's benefactor was much her senior, but soon fell desperately in love with him, although she hid it from those around her.

Jealousy came into her life, when a young woman came to visit her guardian's mother. Soon it was apparent to the orphan that the man she admired was deeply in love with the elder girl, and she saw that his affection for his ward was purely paternal.

While the two girls and the young man were motoring one day, they met with an accident and the young women were badly injured. A little country hospital was nearby, and there the victims were taken, being placed on adjoining cots. The young man did all he could for their comfort, but his actions showed that his heart was wrapped up in the elder girl. This his ward noted, and as she lay on her cot she brooded and prayed for a chance to have revenge.

The man's sweetheart was suffering principally from shock, and a heart stimulant was given her at constant intervals. This draught was a very powerful drug, and the ward knew that an overdose would be fatal. Full of hatred, she watched her chance and when she thought she was unobserved, poured half of the contents of the bottle into the glass containing the mixture prepared for the patient.

By good fortune the doctor, who was outside on the porch, saw her. He decided that she should be punished, but had a firm belief that conscience would cause her more suffering than could be administered by the law.

The guilty girl peeped stealthily when the doctor approached her enemy's cot, and gave her a dose of medicine. She shuddered a few minutes later when the screen emblem of a patient's approaching death was put around her neighbor's cot. Later when the screen was removed and she saw the empty bed beside her she bitterly regretted the evil deed that jealousy had led her to do.

The girl was not dead, however, the doctor only pretended to give her the medicine, and removed her for safety's sake to another part of the hospital.

The guilty girl regained her strength very slowly. Weak and wan, she was seated in the hospital grounds one beautiful afternoon when visitors were announced. They were the man she loved and the girl she thought she had killed. Joyfully she greeted them, but was so weak from the shock that her callers were ordered to leave. To the doctor who came to administer to her, the girl made full confession, and devoutly thanked heaven that in some mysterious way the crime she planned had not succeeded. The doctor explained that he knew all, and had known it from the time she tampered with the medicine, but had kept the secret. Humbly she thanked him, told him she had learned her lesson, and as reparation would consecrate the rest of her life to doing good.

HIS FATHER'S SON (Sept. 6).—A contractor who had amassed a fortune through handling big jobs, thoroughly disapproved of his big son. He regarded the youth as a "dude," and feared that he was fast developing into one of the idle rich class. The son, although educated as a civil engineer, was perfectly willing to idle along and live upon the money his father gave him.

The two quarreled constantly until finally there came a day when the boy tired of his father's constant sneers and declared that he would prove he could make his way in the world himself. Fortune led him to a section of the West where men in his father's employ were carrying on a gigantic piece of work. Under an assumed name he secured a position, and by strict attention to the business and native ability rapidly forged ahead.

One of the division superintendents, although an excellent workman, was a victim of drink, and after repeated warnings, was discharged. The "son of his father" was advanced to his vacant position, and gained the bitter enmity of his predecessor, not only because he had supplanted him, but because the daughter of the general superintendent seemed to look with favor upon the newcomer, and the disgraced employee had long admired her.

It was generally known that the new engineer's job depended upon his concluding his section of the task within the time limit. The old engineer plotted with an anarchistic workman and offered him a sum of money if he would wreck the work. The plot was overheard by a child who had received many favors from the superintendent's daughter. He ran over to warn her, and found the girl alone in the house. She realized that there was no time to summon assistance, found the bomb and at the risk of her life carried it to a nearby stream, where she hurled it into the water. The villains were captured by the girl's father and lover, who were hard at work in their office and knew nothing of the plot until they heard the explosion.

The young superintendent advanced rapidly in his chosen profession and the girl's father gladly consented when the young man asked his consent to marry the daughter. The old contractor also heard of his new employee and as the day of the wedding approached decided to travel a few hundred miles out of his way to meet him. The reunion was a joyful one, for the older man found that the one time dude was a chap to be proud of and through adversity had really become his father's son.

UNIVERSAL.

ANIMATED WEEKLY NO. 24 (Aug. 21).—A Meal Under Water—Depicting the strange feat of eating a lunch and smoking a cigar entirely submerged.

Thrilling Aeroplane Flight—Graham-White, England's foremost aviator and society favorite, flies at Manchester.

Fighting the Flames—Heroic efforts of the New York Fire Department in quenching a disastrous fire on the Hudson River docks.

A Trackless Trolley—Unique means of transit in actual operation in Pasadena, California.

Death Defying Feat—Law, the steeplejack, climbs the outside of a twenty-story Wall Street skyscraper, reaching the eighteenth story, where he was stopped by the police.

The King's Prize—The famous "Bisley Shoot," which decides the Champion Sharpshooter in the British Empire. Private A. G. Fulton, the winner.

National Convention Motion Picture Exhibitors—Representative Motion Picture Exhibitors from every state in the Union convene in Chicago.

Society Flower Girls—Pretty Chicago society girls sell flowers on the street for charity.

Army Attacks New York—20,000 troops of the Regular Army and National Guard in a sham attack on New York City.

AMONG THE EXHIBITORS.

Clarion, Ia.—W. F. Smith will open the Colonial motion picture theater here.

Davenport, Ia.—J. Harry Blanchard will open a new motion picture theater at 324 West 2nd St.

Hancock, Mich.—Herman Stark will open a motion picture theater here.

Bayfield, Wis.—Ulric Boutin sold his interest in the Princess Theater to Carl Wasmuth.

Petoskey, Mich.—P. Austin Collins is now the sole owner of the Majestic Theater here.

Lake Geneva, Wis.—G. A. Van Slyck has his new theater nearly completed and will open soon. The seats are of the latest pattern and are now placed and the other work of finishing will take only a very short time.

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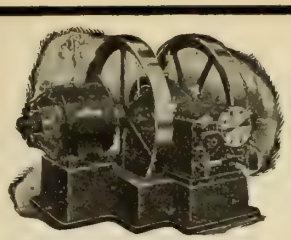

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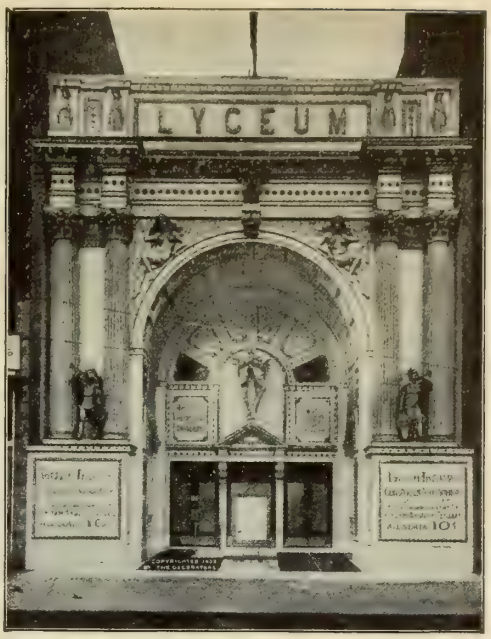

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INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 15—The Outlaw Colony (Drama).....1000
Aug. 19—The Land of Death (Drama).....
Aug. 21—The Wooing of Waethena (Dr.).....
Aug. 22—The Bandit of Point Loma (Dr.).....1000
Aug. 26—The Jealous Rage (Dr.).....
Aug. 28—The Lonesome Trail Pioneers (Dr.)..
Aug. 8—The Girl and the Gun (Dr.).....1000
Aug. 29—The Will of James Waldron (Drama)..1000
Sept. 2—The Greaser and the Weakling (Dr.)..1000
Sept. 4—The Marked Gun (Drama).....1000

"101" BISON (N. Y. M. P. CO.).

Aug. 6—The Reformed Outlaw (Dr.).....1000
Aug. 9—The Garrison Triangle (Dr.).....1000
Aug. 13—The Bugle Call (Dr.).....1000
Aug. 16—The Other Girl (Dr.).....1000
Aug. 20—The Buffalo Hunt (Dr.).....1000
Aug. 23—The Reckoning (Dr.).....1000
Aug. 27—The Bandit's Gratitude (Dr.).....1000
Aug. 30—The White Lie (2 reels) (Dr.).....2000
Sept. 3—For the Honor of the Tribe (Dr.)....
Sept. 6—An Old Tune (Dr.).....

BISON (Universal).

Aug. 6—A Western Girl's Dream (Drama)...
Aug. 10—Her First Choice (Drama).....
Aug. 13—The Widow's Claim (Drama).....
Aug. 17—The Shot That Failed (Drama).....
Aug. 20—How He Made Good (Com.).....
Aug. 27—For Love, Life and Riches (Drama)..
Aug. 31—A Shot In the Dark (Drama).....

CHAMPION.

July 29—The Poisoners (Dr.).....
Aug. 5—What a Woman Will Do (Drama)....
Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....

COMET.

July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
Aug. 5—A Bachelor's Romance (Dramatic)...1000
Aug. 10—Hold-Up in Buckeye Canyon (Dr.)...1000
Aug. 12—Two Women and One Man (Dr.).....1000
Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

ECLAIR.

Aug. 13—Daddy (Comedy) .....
Aug. 15—Aunt Hetty's Gold Fish (Com.-Dr.)..
Aug. 18—A Child to the Rescue (Drama).....
Agu. 18—Egyptian Ruins (Scenic) .....
Aug. 20—Wanted, a Wife In a Hurry (Com.)..
Aug. 22—Robin Hood (3 reels; Drama).....
Aug. 25—The Will (Drama).....
Aug. 25—A Moslem Lady's Day (Novelty)....
Aug. 27—Dolls (Dr.).....
Aug. 29—The Passing Parade (Tableaux).....
Sept. 1—Two Brave Little Hearts (Dr.).....
Sept. 3—The Actress Pulls the Strings (Com.)
Sept. 5—The Guest at the Parsonage (Drama)
Sept. 8—The Kind Old Man (Com.-Dr.).....

GAUMONT.

Aug. 20—Her Supreme Sacrifice (Drama).....
Aug. 21—Gaumont's Weekly (Top.).....
Aug. 22—Androclus and the Lion (Ed. Dr.)....
Aug. 27—The Story of Chopin (Dr.).....
Aug. 29—Marriage on the Run (Com.-Dr.).....
Sept. 3—The Refugee's Casket (Drama).....
Sept. 4—Gaumont's Weekly (Topical).....
Sept. 5—A Midnight Encounter (Com.-Dr.)....
Sept. 5—The Launching of the Imperator (Topical). .....).....

GEM.

July 28—Bread Cast Upon the Waters (Dr.)..
July 30—Back to Her Own (Dr.).....
Aug. 6—'Neath the Homespun (Drama).....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....
Aug. 27—Baby Fingers (Drama).....

GREAT NORTHERN.

July 13—Circumstantial Evidence (Dr.).....
July 13—Moving Pictures (Com.).....
July 20—Almost a Tragedy (Com.-Dr.).....
July 20—Uncle Reuben Goes to Town (Com.)..
July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943

IMP.

Aug. 5—The Hindoo's Prize (Dr.).....1000
Aug. 8—Blood is Thicker Than Water (Dr.)..1000
Aug. 10—How Jones Saw the Ball Game (Comedy) .....
Aug. 10—Ferdie's Family Feud (Comedy).....
Aug. 12—Big Hearted Sim (Drama).....1000
Aug. 15—In Old Tennessee (2 reels; Drama)..2000
Aug. 17—Kidnapping Dolly (Comedy).....
Aug. 17—In and Around Charleston, S. C. (Sc.)
Aug. 19—Padrone's Daughter (Drama).....
Aug. 22—The Castaway (Drama).....
Aug. 24—Chappie, the Chaperone (Comedy)....
Aug. 24—The Great Geysers of Yellowstone Park (Scenic) .....
Aug. 26—Making Good (Dr.).....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar.....

LUX.

Aug. 2—The Mysterious Flowers (Drama).... 983
Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990

MAJESTIC.

Aug. 11—The Matrimonial Substitute (Com.)..
Aug. 11—The Striped Parasol (Comedy).....
Aug. 13—A Summer Idyl (Comedy).....
Aug. 18—Toodles (Comedy) .....
Aug. 18—A Game of Chess (Com.-Dr.).....
Aug. 20—The New Butler (Comedy).....
Aug. 25—A Corner in Kisses (Com.).....
Aug. 27—A Disputed Claim (Dr.).....
Sept. 1—The Chaperon (Comedy).....
Sept. 3—Mabel's Beau (Drama).....

MILANO.

Aug. 3—The Battle of Two Palms (2 reels) (Dr.)
August 10—Playthings of Fate (2 reels, Dr.)..
Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....
Aug. 31—A Circus Romance (Drama).....

NESTOR.

Aug. 2—Young Wild West Washing Out Gold (Dr.).....
Aug. 5—Fortunes of War (Drama).....
Aug. 7—Fatty of E Z Ranch (Comedy).....
Aug. 9—A Mexican Mix-up (Drama).....
Aug. 12—A Tale of the Foothills (Drama)....
Aug. 14—How Steve Made Good (Com.-Dr.)..
Aug. 16—The Miner's Widow (Drama).....
Aug. 19—When the Heart Calls (Drama).....
Aug. 21—The Alibi (Drama).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet (Dr.).....
Aug. 28—Uncle Bill (Dr.).....
Aug. 30—The Girls and the Chaperon (Com.)..

POWERS.

Aug. 14—Wanted, a Practice (Comedy).....
Aug. 16—The Golden Rule (Drama).....
Aug. 21—Her Diary (Drama).....
Aug. 23—What the Milk Did (Com.-Dr.).....
Aug. 28—An Exciting Outing.....
Aug. 28—U. S. Army Manoeuvres (Naval)....
Aug. 30—Life's Lesson (Drama).....

RELIANCE.

July 27—The Soldier Baby (Dr.).....
July 31—Where There is Soap, There is Hope (Comedy) .....
Aug. 3—The Wood Nymph (Drama).....
Aug. 7—Phillip Steele (2 reels) (Dr.).....
Aug. 10—The Two Fathers (Dr.).....
Aug. 14—Order in the Court (Comedy).....
Aug. 14—The Old Swimming Hole (Comedy)..
Aug. 17—A Man Among Men (Drama).....
Aug. 21—One Against One (Drama).....
Aug. 24—North of 53 (Drama).....
Aug. 31—The Secret Service Man (Dr.).....
Aug. 28—Thelma (2 reels) (Dr.).....
Sept. 4—The Heart of a Cossack (Dr.).....
Sept. 7—The Bully and the Shrimp (Dr.)....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Com.) .....

REX.

Aug. 15—The Greater Christian (Drama).....
Aug. 18—Thus Many Souls (Drama).....
Aug. 22—An Old Fashioned Girl (Drama).....
Aug. 25—The Leader of the Band (Dr.).....
Aug. 29—A Japanese Idyll (Drama) .....
Sept. 1—In Honor Bound (Drama).....

SOLAX.

Aug. 9—The Pink Garters (Comedy).....
Aug. 14—The Blood Stain (Drama).....
Aug. 16—The Strike (Drama).....
Aug. 21—His Double (Drama).....
Aug. 23—The Equine Spy (2 reels) (Drama)...
Aug. 28—Phantom Paradise (Drama).....
Aug. 30—Playing Trumps (Drama).....
Sept. 4—The Fight in the Dark (Drama).....
Sept. 6—Open to Proposals (Comedy).....

THANHOUSER.

Aug. 18—Warner's Waxworks .....
Aug. 20—Her Darkest Hour.....
Aug. 23—Conductor 786 (Drama).....
Aug. 25—When a Count Counted (Dr.).....
Aug. 27—Lucile (reels 1 and 2) (Dr.).....
Aug. 30—Lucile (reel 3) (Dr.).....
Sept. 1—The Capture of New York (Military and Educational) .....
Sept. 3—The Voice of Conscience (Drama)....
Sept. 6—His Father's Son (Drama).....

VICTOR.

Aug. 2—Taking a Chance (Dr.).....
Aug. 9—The Mill Buyers (Drama).....
Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

FEATURE PHOTOPLAY COMPANY.

July 15—The Penalty (Dr.).....
July 29—The Circus Girl (Dr.).....

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March 18—The Call of a Woman.....3000
April 8—Cell Thirteen.....2000
April 22—The Dead Man's Child.....3000
April 15—The Dead Man's Child, 3 Reels (Dr.)

SHAMROCK.

May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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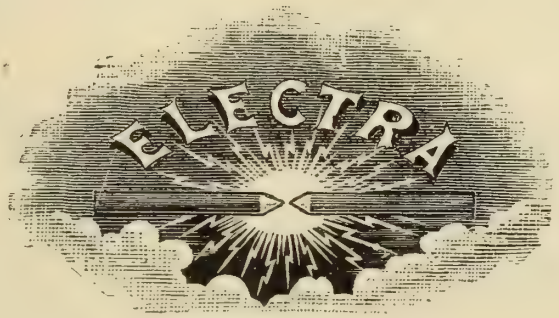
PINK 

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Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Aug. 8—A Child's Remorse (Dr.).....
Aug. 12—Rameses, King of Egypt (Special—2 reels—Drama) .....
August 12—The Inner Circle (Drama).....
August 15—An Interrupted Elopement (Com.)..
August 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Drama)....1000
Aug. 22—A Change of Spirit (Drama).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)....
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend (Dr.).....
Sept. 2—In the North Woods (Drama).....
Sept. 5—Getting Rid of Trouble (Comedy)....
Sept. 5—He Must Have a Wife (Comedy)....

CINES.

(G. Kleine.)

August 13—Mona Lisa In Disguise (Com.).... 600
August 13—Vicovara, Italy (Scenic)..... 400
August 17—A Convict's Gratitude (Drama)....1025
Aug. 20—A Matter of Pride (Drama).....1000
Aug. 24—A Picture C. O. D. (Comedy)..... 470
Aug. 24—Jenkins, the Watchman (Comedy)... 250
Aug. 24—Modern Naples (Scenic)..... 305
Aug. 27—The Bride of Lammermoor (Dr.).....1000
Aug. 31—Richard the Lion-hearted (Dr.).....1070
Sept. 3—A Tragedy of Long Ago (Drama)....1000
Sept. 7—The Sacking of Rome (Historical-Dr.) 770
Sept. 7—Picturesque Sardinia, Italy (Scenic).. 242

EDISON.

July 24—The Grouch (Com.-Dr.)..... 985
July 26—The Escape from Bondage (Dr.).....1000
July 27—The Relief of Lucknow (Hist.-Dr.)....1000
July 30—More Precious than Gold (Dr.).....1000
July 31—When She Was About Sixteen (Com.)1000
Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960
August 13—A Dangerous Lesson (Drama).....1000
August 14—Holding the Fort (Comedy).....1000
August 16—The Harbinger of Peace (Drama)..1000
August 17—Spring Log Driving, Maine (Ind.)..1000
Aug. 20—The Street Beautiful (Edu. Dr.)....1000
Aug. 21—Mr. Pickwick's Predicament (Com.)..1000
Aug. 23—The Cub Reporter (Drama).....1000
Aug. 24—The War on the Mosquito (Edu.)...1000
Aug. 27—Alone In New York (Drama).....1000
Aug. 28—Helping John (Com.-Dr.).....1000
Aug. 30—The Boy and the Girl (Drama).....1000
Aug. 31—Simla (Scenic) 1000
Sept. 3—The Triangle (Comedy-Drama).....1000
Sept. 4—Aladdin Up-to-Date (Comedy).....1000
Sept. 6—Believe Me, if All Those Endearing Young Charms (Dramatic).....1000
Sept. 7—Bridget's Sudden Wealth (Comedy).. 600
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., (Descriptive). 400

ESSANAY.

Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000
Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000

KALEM.

Aug. 9—The Wandering Musician (Dr.).....1000
August 12—The Little Keeper of the Light (Drama) 1000
August 14—Kentucky Girl (Drama).....1000
August 16—The Prison Ship (Drama).....1000
Aug. 19—The Daughter of the Sheriff (Drama).1000
Aug. 21—The Frenzy of Firewater (Drama)....1000
Aug. 23—The Beauty Parlor of Stone Gulch (Comedy) 1000
Aug. 24—Rube Marquard Wins (Drama).....1323
Aug. 24—Rube Marquard Wins (Dramatic)....1000
Aug. 26—The Little Wanderer (Dramatic).....1000
Aug. 28—The Woman Hater (Comedy).....
Aug. 28—Palestine (Educational) .....
Aug. 30—Jim Bludso (Dramatic).....1000
Aug. 31—Saved from Courtmartial (Dramatic)..1000
Sept. 2—The Hoodoo Hat (Comedy).....
Sept. 2—From Jerusalem to the Dead Sea (Scenic). .....
Sept. 4—Down Through the Ages (Drama)...1000
Sept. 6—The Loneliness of the Hills (Drama).1000
Sept. 7—The Darling of the C. S. A. (Drama).1000

LUBIN.

Aug. 19—The Hobo Club (Comedy).....
Aug. 19—Won at High Tide (Comedy).....
Aug. 21—The Convalescent (Drama).....1000
Aug. 22—The New Ranch Foreman (Drama)....1000
Aug. 23—Work In a United States Arsenal (Educational) .....
Aug. 23—A Water Fight (Comedy).....
Aug. 24—The Government Test (Drama).....1000
Aug. 26—The Deceivers (Com.-Dr.).....1062
Aug. 28—The Caretaker (Com.).....
Aug. 28—A Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)..
Aug. 31—The Sheriff's Prisoner (Dr.).....
Sept. 2—A Substitution (Com.) 691
Sept. 2—His New Cane (Com.)..... 363
Sept. 4—The Bank Cashier (Drama).....1000
Sept. 5—The Smuggler (Comedy-Drama).....1000
Sept. 6—A Romance of the Coast (Drama)....1000
Sept. 7—Little Family Affair (Comedy).....1000

MELIES.

Aug. 1—The Will of Destiny (Dr.).....1000
Aug. 8—The Ranger's Girls (Dr.) 1000
Aug. 15—A Romance at Catalina (Dr.).....1000
August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000

ECLIPSE.

(G. Kleine.)

August 14—The Rivals (Drama).....1000
Aug.21—A Day In the German Navy (Naval).. 425
Aug. 21—Pulp Mills in the Province of Quebec (Industrial) 310
Aug. 21—Microscopical Curiosities (Edu.)..... 280
Aug. 28—The Golden Curl (Dr.).....1030
Sept. 4—An Eccentric Sportsman (Comedy).. 455
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Scenic) 382
Sept. 4—Small Game at the Zoo (Educational) 165

PATHE.

July 31—Anona's Baptism (Drama).....
Aug. 1—In God's Care (Drama).....
Aug. 1—A Little Trip in the Colorado Mountains (Scenic) .....
Aug. 3—Memories (Drama) .....
Aug. 5—Pathe's Weekly, No. 32, 1912 (Top.)
Aug. 7—The Arrow Maker's Daughter (Dr.)..
Aug. 8—The Famous Scout to the Rescue (Dr.)
Aug. 10—Here and there in Oregon (Sc.).....
Aug. 10—Kittens (Juvenile).....
August 12—Pathe's Weekly No. 33—1912 (Top.)
August 14—Silver Wing's Two Suitors (Dr.)..
August 15—Cupid's Stolen Arrows (Com.).....
August 17—The Cactus County Lawyer (Dr.)..
Aug. 19—Pathe's Weekly No. 34 (Top.).....
Aug. 21—Jealousy on the Ranch (Dr.).....
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 24—The $2,500 Bride (Dr.).....
Aug. 26—Pathe's Weekly, No. 35, 1912.....
Aug. 26—Fire at Sea (Special Release) (Dr.)..
Aug. 28—The Live Wire (Drama).....
Aug. 29—The Detective's Chance (Dr.).....
Aug. 29—The Armless Wonder (Acrobat.).....
Aug. 31—An Aeroplane Love Affair (Com.)....
Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....

C. G. P. C.

July 30—The Martyrs (Drama).....
Aug. 2—The Lightning Paper Hanger (Com.)
Aug. 2—Havana, Its Streets, Buildings and Fortresses (Scenic) .....
Aug. 6—Death of Chevalier Albertini (Dr.)..
Aug. 9—The Burglar's Weird Reception (Com.)
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa (Edu.)....
August 13—The Tyrolean Doll (Comedy).....
August 15—Some Inhabitants of Stagnant water (Educational) .....
August 16—A Love Story of Old Japan (Dr.)....
Aug. 20—His Windmill (Dr.) .....
Aug. 20—The Sedge Warbler and the Cuckoo (Ed.) .....
Aug. 23—The Queen's Pity (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 30—The Musketeer's Love (Hist.-Dr.)....
Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....

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July 29—The Three Valises (Drama).....1000
July 30—The Peculiar Nature of the White Man's Burden (Drama).....1000
Aug. 1—Officer Murray (Drama).....1000
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Aug. 2—The Right Way and the Wrong Way (Educational) .....
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Aug. 6—The Man From Dragon Land (Dr.)...1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com.-Dr.).....1000
August 12—A Messenger to Kearney (Drama)..1000
August 13—The Wayfarer (Drama).....1000
August 15—In the Tents of the Asra (Dr.)....1000
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Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.)....1000
Aug. 23—Land Sharks vs. Sea Dogs (Com.-Dr.)
Aug. 23—From Forest to Mills (Ed.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.).....1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (West.-Com.).....
Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
Sept. 5—Sergeant Byrne of the N. W. M. P. (Drama) 1000
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Aug. 9—Wanted, a Grandmother (Dr.).....1000
Aug. 10—Suing Susan (Com.).....1000
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August 17—Two Battles (Drama).....1000
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Aug. 23—Saving An Audience (Comedy).....1000
Aug. 24—The Party Dress (Drama)..... 614
Aug. 24—On Board Kaiser Wilhelm the Second (Educational) 388
Aug. 26—A Double Danger (Drama).....1000
Aug. 27—Flirt or Heroine (Drama).....1000
Aug. 28—Two Cinders (Com.-Dr.)..... 555
Aug. 28—Bumps (Comedy) 447
Aug. 30—Written In the Sands (Drama).....1000
Aug. 31—Bond of Music (Drama).....1000
Sept. 2—Tommy's Sister (Drama).....1000
Sept. 3—Coronets and Hearts (Drama).....1000
Sept. 4—Captain Barnacle's Legacy (Drama)..1000
Sept. 6—Bunny's Suicide (Comedy)..... 400
Sept. 6—She Wanted a Boarder (Comedy).... 600
Sept. 7—A Wasted Sacrifice (Drama).....1000

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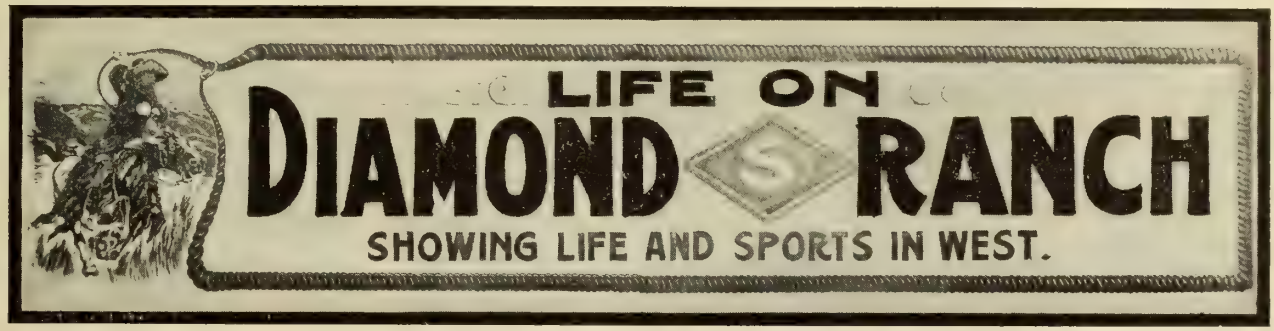

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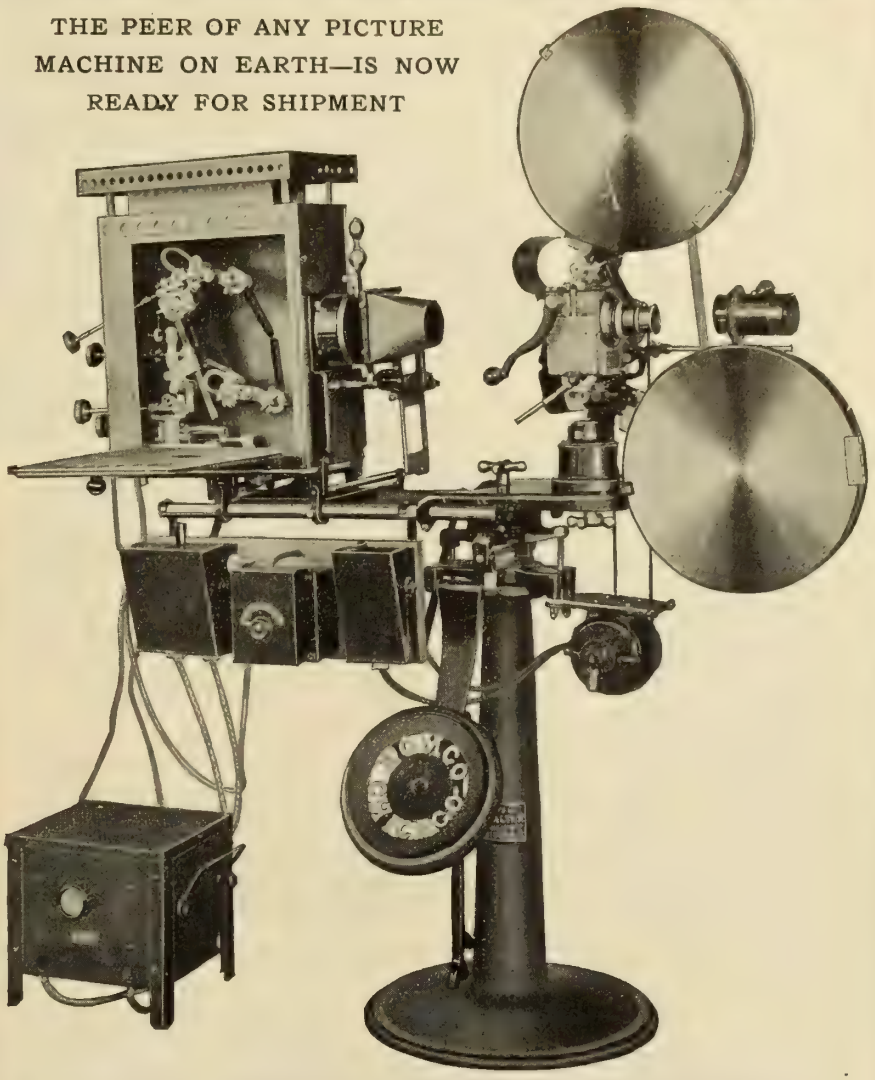

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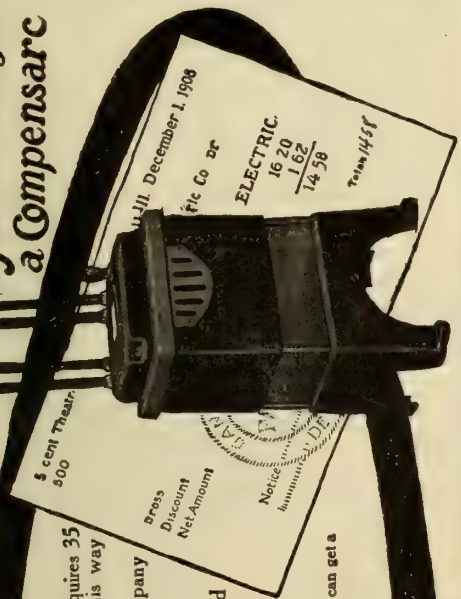

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When he used a Rheostat

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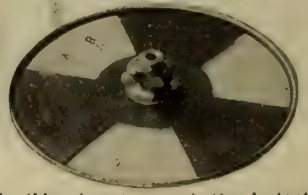

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Philip Levy, Manager

Butte, Montana, Aug., 2nd, 1912

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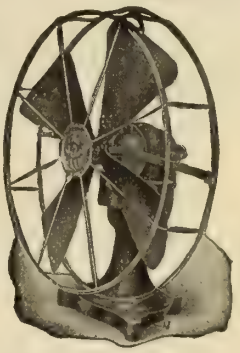
Through my Exchange Department I am prepared to make liberal allowance for your old machine in part payment on purchase price of new M. P. machine of any make.



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$7.50 and up

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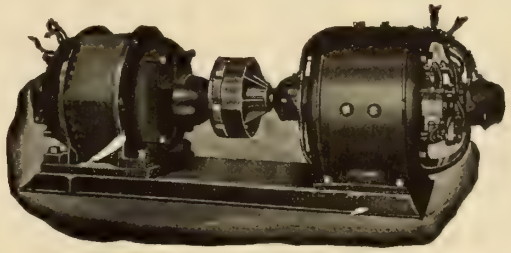

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Mr. F. H. Richardson in M. P. World of May 11, 1912, says: "I certainly can vouch for the excellence of the workmanship put into it. The sprocket is mechanically well made, and I see no reason in the world why it should not work perfectly. The removal and insertion of the tooth ring is a very simple operation indeed."

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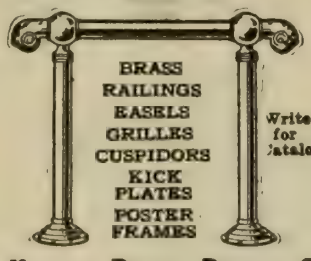

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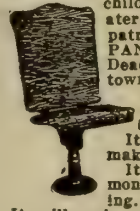
THEATRE SEATING—*Send for Moving Picture Chair Cat. "V4." Upholstered Chair Cat. "V5."*
AMERICAN SEATING COMPANY
Chicago New York Boston Philadelphia

OH! MR. EXHIBITOR!!



Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 24 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquis Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.

It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

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We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

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Lavezzi Machine Works, 2940 Herndon St., Chicago, Ill.

G.MÉLIÈS

"FORSAKEN"

THE OBSESSION

Lee surreptitiously breaks his engagement with Dorothy, whose deepest and first affections he had been honored with, and marries Jesse. The shock leads Dorothy to attempt to end her life, and, failing in this, to become a nun. Lee is remorseful from the day of his marriage and even on his honeymoon is obsessed by the presence of her whom he had wronged, and haunted by his conscience he becomes insane, and not till Dorothy is called as nurse and gives complete forgiveness is reason restored and happiness resumed.

G. MELIES, 204 EAST 38th St., NEW YORK CITY

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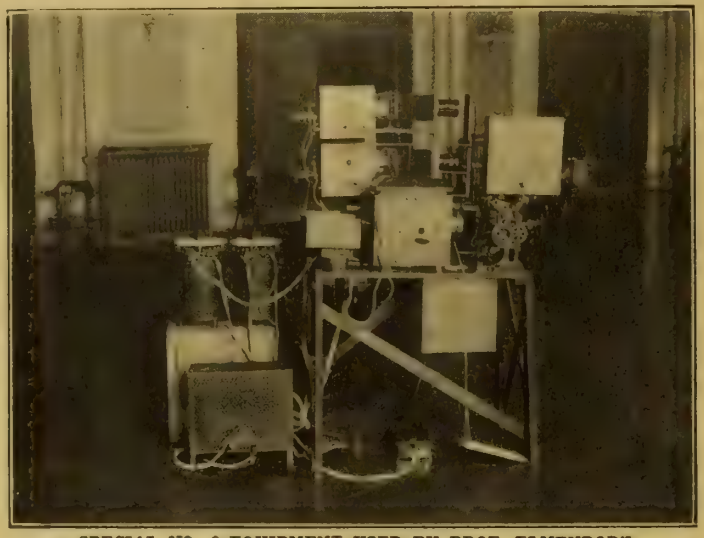
¶ A good workman is known by his tools. So, with the Lecturer. He must utilize the best medium wherewith to interest and please his audience.

¶ In no line is this more evident than in the moving picture field, where the pictures projected must be clear, steady and without flicker.

¶ The name of Prof. Dwight L. Elmendorf stands for perfection in moving pictures; and the subjoined letter speaks for itself. It partially reveals why POWER'S is the favorite machine with every prominent lecturer.



SPECIAL NO. 6 EQUIPMENT USED BY PROF. ELMENDORF

July 1st, 1912.

Nicholas Power Company,
90 Gold Street,
New York City.

Gentlemen:—Replying to your recent inquiry am glad to say that your new No. 6 model which we installed last season has given us entire satisfaction; it runs perfectly and produces an absolutely flickerless picture, far surpassing any machine I have ever seen; and, as you are aware, I have been constantly in the work of making and projecting moving pictures ever since the business began.

Yours sincerely,
Signed. *F. H. White,*
Operator for D. L. Elmendorf.

¶ Our newest equipment, No. 6A, retains the mechanism of the No. 6, to which are added many vital improvements.

¶ POWER'S ALWAYS SATISFIES. Now, better than ever. Write for catalogue G, giving full details.

NICHOLAS POWER COMPANY

90 GOLD STREET **NEW YORK CITY**

FOR FIFTEEN YEARS THE LEADING MAKERS OF MOVING PICTURE MACHINES.

Vol. 13. No. 10 September 7, 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Human Hearts" (Imp).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

"FEATURES ALL!"

THE THANHOUSER THREE-A-WEEK

"FEATURES ALL!"

UNDINE

IN TWO REELS—TUESDAY, SEPTEMBER 24

A De Luxe Adaptation of the Famous Riverside Classic

THANHOUSER PERFECT PUBLICITY FEATURE

PERFECT PUBLICITY — Two Kinds of One-Sheets and a Three-Sheet at YOUR EXCHANGE. Illustrated Heralds from HENNEGAN & CO., CINCINNATI, OHIO. Cuts for Newspapers and Circulars (2-column), 40 cents apiece from STANDARD ENG. CO., 560 7th AVENUE, N. Y. CITY. Slides 30 cents apiece from NOVELTY SLIDE COMPANY, 20 E. 14th ST., N. Y. CITY

RELEASED SUNDAY, SEPT. 8

"Don't Pinch My Pup"

This was the ultimatum that a little newsie issued to the police department. He had learned that they would "pinch" his pup under the new dog license laws, and he sent them his defiance. They laughed at it—but made him glad that he sent it.

RELEASED TUESDAY, SEPT. 10

A Star Reborn

A great Shakespearian actor gives a stage-struck girl a chance, when all had rebuffed her. She "makes good" and is finally won from the stage by a young millionaire. Years after, she discovers that Shakespearian plays are passé, and the actor who had befriended her is penniless. She and her husband, backed by their wealth, rescue him from his plight and soon he is a-starring again.

RELEASED FRIDAY, SEPT. 13

The Birth of the Lotus Blossom

THE FIRST STORY IN OUR

JAPANESE SERIES

Produced by our special Japanese Stock Company, headed by Miss Taku Takagi

Real Depictions of Real Japanese Life, by Real Japanese Photoplayers

THE FINEST NOVELTY EVER OFFERED THE PHOTOFAN

Start the Season Right by Featuring these Features to your Patrons

REMEMBER, JAPANESE PLAYS WILL BE THE RAGE ON BROADWAY THIS FALL!

A Really "Exclusive" Proposition—No Other Film Maker has a Japanese Producing Company

BOOKED THIS YET?

The Capture of New York

The Story of the Big War Game, With 20,000 Fighting Men

(ONE REEL, SUN., SEPT. 1)

BOOKED THIS YET?

Lucile

The Picture That "Stopped the Show" at the Film Exhibit, Orchestra Hall, Chicago Convention, Moving Picture Exhibitors League of America

(THREE REELS, AUG. 27 and 30)

GETTING 3 3 A WEEK?

THANHOUSER COMPANY

NEW ROCHELLE, NEW YORK

Film Supply Company, Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

? ? ?

A WESTERN "AMERICANS" THREE-A-WEEK

Only once in a great while do you find the theater patron who does not like the essentially Western picture. There's a certain hypnotism, never failing, in the swift ride of a troop of cowboys down a winding mountain road—a breath of the big Western out-of-doors—a "closer to nature" feeling very delightful to the tired worker and the youthful enthusiast.

You can't fail in the selection of Western subjects. Insist upon getting them, but don't forget to ask for the products of a company skilled in producing the uttermost in Western subjects — demand "Americans" and you will get the known established brand of reputable manufacture.

"The Stranger at Coyote"

(Release Thursday, Sept. 5, 1912.)

How the coyote bully met his just deserts at the hands of a husky stranger. A "Western" replete with adventure, strong situations and superb acting.

"Vengeance That Failed"

(Release Wednesday, Sept. 11, 1912.)

Distinctly "Western." A drama of genuine heart-appeal and subtle power. One of the kind your patrons clamor for —backgrounds of riotous beauty and superb photography.

"The Dawn of Passion"

(Release Monday, Sept. 9, 1912.)

A Mystic subject of extraordinary power—how the wandering cowpunchers found themselves in a miniature Garden of Eden with results quite similar to those that followed the partaking of forbidden fruit. A drama of subtle power, of original plot, backed by superfine photography and splendid pantomime.

COMING!

Two Giant 2-Reel Subjects. Both Historical

(Release Thursday, September 12, 1912)

"Geronimo's Last Raid"

A magnificent two-reel historical subject of the out-of-the-ordinary kind. You remember Geronimo—the famous Indian chief, whose death a few years ago removed a constant source of trouble to southwestern settlers and army posts on the border.

A delightful love story winds its way through beautiful settings—a story of love and intrigue between two post officers and the Major's daughter. Beautiful battle scenes where close to 300 Indians and soldiers participate. Altogether the exception in motion pictures—a subject you, picture-tired, will find inspiration in.

"The Story of Starved Rock"

In Two Reels. A magnificent pageant—a spectacular giant, made on the very ground. A large company of "Flying A" players, by permission of the State of Illinois, encamped at Starved Rock while the pictures were being made.

This gorgeous costume subject covers the history of the famous Rock, showing the discovery by Father Marquette, the later journey of La Salle and Tonty and the mighty battle from which the Rock obtained its name. Watch for future announcements.

American Film Manufacturing Company

5th FLOOR, ASHLAND BLOCK, CHICAGO

SPECTACULAR AND CONVINCING DETECTIVE PLAY

DUBLIN DAN

THREE REELS

A tense story dealing with an organized gang of clever counterfeiters. A careful analysis is made of the psychology of the criminal mind, portraying the kind of criminal who commits a wrong without a real motive.

FEATURING THE RETURN OF

BARNEY GILMORE

The widely known Irish and American player. A popular idol for years. The matinée girl's pet. Supported by our all-star cast.

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THROUGH FILM SUPPLY COMPANY OF AMERICA.

Unusual Abundance of Advertising Matter

REGULAR WEEKLY FEATURES

RELEASED WEDNESDAY, SEPTEMBER 11th, 1912

TREASURES ON THE WING

A child plays an April Fool trick on her mother. She takes the money and other valuables from her mother's purse, places them under the inner sole of her father's discarded shoes and puts a note in the purse saying "April Fool." A burglar comes that night, steals the purse and when he arrives in his den he sees the joke is on him. A complication arises that almost ends in the break-up of a quiet household. A comedy with a new twist.

RELEASED FRIDAY, SEPTEMBER 13th, 1912

THE SOUL OF THE VIOLIN

A pathetic story of the reunion of a couple after the wife leaves her blind husband. The wife realizes that riches and fine clothes are not always synonymous with happiness. An original story which touches the heart strings.

Solax Company

FORT LEE, NEW JERSEY

A Very Important Announcement From the House of

GAUMONT

FLUSHING, NEW YORK

Which Will Interest and Delight All Exhibitors and Exchange Men

Beginning SATURDAY, SEPTEMBER 21, we have decided to issue our third regular release, not including the GAUMONT WEEKLY, which in reality makes four GAUMONTS per week. This new release will be put out every SATURDAY. Remember, this release, as well as all our other productions, will be fully protected by copyright, and will be obtainable from any Film Supply Company of America exchange

Saturday the New Release Day

Gaumont

3

GAUMONT RELEASES

Per Week

Tuesday, Thursday, Saturday

Also the

GAUMONT WEEKLY

A DISTINCT INNOVATION

3

Saturday the New Release Day

Gaumont

This new Saturday release will always be a split reel, the first part consisting of some great and important topical event of the same week as issued, with a scientific, educational, industrial, or scenic tailpiece.

Mr. Exhibitor—The Gaumont Co. offers you the Gaumont Weekly and three regular releases as follows:

Tuesday Thursday Saturday

Start your order for this new Saturday Gaumont release at once.

Flushing GAUMONT CO. New York

UNIVERSAL WINS THREE MORE VICTORIES!

VICTORY No. 1 The California courts have issued a most sweeping injunction protecting the UNIVERSAL COMPANY'S rights to the famous BISON films.

VICTORY No. 2 Hereafter the celebrated GREAT NORTHERN FEATURE FILMS will be a regular part of that glorious UNIVERSAL Program!

VICTORY No. 3 Hereafter the masterly AMBROSIO films will be a regular part of that glorious UNIVERSAL Program!

The stampede is on! The quality and strength of that UNIVERSAL Program is showing itself in a hundred ways. It is a triumph for decency, square treatment and clean, honest methods. More reason than ever why you should constantly

"DEMAND THAT UNIVERSAL PROGRAM"

IT'S ALMOST HERE! A Big BISON Release that will set you and your patrons wild with excitement and delight, entitled

"The Massacre of the Santa Fe Trail" Released September 21st

WATCH FOR THE RELEASE DATES ON THESE MARVELOUS FEATURES

"HUMAN HEARTS" With King Baggot. Imp. Two Reels. September 12th

"ACROBAT AND THE SERPENT" Three Reels

"EVA" Two Reels

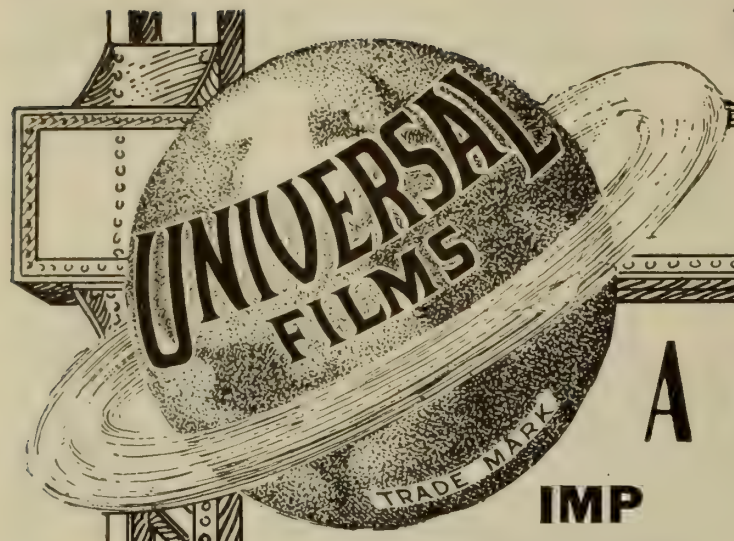
"THE GREAT CIRCUS ATTRACTION" Three Reels

"THE BLACK CHANCELLOR" Three Reels

"LEAH THE FORSAKEN" Imp Three Reels

EVERY ONE OF THEM A GREAT BIG STUPENDOUS PRODUCTION. ARE YOU GETTING THE UNIVERSAL WEEKLY?

Universal Film Manufacturing Company, 1 Union Square New York, N.Y.



Week of Sept. 2nd

"DEMAND THAT A Tower of Strength

IMP

"THE LOVE TEST."
Monday, September 2nd.

When Margaret left the village she little expected that she would soon become the subject of admiration of both her employer and his contemptible clerk. When she accepted the loan she did not realize the immorality which pervaded the system of the clerk. To rid herself of his vile associations she forged a check. Of course when the employer found out they were both discharged. But the employer learned the truth and he wooed and wed her. A pretty story, a very superior company and effective staging.

"TARES OF THE WHEAT."
Thursday, September 5th.

They were brothers and the friend was a mutual one. The one brother was honest and thrifty, the other the "tare of the wheat." When the brother stole his friend's valuables the honest one returned the spoils, but in doing it he was accused of the theft. He willingly sacrificed himself that the brother might have "his chance." Cleverly portrayed and produced.

"QUEENIE AND THE CANNIBAL."
"LEM'S HOT CHOCOLATE."
Saturday, September 7th (Split).

Ha-Ha. Ho-Ho. Well, I never did see two such funny comedies before. Many ideas have been injected into moving picture stories to create a laugh, but here are two you never dreamed of and they are funnier than any Sunday Supplement Comic Sheet that you ever saw. You'll scream with delight. Get 'em and let the crowds laugh with you.

REX

"FROM THE WILD."
Thursday, September 5th.

Simply remarkable how they can go on making pictures that hit the 100 per cent. mark. Here's a brand new idea that has a "punch" to it that is real. No picture ever presented before has such a novel theme. No production ever received such careful treatment and no more brilliant company ever engaged to enact it.

"THE GHOST OF A BARGAIN."
Sunday, September 8th.

When the Rex company and its director lends itself to a comedy you can go the limit in unstinted praise of it, because it's bound to be a huge success. The idea upon which this picture is based is original and novel and will cause no end of laughter.

NESTOR

"ON THE BORDER LINE."
Monday, September 2nd.

It wasn't until he had been exposed as a cheat and a rogue that Millie's eyes were opened. Of course Robert shouldn't really have expected her to warm up to the Western life that he had enjoyed since childhood. No Eastern girl could. But when Robert was injured, and the criminal's career brought to light, she appreciated her sense of duty, and with that duty came love born anew. Very pretty story, enacted amid splendid surroundings.

"THE EVIDENCE."
Wednesday, September 4th.

When the crucial moment came and they needed John's assistance he willingly gave up his college career and put his shoulder to the wheel. Fortune favored him and he prospered. A renegade half-breed endeavors to steal a wallet from the pocket of a creditor of John's father. Circumstantial evidence points to John's guilt as the thief. But it all ends happily just as a spirited Western drama of its kind should.

"THE GIRLS AND THE CHAPERONE."
Friday, September 6th.

Here's a real Western comedy. Not the kind with a snicker getter here and there, but a series of comical situations that will keep your patrons laughing all the time. Just as the pandemonium breaks loose in the picture your house will re-echo with howls of laughter. The "happy-ever-after" ending so pleasing to the ladies has not been lost sight of. A really clever comedy.

GEM

"THE CELEBRATED CASE." Two Reels.
Tuesday, September 3rd.

No historical story ever gave the latitude for spectacular production as this wonderful tale of the Battle of Fontenoy. You won't have to go begging for patronage when you bill this picture. There isn't a man or woman who hasn't heard of this wonderful episode and the children will be delighted with the great big battle scenes. It breathes with excitement from the main title to the last foot of film. Your patrons will jump to their feet with enthusiasm when you project it.

CHAMPION

"THE MAID OF THE ROCKS."
Monday, September 2nd.

The Coast Guard seemed to be the better man of the two, but she preferred the smuggler, and when he promised to give up his criminal calling she promised to marry him. Fate placed the lover in the hands of the Coast Guard and it was only on her promise to marry him that he secured his release. When the Coast Guard saw how she pined for her lover and that he could never hope to win her love he gave back her promise and she married the man she loved. Staged and produced in a manner which brings out most effectively every thrill and bit of romance that is in it.

"STRONGEST IN

THAT ANIMATED WEEKLY Is always a week or more ahead of all others. IT'S ALIVE !

Week of Sept. 2nd

UNIVERSAL PROGRAM"

for Exhibitors Everywhere!!

BISON 101

"THE ARIZONA LAND SWINDLE."
Tuesday, September 3rd.

"You'd better nail down your seats good and hard and collect all the hats in the audience when you show this picture, because they are simply going to go wild with enthusiasm when they see it. Ever heard the cry of a real full-fledged Indian war whoop? Well, that will be like the silent breeze when they start yelling with admiration. Not going to say a word about it except that it's a real Bison 101, with a great big B.

"HER LAST RESORT."
Saturday, September 7th.

They are going to get up on their tip toes and yell when you project this Bison 101. The story is based upon the hardships of a Mexican and his family. His heroic deed and the dire necessity which compelled his wife to "borrow" the animal she did. Plenty of that real Western atmosphere and dash. Staged where nature's splendors run riot.

VICTOR

"AFTER ALL."
Friday, September 6th.

Those base passions which have crowned men with glory and sent others to perdition are wonderfully brought to play in this most intensely impressive picture. She really didn't know which she loved the best, but, nevertheless, she favored Rob. It was evident, for when Rob's life was in danger she shielded him. Thrilling situations rapidly follow one another until the finale. In addition to its being a big, fine subject, don't forget that Florence Lawrence is in the stellar role.

POWERS

"LOVE WILL FIND A WAY."
Wednesday, September 4th.

You've been pleading for pleasing comedies so long that we've given special attention to your wants in this direction. Here's the very style of comedy that is immensely popular. A good, spirited story runs through the entire farce.

"HIS WEAKNESS."
Friday, September 6th.

The doctor's love for the girl must have been ideal. When he learned that the artist, whom she had promised to marry, was a drug fiend he determined to cure him. Circumstances made it appear that he had intended killing the artist and she believed it until, when the artist was about to die from the effects of the drug, she learned the noble sacrifice the doctor had made. A brilliant story portraying most vividly a conflict of emotions. Most capably enacted and produced.

ECLAIR

"THE ACTRESS PULLS THE STRINGS."
Tuesday, September 3rd.

When May appeared in the hotel and the women-folks saw the "theatre" label on her trunk they simply shunned her; in fact, they went out of their way to show their displeasure. But May was an ingenious girl and she certainly got her revenge. 'Twould be a shame to expose the very funny finale. See it. Let your patrons see it and enjoy themselves.

"THE GUEST AT THE PARSONAGE."
Thursday, September 5th.

A wealthy bachelor concocts a scheme to test the charitable instincts of the congregation of his friend the Reverend. Though he holds out an automobile as a bait for the promotion of his charitably disposed plan, he is actually seeking a girl in marriage. Humorous indeed are the many acts performed by the old maids to win his favor. But it was the simple unstinted charity of the country maid that won his love and his fortune. A real novelty excellently produced.

"THE KIND OLD MAN."
Sunday, September 8th.

He longed for the happiness that youthful companionship gave him and when the school teacher moved next door to take the place of his previous neighbors he was delighted. He took a special interest in the young man on the one side and he looked with favor upon the school teacher just arrived. 'Twas a self-appointed mission to bring these two young people together. The method he employed was most original, most inspiring. Excellence of production and story put it in a class by itself.

MILANO

"VICTIMS OF INGRATITUDE." Two Reels.
Saturday, September 7th.

Two women and a man, the inevitable triangle, bring about many stirring situations. From the moment when Gina, Helen's school chum, arrives at Helen's home until the death of Mario, who chooses a very novel method of expiating his sins, the picture moves along rapidly in a series of gripping, heart-throbbing scenes. Most elaborate settings, a brilliantly masterful company and a very efficient director make this release a masterpiece of the Milano studio.

THE UNIVERSE"

THAT ANIMATED WEEKLY Gives this week's news this week.
IT'S ALIVE!

BRONCHO FILMS

Produced Upon the Largest Scale Ever Attempted in Motion Pictures
Stirring Themes ----- Tremendous Casts ----- Perfect Photography

FIRST RELEASE
Wednesday, September 18

"SUNDERED TIES"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

A BRONCHO EVERY WEDNESDAY

THE BEST FILM IN THE WORLD

SECOND RELEASE

"HIS BETTER SELF"

1 Reel Wednesday, Sept. 25 1 Reel

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

EXHIBITORS: Place your order with your exchange at once for booking. The demand will be tremendous.

BRONCHO MOTION PICTURE COMPANY

150 EAST FOURTEENTH STREET

Mutual Film Corporation, 60 Wall St., N. Y. City Sole Agents for U. S. and Canada.

AVOID FAKE FILMS!

GET THE REAL AND GENUINE

"101"--BISON HEADLINERS--"101"

Produced by the New York Motion Picture Co.

"A FRONTIER CHILD"

TWO REELS **FRIDAY, SEPTEMBER 13** **TWO REELS**

SENSATIONAL FRONTIER PRODUCTION

Thrilling Indian Battles

WONDERFUL BOMB-THROWING SCENES BY THE DESPERATE SOLDIERS, IN WHICH HUNDREDS OF REDSKINS ARE ANNIHILATED

"THE FUGITIVE"

ONE REEL **SEPT. 10** **ONE REEL**

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Edison Releases for Sept. 1912

Sept. 6—"Believe Me If All Those Endearing Young Charms," suggested by Thomas Moore's famous poem. 1,000 feet Dramatic.
" 7—"Bridget's Sudden Wealth." 600 feet. Comedy.
" 7—"Opening of the Y. M. C. A Island Playground, Lynchburg, Va., 1912. Produced in co-operation with the Industrial Dept. of the International Committee Y. M. C. A. 400 feet. Descriptive.
Sept. 10—"The Manufacture of Paper, Maine. 1,000 feet. Industrial.
" 11—"The Stranger and the Taxicab," by E. J. Lucke. 1,000 feet. Comedy.
" 13—"The Dam Builder," by Bannister Merwin. 1,000 feet. Dramatic.
" 14—"The Rescue, Care and Education of Blind Babies." Produced in co-operation with the International Sunshine Society. 1,000 feet. Descriptive.
" 17—"The Governor," by Bannister Merwin. 1,000 feet. Dramatic.
Sept. 18—"Lazy Bill Hudson," by E. J. Montague. 490 feet. Comedy.
" 18—"National Soldiers' Home, Virginia." 510 feet. Descriptive.
" 20—"Hearts and Diamonds," by Herbert E. Morgan. 1,000 feet. Dramatic.
" 21—"The Grandfather," by Lillian E. Sweetser. 1,000 feet. Dramatic.
" 23—"How Bobby Joined the Circus." 650 feet. Comedy.
" 23—"Benares and Agra, India." 350 feet. Descriptive.

5th Edison Release Beginning Monday, Sept. 23d

The great popularity of Edison pictures with the public has made it advisable to announce an additional subject each week, effective on Monday, September 23d.

The release days of Edison subjects thereafter will be Monday, Tuesday, Wednesday, Friday and Saturday.

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THE FILMS THAT ARE DIFFERENT

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RELEASED WEDNESDAY, SEPTEMBER 4th, 1912
LENGTH 1060 FEET

THE BANK CASHIER

George Graham and James Fairbanks, two clerks in the Carson City Bank, are in love with Helen Davis, daughter of the President. One day the girl playfully closes the vault door on Graham and cannot open it. She mounts a broncho and makes a dash to bring her father to open the safe; then they find that the safe has been robbed by Fairbanks and Graham is senseless in the vault. Helen, however, saves his life and the robbers are captured.

RELEASED THURSDAY, SEPTEMB R 5th, 1912
LENGTH 1040 FEET

THE SMUGGLER

Jean Dupont, captain of Coast Guards, is in love with Marie, the daughter of a smuggler. One night Marie hears that the guard is doubled and that they are on her father's track. She rushes to place the signal lantern and when the father lands she takes his hat and coat, that she may mislead the officers. They fire on her and Jean finds her supposedly dead. She, however, recovers and her father surrenders to the officers.

RELEASED FRIDAY, SEPTEMBER 6th, 1912
LENGTH ABOUT 1000 FEET

A ROMANCE OF THE COAST

This is a pretty romance of a fishing village on the coast of Maine. A pretty fisher-maid is marooned on a rock as her punt drifts away while she is setting the lobster pots. She is rescued by a young novelist, in sight of the villagers on the coast, and of course is rewarded with the eternal promise "Yes."

RELEASED SATURDAY, SEPTEMBER 7th, 1912
LENGTH 1066 FEET

LITTLE FAMILY AFFAIR

Mrs. Skaggs takes an orphan girl, Lottie Wilson, into the home and makes a servant of her. Peter Johnson, a nephew, soon falls in love with Lottie, but Aunty does not favor the match; in fact she makes all arrangements to marry the girl off to a dude acquaintance. As the intended bridegroom and a crowd of friends are waiting at the church, Peter and Lottie skip off and get married elsewhere.

RELEASED MONDAY, SEPTEMBER 9, 1912 LENGTH 1058 FEET

THE HALF-BREED'S SACRIFICE

Manuel, a half-breed, is a body servant to the Governor, Don Remo. One night at a Dance House, the Don being intoxicated, flirts with a dancing girl which causes a quarrel and fight. Manuel taking sides with his master, throws a stone which kills the girl. The Governor is pursued and being hard pressed the half-breed declares himself to be the guilty one and stabs himself, falling over the unconscious body of his master.

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VITAGRAPH
LIFE PORTRAYALS

"TOMMY'S SISTER" *Monday, September 2nd*

A HUSTLER AND EQUAL TO THE OCCASION. She fills Tommy's job when he is sick and helps her employer save a pile of money.

"CORONETS AND HEARTS" *Tuesday, September 3rd*

AFTER AMERICAN MONEY. A young lord tries to win a girl's heart with his title. He is turned down. He goes West, proves himself a man and wins.

"CAPT. BARNACLE'S LEGACY" *Wednesday, September 4th*

STRIKES IT RICH. After a stirring experience in South Africa and an exciting chase, he gets it. It puts him and his little family on easy street.

"BUNNY'S SUICIDE"
"SHE WANTED A BOARDER" Two Comedies

Friday, September 6th

1. AN AGREEABLE DISAPPOINTMENT. He fools his wife and still lives to make us laugh.
2. WITH A BIG NOISE HE ARRIVES. He is followed by another one, a bigger scream than the first. Her husband is the only star boarder ever afterwards.

"A WASTED SACRIFICE" *Saturday, September 7th*

A NOBLE INTENTION. An outlaw to save the life of a little child sacrifices his freedom. The child dies but his deed still lives. An example of self-sacrifice.

NEXT WEEK **NEXT WEEK**

"MEMORIES OF PATIO DAYS"—The Road of Yesterday.
MONDAY, SEPTEMBER 9th.

"THE HIGHER MERCY"—From life of Abraham Lincoln.
TUESDAY, SEPTEMBER 10th.

"THE HINDOO CURSE"—In far-away India.
WEDNESDAY, SEPTEMBER 11th.

"THE LOYALTY OF SYLVIA"—A wise choice.
FRIDAY, SEPTEMBER 13th.

"POPULAR BETTY"
"THE FORTUNE IN A TEA CUP" } Two refined comedies.
SATURDAY, SEPTEMBER 14th.

Beginning Thursday, Sept. 26, there will be six Vitagraph portrayals a week.

FIVE A WEEK

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235 West 23D Street
LONDON
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BERLIN
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PARIS
13 Rue du Faubourg Montmartre.

The Parasite

John Benson, a camp follower, proves himself a true parasite by robbing the dead and wounded on the battlefield. From Jim Adams, one of his victims, who is an exact double of Benson, he secures papers and goes to Adams' home, where he impersonates the wounded soldier. Through Adams' sister, Madge, Benson enters the homes of the wealthy, where his plundering propensities are soon discovered and he lands behind the prison bars.

Released Monday, September 16th

In Peril of Their Lives

A fisherman and his sons are shipwrecked on the coast of California. The two daughters of the fisherman rescue the party after a series of perilous adventures. This production is novel in plot and replete with thrilling action.

Released Wednesday, Sept. 18th

Chips off the Old Block

Bill and Jim quarrel over politics. Later they endeavor to act as peacemakers for Bobby and Tommy, two school boys who have had an argument, and a lively time ensues.

(On the same reel)

Tilley's Bird Farm

A Remarkable Institution at Darien, Conn., Which Supplies Most of the Zoological Gardens.

Released Friday, Sept. 20th

The Grit of the Girl Telegrapher

An Exciting Railroad Drama

Bettie's fiancé, a railroad detective, is called out of town. "Smoke-Up" Smith, a notorious thief, appears at the station and is captured by Bettie. "Smoke-Up" manages to escape, but the girl telegrapher follows in pursuit and brings him to justice.

Special one and three-sheet, four-color posters for this feature.

Release Sat., Sept. 21st

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J. P. Chalmers, Founder.

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Facts and Comments

"CONTINUATION SCHOOLS" are the latest development of modern methods of education. In various countries in Europe these schools are established and endowed by the government, which makes it obligatory upon all employers of labor to give their employees a reasonable opportunity to attend these schools. Our own night schools and popular lectures are efforts in the same direction. The real post-graduate course for the plain people is the motion picture. Persons whose mental visions are bounded by Broadway on the north and an endless vacuum on the south, east and west, never tire of the sad and silly drone: "We must not try to educate the public; we must positively confine ourselves to amusing the public." It all depends on how you define the word "educate." Any thing which broadens or expands and stimulates the mind or stirs it to action of any kind is in the wider sense of the word an educational influence. Every human mind craves for knowledge, more so to-day than ever before in the history of the race. Year after year millions of girls and boys and men and women must forego the advantages of a better education, because necessity forces them to earn their daily bread or to contribute to the support of such as are dependent on them. Their thirst for knowledge and the pleasures of the mind stays with them. Working for a livelihood during many hours of the day they have scarcely the mental energy and concentration needed to profit by the night school or a formal lecture. Knowledge must be brought to them in a more or less predigested state. Their sensation while acquiring knowledge must be pleasurable and impressions must be conveyed to them without any too great effort on their part. The progress must be made by easy stages. Does not the motion picture offer this kind of useful and easy teaching? Where good pictures are put on in proper style with an occasional lecture, where the surroundings are clean and pleasant there is scarcely a moment when the screen does not agreeably enlighten us. There are many communities in this country, especially in the rural sections, where the motion picture has improved the moral and intellectual tone of every inhabitant.

* * *

WHENEVER a sensational newspaper is reckless in its statements about moving pictures or the theater where pictures are shown, a pointed letter to the editor, stating the facts and demanding a retraction under pain of a suit for damages, is pretty certain to bring a retraction and apology. In our last issue we called attention to the libelous statements of a Hoboken or Union Hill, N. J., newspaper, regarding the character of the great feature film "Dante's Inferno." Upon a strong remonstrance to the editor of the paper a complete change of front occurred. The paper now says that the police "investigated the moving picture shows and failed to find any film that was not moral, decent and in every way satisfactory. They reported that they liked to look at the pictures and they judged from the amount of applause which greeted the films that every one else in the houses visited also liked the moving films." It must be recorded to the credit of the police captain that, after seeing "Dante's Inferno," he remarked, "Instead of being corrupting I really believe it is uplifting and inspiring."

* * *

AS the hot season is drawing to a close we are reminded of the fact that in every part of the country the motion picture has borne the "heat and burden of the day." Hundreds of theaters would have closed their doors but for the popularity of the motion picture. The logic of some of the managers of these big theaters is not always clear. They would not for a moment entertain the idea of converting their theaters into first class motion picture houses during the busy season, but cherish the sublimest faith of the drawing power of the picture in the summer time. As a rule little effort is made to present a first class cinematographic program and all the aids to proper presentation are neglected. In spite of this negligent handling the pictures have been a success in the great majority of cases. Why not give a first class motion picture entertainment and depend on its drawing power in the winter as well as in the summer? Admitting that a number of so-called legitimate houses have within the last twelvemonth been successfully changed into straight motion picture houses there are still a great number of houses, which are now standing in the shadow of bankruptcy, when judicious management of motion pictures would very probably bring about the long wished-for prosperity.

* * *

WE cannot help congratulating the New York exhibitors upon their early and energetic preparations for next year's national convention. We hope to see the convention held in a big hall, entirely devoted to motion picture exhibits not alone for the pleasure and benefit of the exhibitor, but for the instruction of the public as well. A great opportunity presents itself here of taking the public into our confidence and making the hall of exhibits a most powerful and irrefutable argument for the motion picture. It would be, we think, entirely feasible, to show to the public all the mysteries of the cinematograph in constant operation. The public are curious and eager to learn. In connection with the next national convention and housed in the same building we hope to see a miniature studio in full blast, a developing and drying room and all the paraphernalia of the motion picture in the making. Let the public have the chance to see the whole process of making motion pictures from the first step to the last. A display of machines in operation would be another attractive number in the general exhibit. Changing crops of scenario writers in the throes of dramatic composition would add a touch of comedy and a scene showing their remuneration would provide the necessary pathos. Such an exhibition would insure plenty of space in the great New York dailies and would give the convention that needful publicity which the motion picture must have no less than the theater. A nominal price of admission would probably cover all incidental expenses and leave a little profit for the treasury besides.

Both Entertaining and Educational

By Louis Reeves Harrison

I READ a lot and hear a lot about educational productions, but I am afraid that the word "education" is gloomily associated with those days at school when all that was creative and imaginative within us was under severe restriction, if not repression, instead of being nourished and assisted. For many of us those days are darkly reminiscent of Caesar's commentaries and Cicero's orations hammered into our noddles by the application of a hickory stick to some unintellectual part of our anatomy, or else the broad word is being interpreted in a narrow though popular sense as tending to make us impracticable thinkers by isolating us from the actual world in which we must struggle to survive.

"Education" really means what is now going on in every motion picture exhibition in this country where the photodramas fittingly shown are strong enough to affect the manners and habits of the people, to cultivate their taste for the beautiful, to soften harsh temperament by awakening tender sympathy, to correct primitive egotism and avarice, to glimpse history and travel, to nourish and support the best there is in us. No authority exists for the narrow sense of the world of merely drawing out the intellectual powers of the mind. The narrow portion of the broad meaning is often misleading and should not be that strictly imposed upon moving pictures.

Let us not consider the moral accountability of the ten thousand little theaters to the people who patronize them—managers are only human beings and cannot be expected to amuse the people from philanthropic motives—let us take conditions as they are and try to raise the standard of present production by suggestive and appreciative criticism in order to maintain the best that is being shown on the screen. You who are raising a child, you who are teaching a class, you who are helping a fallen friend, you who are caring for the aged and sick, you who are trying to brighten and better the condition of those within the sphere of your influence, all, remember that moving pictures constitute one of the most powerful influences at work on our social body *just as they are,* and you are a factor, more or less important, in what they are destined to accomplish.

If you are an exhibitor, ask the members of your audience, especially the intelligent portion, to freely express approval or disapproval, openly or privately. It is your desire to accommodate and entertain the best element in your location. Your hospitality means their mental enjoyment, your friendly patrons, or *guests,* deserve the best you can give them in quality of presentation and appropriate music, and your expressed requirements will gradually affect the character of general production. Only remember that "educational" has no deadening or depressing significance.

People nearly always enjoy a sparkling comedy that shows up certain primitive qualities man has brought along with him from his lower state of existence—egotism, hatred, avarice, hypocrisy—because we would like to kick those qualities out of ourselves if we could, and such amusing photoplays help us to correct what lies in us unacknowledged. Photodramas that deal with our lower impulses should be civilizing in their purpose to command human interest and respect. One of the first objects of education is to bring out what is faulty in human character with some ennobling result, and therein lies the essence of many a powerful play. Such plays may hold an audience enthralled while silently inculcating what may serve as an impressive warning.

The splendid activity of some of the types shown in athletic deeds or those of daring, exhibits of training schools and military bodies in diversified forms of exercise, even views of children engaged in rhythmic movements, all contribute in their way to physical education. Pictures of mechanical achievements, industrial schools, constructive efforts in modern enterprises, and all that busy men are accomplishing in growth and enlightenment serve to stimulate new ambition by practical illustration of what is actually being done and may often start men on the road of natural inclination and aptitude. Any exhibitor who thinks American people are not fond of what is new and progressive is not more than half awake himself.

I wish I had time to accord direct and individual praise to those producers who are appealing to one of the most delightful emotions of the human mind—the sense of beauty. As aversion accompanies our judgment of what is ugly, so what is finest in us responds to beauty of form, proportion and color. Such producers are not only forming public taste on correct lines, but are reproducing and perpetuating whatever is lovely and lovable in this little planet of ours during the short term that we hold residence here. All forms of beauty are closely allied to interest because we need them to be happy.

Ardor and admiration are aroused by views of what is attractive in nature and art; it warms and elevates the soul even in the occasional glimpses we are given of charming exteriors or tasteful interior backgrounds. Exquisite costumes contribute, and the best expression of all is found in the grace and spirit of ideal women.

Woman's best setting and her best self-expression is that of home, and here lies a tremendous educational opportunity. A room decorated and furnished according to some one or another of the proved styles of the past exercises an effect as quietly impressive as the way a view of it is usually received. No loud applause attracts attention to it as does flag-flaunting in mediocre situations because its slow and thought-inspiring purport is like that of a sunset sky. Its charm is a subtle one, but is productive of delightful results among those watching a pictured play.

Amid all the hurry and bustle of our tremendous commercial activities, we are essentially a home-loving people, and the adequate picture of home rich in sentiment and association acts like a Spring shower upon the tired and fading human plant, reaching and reviving its smallest tendrils. The little sacred things of hidden existence operate powerfully on human emotions with a softening result on the moral nature of all clean-minded people.

In moral, mental, esthetic, technical and physical forms of education moving pictures are already busy, the best of them enlightening and cultivating millions of our people who deeply feel the need of variety and recreation to support them after the dull routine of what is imposed by necessity or feelings of obligation—just plain work. The entertainment is needed, and it is one of the few that comes within reach of the many. It is a blessing when it provides amusement, comfort, gratification or diversion for the millions whose joys are few, and if it inspires as well as refreshes them, so much the better for all concerned.

"The Daughter of the Spy" (Cines).

Reviewed by Jas. S. McQuade.

A MOST interesting, well sustained, and clearly told story has been filmed by Cines, under the title "The Daughter of the Spy," which will be released September 16. This is a two-reel subject, dealing with events in Italy about the fifteenth or sixteenth century. It is of the romantic type and lays no claim to historical value. The principals in the well balanced cast are: Chas. Maestro, the spy; Signorina Leah Gillami, as Beatrice, daughter of the spy, and Anthony Novelli, as Count Rossi, the leading conspirator. These clever actors sustain their characters very creditably, if exception be taken to the over-acting of Signorina Gillami, in the rescue scene, that portion of it which shows her making her way to the cell of Count Rossi, after stealing the keys from the jailer's son. Signorina Gillami more than compensates for this, however, in her daring descent from the dizzy height of the castle, by means of a rope. It is no mean athletic feat for a man to accomplish, yet this gritty little woman performs it fearlessly, and shows that she has muscles of steel in her arms and also the knack of the ankle coil, which prevents slips and consequent scorching of the flesh of the hands.

Signor Novelli is at his best in the scene before the governor of the castle where, as Count Rossi, he is offered pardon, if he will reveal the names of his fellow-conspirators. There is no air of bravado in his scornful refusal of the governor's proffered clemency; it is rather the dignified, contemptuous rebuke of a gentleman and man of honor, who holds life cheap when loyalty to principle is at stake.

Signor Maestro succeeds so well in simulating the duplicity and sordid motives of the spy that one unconsciously assumes an instinctive aversion for that base creature. Indeed, his swift and unexpected death at the close is viewed with a spirit of unmixed exultation.

The engagement between the soldiery and the mob of conspirators is spirited, and the flight and pursuit of the leaders creates a thrill. Count Rossi's escape, in the midst of many perils, will be viewed with suppressed breathing and a lavish flow of sympathy. His swim for life while a rain of bullets whitens the water in his course has all the excitement of a real adventure.

The photography and technique of these films are good.

The opening scene introduces Louis, the jailer's son, and Beatrice, whom he loves. He pleads his suit with all a lover's ardor and diffidence, but she gently, yet firmly, says him nay. About the same time Count Rossi and his co-conspirators seek to overturn the government. The

Scene from the Cines Special, "The Daughter of the Spy," Released Sept. 16, 1912.

insurrection is soon suppressed and the Count and his friends are either slain or fugitives.

Count Rossi is among the latter. Sorely wounded and hard pressed by his pursuers, he seeks entrance at the gate of an old mansion, but there is no response from within. Then he climbs to the roof and, with his remaining strength, opens an iron shutter that guards a small window. Looking in he finds that it leads to a small sleeping room, the only occupant being a young girl who has retired for the night. The noise made by him has awakened her and she glances nervously at the intruder, the outline of his head and shoulders being dimly shown by the light from without. Hastily she lights a candle and a flood of sympathy wells up in her heart for the handsome young stranger, who supports himself half fainting on the sill, his face showing extreme pain and exhaustion. Then she assists him to enter and bathes his wounds.

This done, she goes to her father's room and tells him of the strange visitor. Unknown to Beatrice, her father is a government spy, and he soon discovers the identity of the Count. He knows that a large reward is offered for information leading to the arrest of Count Rossi, and immediately reveals his hiding place to officers of the government. The Count is arrested and, believing that Beatrice has assisted in his ruin, he heaps bitter reproaches on her head as he is led away to prison. Beatrice is wounded to the soul by the charge and still believing in her father's innocence of the crime against hospitality, questions him. He does not deny his guilt. Utterly cast down, Beatrice renounces her father and leaves her home. In the meantime Count Rossi has been brought before the governor and sentenced to death.

Learning that the Count has been imprisoned in the castle, the jailer of which is the father of her discarded lover, Louis, she forms a daring plan for his escape. She calls on Louis and promises to become his wife. Overjoyed, he takes her into his father's quarters in the jail and introduces her. The old jailer welcomes her cheerfully as his prospective daughter. He is busily engaged in preparing the evening meal for the prisoners, and points to the rations intended for the Count, among them a small loaf of bread. While father and son were busy in another part of the room, Beatrice wrote a note and hurriedly thrust it into the Count's loaf. The note advised him that a friend was near and counseled him to have courage and hope.

Previous to this, she had persuaded Louis to show her the location of the Count's cell. Now she determined to secure the keys of the jail. His father having made the prison rounds with food, Louis was left in charge of the prison for the night. Beside himself with joy over the gracious words and tender looks of his sweetheart, Louis had no suspicion of her duplicity. Flinging an arm around his neck, as if in affectionate embrace, with woman's cunning Beatrice pressed to his nostrils a handkerchief, well soaked in a powerful anesthetic. After a brief struggle, the youth succumbed to the narcotic, and Beatrice took possession of his keys. Then she hurried to release the man whom she had learned to think of as

Scene from the Cines Special, "The Daughter of the Spy," Released Sept 16, 1912.

the dearest object on earth or in heaven. She had just overheard the jailer say to his son that the Count would be beheaded on the morrow, and this renewed her energy and fainting spirit to the utmost.

The Count, on recognizing his liberator, at first refused to accept liberty at her hands; but she soon convinced him that she was innocent and revealed that it was her love only that compelled her to seek his safety.

It chanced on this very night that the spy had warned the governor to take all necessary precautions against the prisoner's escape, and he himself had personally received instructions from that dignitary to supervise the soldiers on watch. Beatrice and the Count had succeeded in lowering themselves from the prison cell to the beach below, and were hurrying toward the sea to a boat, when the spy caught sight of the fugitives. He ordered a soldier nearby to fire on them and, the shot going wild, he himself seized the weapon and took careful aim. At that moment the Count was bearing Beatrice in his arms through the waves. The bullet pierced her heart. Careless now of safety, he bore her back to the dry beach and pressed her lifeless body to his heart. When the spy and the guards came upon the scene, the face of the dead girl was turned upward to the sky, while the Count looked on in hope less agony. Recognizing the features of his own child. the spy gave a shriek of horror. Clutching at his heart he staggered and fell, struck dead by the sight. Then the soldiers permitted the Count to take one last kiss from the pallid lips, before marching him off to the place of execution.

"Dublin Dan" (Solax)

Reviewed by Louis Reeves Harrison.

HERE is a drama of the "thriller" type which is aflame with elemental passions, but whose dominant feature is situation. It deals purely with the outside of the criminal, with sensational episodes of his history resulting from his condition, but there is much suggested to the close observer concerning conditions that result from his presence in an organized society of individual freedom. It is plain to be seen that the character of John Forsythe is not that of a man who has accidentally exposed himself to the penalty of a code provided to punish trangressions, nor that of a rebel against constituted authority in this generation to be honored as a martyr in the next—he is one of those strange defectives whose logical powers are not conspicuously impaired, but who seems destitute of moral sense.

Audiences that enjoy melodrama exact a villain of the deepest dye—they have no faith in the regeneration of a thoroughly bad man—and they seem to instinctively understand the true nature of the habitual criminal. Expert alienists may labor to distinguish between acquired wickedness and actual brain defect, but the common opinion is that such men are dangerous to society and should be eliminated or put under some form of perpetual restraint. The question of responsibility never enters the heads of those who love drama that is sensational from beginning to end, and Forsythe appears to be destitute of conscience, an instinctive criminal.

Opposed to him is Dublin Dan of the Secret Service, a detective of valorous rather than subtle methods. His ways are those of the daring sleuth who seems to court peril for the sake of enjoying hairbreadth escapes without attempting to veneer his policy with any gloss of possibility. Freed from the restrictions of Sherlock Holmes' cautious methods, he penetrates the very centers of villainy without being killed or even seriously injured. Meanwhile he captures the heart of the persecuted heroine by his bravery and by a virtue so obtrusive that one cannot help wishing that the alienists would examine him. Dublin Dan is one of those extraordinary fellows who emerge from the filth of the underworld without a spot on his halo, whereas the average man has to burnish his about as often as he brushes his hair.

The cast of this intense melodrama is as follows:

Dublin Dan, a secret service detective..Barney Gilmore
John Forsythe, a criminal.....Darwin Karr
Robert Forsythe, his brother.....John Roberts
Bill Steele, Forsythe's pal.....James Sterling
Magg Steele, an old hag.....Lillian Lorraine
Rosalie Clarke, Forsythe's ward.....Blanche Cornwall
Juno Savage, an adventuress.....Ray Leanski
Matt, a thug.....Lee Beggs
Sailor .....George Paxton
Thugs, policemen, etc.

The play opens with the escape of John Forsythe from prison, where he has been sentenced to a term of ten years for counterfeiting. He is seen running through the woods in striped clothing until he emerges on an open road. He there holds up a passing chauffeur and secures a linen coat and cap. These cover the stripes to the knees, and he blacks the remainder from the mud of a swamp until those who sit in front can't tell the difference. In this guise he makes his devious way to the house of his brother Robert, a highly respectable member of good society, who has just been made guardian of person and property for a young lady he has never seen, charming Rosalie Clarke, just fresh from boarding school. John enters the house of Robert and demands protection. Robert offers a small sum of money and tells him to get out. John tears up the money and insists upon a larger amount. The good brother goes to another room, while the wicked one responds to a new criminal impulse. He shoots through the door and kills the man who sought to befriend him. He swaps clothes with the dead man, makes up to resemble him, and rings for the police—the latter is an act of insane cunning.

Meanwhile, Dublin Dan hears of the escape of a convict he was instrumental in sending to jail for a long term. He goes to the country home of Robert Forsythe and watches at the railroad station. Who should come down by the next train but charming Rosalie. In gathering together her effects she drops the card of Robert Forsythe, and it falls into the hands of the detective. He promptly makes her acquaintance and assists her to find what is to be her future home. His pleasing appearance and manners—he is a winner—inspire confidence, and Rosalie consents. Thus it happens that they arrive simultaneously and opportunely just as the police John has summoned come on the scene. John claims that he is Robert and asserts that he shot a burglar whom he caught in the act of breaking into his house with the intent of committing a felony.

This part of the plot is replete with dramatic possibilities.

Scenes from "Dublin Dan," Produced by the Solax Co.

Detective and criminal both fall in love with Rosalie, and it is man to man from this moment through exciting situations to the end. Dublin Dan's suspicions are excited by some trivial clue he finds, and he manages to examine this silent testimony while the others are variously engaged. He also subjects John to sharp scrutiny when the latter receives Rosalie. The criminal betrays that he did not know she was coming, and the fact that he has not had time to adjust himself to his new environment is shown in his conduct.

Mr. Darwin Karr makes the best of his role as the criminal that could be possibly expected. John Forsythe is clearly shown to be a man of specialized cunning, who has none of the fine mental balance of a man living on a higher plane. As far as possible he discovers the emotional state of a criminal long trained to deception, yet incapable of being guided by broader observation and experience. Karr's impersonation is masterly. Forsythe is savage and brutal, or merely sensuous and lazy as the mood strikes him, but in all cases an instinctive malefactor.

Forsythe naturally gravitates to his old haunt, a den of counterfeiters, and there renews relations with confederates

Barney Gilmore as Dublin Dan, a Detective, in the Solax Feature of That Title.

who have been operating in a small way. Their laboratory is shown behind a long screen, and John takes up his former occupation with the fanatical enthusiasm of an artist. It is revealed that the adventuress, Jumo, is still infatuated with him, though she has ostensibly given her affections into the keeping of his pal, Bill Steele. Mag Steele is an old hag whose services are those of guard over the safety of the retreat.

Forsythe has the temerity to take these people to the house of his slain brother and there make merry to the discomfiture of innocent Rosalie. Rosalie escapes and goes to faithful Dan for advice and help. Dan places her with his mother. Dan goes to the Forsythe house in disguise and informs the merry party he meets there that his motor car is stalled not far away from lack of gasoline. Forsythe offers to send a servant for a new supply. Dan extends a hundred dollar bill —the smallest he has with him—in payment, but this does not attract suspicion. Forsythe takes it and gives counterfeit money in exchange. He is certainly suffering from induration of the occipital. The detective detects, but no matter, just wait. He must locate the den.

Forsythe locates him and attempts to abduct Rosalie. She barely escapes the first time by the timely intervention of Dublin Dan in the disguise of a cabman. The second attempt is more successful, and Rosalie is carried away to the den. She is there incarcerated in a prison cell—the den is almost as well equipped as a motion picture studio—to languish while Forsythe resumes his nefarious work in the hidden laboratory.

Now comes a closing in of all the elements. Juno is so cruelly jealous that she releases Rosalie from the cell after the others have retired for the night and proceeds to torture her—at least she makes ready—when Rosalie's screams bring the others and the former status is restored.

Dublin Dan is not idle. He chances upon Matt, the thug of the counterfeiting gang, in a nearby tavern. In preparation for this encounter the detective has brought along a makeup bag which contains among other wonderful things a live carrier pigeon. Matt the thug has become interested in a drunken sailor who rashly flashes a roll. Dublin Dan interferes and conducts the drunken sailor to a bed-chamber. There the detective has an inspiration. He disguises himself as the drunken sailor, secretes the carrier pigeon in his bosom and contrives to encounter Matt the thug near the counterfeiter's den. Matt takes the drunken sailor into the den to rob him. Dublin Dan not only sees imprisoned Rosalie looking out from behind the prison bars, but is given a full view of the secret laboratory. Feigning sleep while the others play cards, he manages to write a note and attach it to the carrier pigeon's legs. As he sends the dove up the chimney Matt the thug turns suddenly to help himself to whiskey and catches Dublin Dan in the act. The entire gang assaults the detective in a terrific struggle, with a result that he is overpowered, bound and thrown into a dungeon through a trap door.

Is he done for? Ask of the white rats that crawl over his prostrate body and gnaw the ropes that bind him, just as a mouse once liberated a lion caught in a net—see Aesop's Fables for authority on the intelligence of rodents. Dublin Dan rises and rids himself of his bonds. He creeps up an iron ladder, opens the trap and seizes a brace of pistols. Now he has the whole gang at bay. After effecting Rosalie's release, he marches the counterfeiters, one by one, into the prison cell and there he holds them until the police arrive. Best of all, he is so cool about it. When the officers come on the scene he is calmly smoking a cigar.

Mr. Belasco has produced melodramas; so has Mr. Daly; so has the fertile Dion Boucicault. They punished vice and rewarded virtue after piling up catastrophe after catastrophe, and were often rewarded with applause more enthusiastic and quite as sincere than that heard in pretentious playhouses. If it still entertains or even affords variety, "Dublin Dan" will be a winner. It is crowded with incident and adventure from beginning to end.

GAUMONT HAND-COLORED SUBJECTS.

The demand for hand-colored subjects is so keenly felt by the exchangemen that in order to satisfy the needs of the exhibitor, many have written to the Gaumont Company to place more of these colored films on the market. However, the process of making these chromatic productions is so tedious and expensive that, although this concern wishes to please its patrons, it nevertheless must limit itself to between four and six hand-colored reels per month.

Quite a few are therefore slated to appear within the next thirty days, the first of which was "The Story of Chopin," which made its debut on Tuesday, the 27th of August. This is followed on the 3rd of September by the two-reel hand-colored spectacle, "The Refugee's Casket." On Thursday, September 12th, "The Plague Stricken City," hand colored, one-reel production, will make its appearance, while the far-famed "Queen Elizabeth's Token," another hand-colored offering on one thousand feet, will be released on Tuesday, the 17th of September. "The Legend of Cagliostro," a two-reel, hand-colored film which has made an enviable European reputation for itself, will be put out about the middle of October, probably on Thursday, the 17th. Before this, the first of a series of hand-colored comedies, entitled "A Domestic Treasure," will definitely appear on Thursday, the 10th of October.

HARRY McRAE JOINS SELIG STAFF.

Mr. Harry McRae, who has gained considerable reputation in the legitimate theatrical field as a producer, has joined the producing staff of the Selig Polyscope Company and will be located at the Chicago studio for the present. His first pictures have been submitted to the censors of the Selig studio and have been approved. Judging from their excellence the Selig Company feels that it has secured in Mr. McRae a man whose work will greatly strengthen its product

"HUMAN HEARTS"

A Two-Reel Imp Feature Taken from the Famous Play of That Name by Mr. Hal Reid.

Reviewed by Hugh Hoffman.

PLAYS that have stood the test of time are good plays to do in moving pictures. The public seems to appreciate a pictured version of plays they have known for years and have often seen acted by a traveling company in the days when traveling companies were far more numerous than they are to-day. One of those plays is "Human Hearts." For many years it was one of the standard road productions, ranking with "'Way Down East," "The Old Homestead," "In Old Kentucky," and others. It is still doing duty as a road attraction, which is saying a great deal in these latter days, when we reflect that sixty per cent of the theaters which were once known as dramatic houses are to-day catering to moving picture audiences. The trashy dramas have gone their unlamented way into oblivion since the advent of pictures. "Human Hearts" as a theatrical attraction still stands the test of elimination and very probably will continue for many years to come.

"Human Hearts" has been splendidly done as a picture by Producer Otis Turner. King Bagott plays the leading part. With an actor like him in the leading role, the play is given

King Bagott in a Scene from "Human Hearts" (Imp).

a vigor that might be expected of Mr. Bagott in the part of an honest country blacksmith. His work in the picture is better, if possible, than anything he has done in some time. He looks the part and seems to feel it. He is the strong, dominating character upon whom all else depends. Apart from Mr. Bagott's work, Miss Jane Fernley, whose art is beginning to attract more than usual attention, is cast for the role of the erring wife. Those who remember her excellent acting in "Lady Audley's Secret" will have no trouble in believing that she possesses elements of greatness. Miss Mayne Kelso deserves mention also for her good work as the blind mother of the blacksmith, and Mr. Dick Lee as the tramp played a very clever comedy part in a way that helped the picture along immensely.

The plot of "Human Hearts" is strong. In the parlance of the pavement, there is "something doing" in it all the time, yet everything proceeds logically without any extraneous incidents. The plot of the story is substantially as follows: A young Kentuckian and his father conduct a cross-roads blacksmith shop, far removed from the city and its evil ways. There comes one day to the blacksmith shop a young city man accompanied by a charming young woman. The fellow's mission is to buy up some property which has been reported to contain oil. As these two drive along in the buggy, looking at the land, the vehicle becomes disabled and they are forced to put into the cross-roads blacksmith shop for repairs. While there, the young city woman, who is apparently the mistress of the city man, becomes attracted by the handsome young blacksmith, and it is noticed that he, too, sees a revelation in her ways and looks. It is a case of love at first sight.

Before very long the man from the city learns that the property he is seeking belongs to the old blacksmith and for some time he endeavors to persuade the old man to sell it, but he is met with a stubborn refusal. Meanwhile his lady friend and the young blacksmith have had plenty of time to get acquainted, and when the time arrives for her departure to the city she decides she likes the place and determines to remain in the village as a summer boarder at the home of the blacksmith. By meeting a good man, she is repentant of her way of living and has a stormy parting with the swindler who brought her there.

In the course of time, the young city woman marries the country blacksmith and settles down to lead a better life. She sticks to her purpose for a number of years, being blessed with a little daughter, who reaches the age of seven or eight years under these conditions before a change takes place. After nearly ten years the swindler returns to the village, prompted perhaps by a longing for his former companion, and there he meets her. His tales of the city and his doings there arouse in her breast a desire to return to a life of gaiety. His talk has the effect of producing a dissatisfaction in her mind with the simple country life, and before long she decides to elope with the man who brought her there. But before they have an opportunity to elope, they are discovered in one of their clandestine meetings by the husband. His faith in his wife is shattered by her conduct and he orders her from his home. The only reluctance she has in leaving is on account of her child. She would take the little one with her, but this, of course, the broken-hearted blacksmith will not allow.

Driven from home, the heart of the wife wells up in hate against the father of her child and a passion for revenge takes possession of her mind. While driving away with the city man and taking a last glimpse of the blacksmith's shop, she notices her husband sitting asleep by the forge, exhausted by his weight of care. The fickle wife, driving on, urges her companion to go back and strike her husband dead as he sleeps, and he proceeds to carry out her desires. Meanwhile the old blacksmith arouses his son and sends him off to repair a wagon on the other road, taking the young man's place by the forge himself. Soon he falls asleep there and soon he meets his death at the hands of the man who once tried to swindle him out of his property.

The tramp at this juncture plays an important part in the plot, as he has been hanging about the place for some time and sees enough to know who really did the murder. Suspicion, however, points directly to the young blacksmith and he is placed under arrest and is given a long sentence. While he is locked in his prison cell far away, and praying every day for the safety of his little daughter, the mother of the child with her companion returns to the homestead and forcibly takes away her child, departing at once for the city.

The activities of the blacksmith's blind mother, his sister and his incompetent brother are directed toward securing a pardon for the breadwinner of the family. After weary months of pleading, they are successful in securing the blacksmith's release. Arriving home, his first thought is of his little child. He obtains the address of the swindler from the secretive tramp and hastens forthwith to find his daughter in the city. Arriving at their place of residence, he demands the child from the woman and her paramour. They deny that they have her, but he will not take "no" for an answer. He searches the house, finds his little one locked in an upper room and carries her down in triumph. At the door he meets resistance from his wife and immediately her companion appears on the stairway with a pistol and fires at him. Accidentally the woman, instead of the blacksmith is killed, and a violent struggle takes place between the blacksmith and the swindler. The police, who have been waiting outside, immediately make their entrance, accompanied by the tramp, who possesses knowledge enough of the previous murder to send the prisoner to the gallows.

The plot is strong in dramatic incidents and these have been admirably handled by Mr. Turner, not only in the matter of acting but in well-selected scenes and good characterization. The picture is strong enough to be billed as a dramatic feature almost anywhere; taken as a whole, it is the kind of drama that exhibitors like to get and which their patrons like to see.

"The Heart of a Cossack"

A Thousand-Foot Reliance Feature Touching an Entirely New Field in the Matter of Local Color.

Reviewed by Hugh Hoffman.

COSTUME plays that are really authentic are rare; especially when they aim to represent phases of life of early periods in other countries. Comparatively little is known by Americans of the small details that go to make up the daily routine life of the obscure corners of the world. Particularly is this true of those remote provinces along the Mongolian frontier, extending from the Black Sea on the west to Port Arthur on the east. The Russian Empire and the Mongolian nations are separated along their frontiers by an imaginary line. As one approaches this line, it is found that the customs of the Slavic people and the Mongolian race are more or less interwoven. Being isolated as are these frontier villages, those customs have become an ineradicable

The Marriage Contract, Showing the Military Governor with His Sceptre of High Authority.

part of domestic life. The ceremonies of the Russian subjects in such localities have a distinctly Mongolian character. The mode of dressing the hair verges towards the Mongolian, and, in many respects, the ceremonial regalia. Still, with these added embellishments, the Slavs keep to their personal characteristics, according to the Slavic nature. They also cling to Slavic tradition and their domestic relations are distinctly those of the Caucasian. Women and their mode of life are not degraded to the level of the Mongolian women, although their life is much circumscribed in comparison with that of American women.

It is under such conditions that this new Reliance picture, "The Heart of a Cossack," is worked out. It is a domestic drama that is an educator as well, by having for a setting such an out of the way corner of the world. It is distinctly fresh, and, while keeping track of the action, the spectator unconsciously finds himself studying the elaborate mass of detail which the picture contains. It is one that could have been produced by no other than a person who knows intimately the domestic life of the Russo-Mongolian frontier. Such is indeed the case, for the pictures were produced at the Reliance studio under the direction of M. Makarenko, a splendid Russian actor who has traveled the Russian provinces for twenty years and knows thoroughly the mode of life in all parts of the Muscovite Empire. The costumes used in this play were brought by him from Russia, and there is not another set like them to be found in America, so far as anyone knows. Besides the costumes, M. Makarenko brought with him a complete set of domestic properties and ceremonial paraphernalia peculiar to the region of which the story tells. These articles contribute to a picture that is rich in study. They give the entire picture its atmosphere, despite the fact that it is enacted by American players. The picture, in every inch of it, savors of a foreign clime and, with its resplendent and picturesque costuming, is a pretty thing indeed.

In "The Heart of a Cossack" the principal part, that of the Cossack lover, is enacted by M. Makarenko himself, and he is very charming, tall and handsome with a gallant bearing. He is every inch the ideal of the Cossack folk-lore that we in this country have occasionally come across in interpreted works. This hero of the Steppes by his chivalrous mien has won the heart of a wealthy land owner's daughter. The father, according to the custom of the country, reserves the right to dispose of his daughter's hand in marriage to the best advantage, and he is greatly pleased when he receives word from the supreme military commander of the district, an elderly man, to appear before him. The object of this summons is that the potentate may negotiate with the father for his daughter. The father appears before him and the transaction proceeds with much felicity on both sides, except that there is one obstacle. That obstacle is the girl's Cossack lover. So long as he remains in the vicinity, there is a likelihood of his inducing the girl to elope with him. In the opinion of the father and the commandant it would never do for the plans of two such wise men to be frustrated by a pair of foolish lovers. The military governor thinks of an easy way out of this situation; he will send the young Cossack away on an erand as the bearer of an important military message. He acts upon the idea immediately and signs an order, dispatching the Cossack to another part of the province. The two elderly gentlemen then part ceremoniously and on very good terms. Meanwhile the order is delivered to the Cossack, while he is pouring his love tale into the ears of his adored. This order contains crushing news for these two fond lovers. At once the Cossack sees through the plan to get rid of him and informs the girl that such is the case. Each promises the other to remain steadfast until such favorable time as they can again be together and consummate their vows to each other.

Before parting, however, they make an appointment to meet after dark at a nearby tavern, taking the housekeeper into their confidence to enable them to do so. Shortly afterwards the Cossack receives his summons an engagement committee arrives at the land owner's house to apprise the daughter of her marriage engagement. The scene following represents in truthful detail the exact ceremony with which such matters are surrounded in that particular part of the world. A committee of two serious men arrives and is ushered into a parlor. They bring with them various ceremonial regalia and paraphernalia. The ceremonial articles are spread out on the table and the committee takes its place behind it, ready for the rites. The father then appears in semi-oriental festive costume, and soon after the bride-elect makes her entrance in ceremonial attire, accompanied by the housekeeper. She is apprised that her marriage has been arranged and she is very happy, thinking that her father has at last yielded to her desire to marry the dashing Cossack. Taking a tray with golden goblets, she fills them with wine

The Betrothal Ceremony from "The Heart of a Cossack" (Reliance).

and passes the cups around in token of her obedience and happiness. The happiness is genuine until she is further informed that she is to become the wife of the supreme military officer of the region. At that moment she first realizes that negotiations have been going on without her knowledge, and being afraid to rebel, she recoils with horror from further participation in the ceremony. Her father, noticing her aversion, is in the act of upbraiding his daughter when her Cossack lover with a companion smashes in the door and denounces the father and the entire proceeding. The ceremony breaks up in disorder, as the father orders his daughter

to leave the room by one door and the Cossack to leave it by another.

At evening time, with the aid of the housekeeper, the lovers meet at the tavern. A number of Russian dancers are there executing their figures and a merry time is in progress. This scene is extremely typical of the Russian mode of entertainment and there are some expert dancers performing in the Russian style. The lovers decide that quick action is necessary. If they are ever to have each other they realize that the time is now. An elopement seems to be the only solution of their tangled affairs and they decide to leave at once.

Meanwhile the absence of his daughter is discovered by the father, who calls about him a number of his men and they proceed at once to the tavern. Arriving there they find that the young pair have departed and a wild pursuit is at once begun. The lovers are overtaken in the woods, and a fierce battle takes place between the lover and the superior numbers representing the father's interests. The Cossack is overpowered and left by the roadside, tied hand and foot, while his sweetheart is taken away by the pursuing party at the direction of her father. The Cossack, however, is soon liberated by his faithful comrade who, it begins to appear, is in love with the housekeeper. The two men overtake the retreating party and engage in another conflict, and this time are successful in routing them. The last man left standing on the pursuing side is the girl's father. By a deft stroke the Cossack disarms him and places the point of his sword at the

The Interruption of the Betrothal Rites, from "The Heart of a Cossack" (Reliance).

father's breast, having a perfect right under the unwritten laws of the code duello to run him through.

During the fracas the daughter makes her escape and waits for her lover further down the road whence he repairs, with his companion, to meet her. The vanquished forces of the land owner rally and once more take up the pursuit, and another clash of arms is soon in progress when the girl's father comes upon the scene. But this time he calls a halt. He remembers that the Cossack has spared his life by refusing to take advantage of the opportunity to run him through. He has suddenly come to admire the fighting spirit of his would-be son-in-law, and his hostile attitude changes to one of conciliation. He accordingly joins the hands of the two lovers and blesses them. By this time the housekeeper has arrived on the scene and she and the Cossack's loyal comrade make known the fact that they, too, would appreciate a blessing, which is freely given in the best of humor by the old gentleman, who quickly wins over the spectator by the fairness of his nature and the completeness of his acquiescence.

The picture affords an intimate glimpse of provincial domestic life that is entirely unique in moving picture production. It is understood that M. Makarenko will enact a number of these Russian domestic stories, which will be released from time to time by the Reliance Company.

By way of criticism; it seems to be an inexplicable mystery why ninety-five per cent. of the American producers insist upon cutting all figures off at the knees. Particularly is this custom ruinous to fine costume plays, such as this one. What is the use of producing costume plays if one-third of the costume must invariably be lopped off at the bottom? Feet are interesting; much more so than two feet of gingerbread wall above the head of the actor.

FLICKERS.

Mr. A. K. Greenland, formerly New York manager for the Billboard, and at present sales manager for the Gaumont Co., will sever his connection with that company to assume charge of the Chicago office of The Billboard. Mr. Greenland's former connections and acquaintance with the trade will stand him well in his new position.

* * *

Mr. Bert Garret, who formerly was identified with the Motion Picture Distributing and Sales Co., and who left that company when it dissolved to accept a position as chief clerk of the Universal Film Manufacturing Co., has been transferred to the 43rd Street plant of the Universal as business manager.

* * *

Mr. J. H. Hallberg, the Economizer Man, is one of the more fortunate men in the business and is getting the money these days. Mr. Hallberg has moved his family and personal effects to a Riverside Drive residence.

* * *

Carl Laemmle, who left these shores some weeks ago to enjoy a summer abroad, is on the high seas, coming back to New York on account of urgent business.

* * *

The New York Film Company, at present located at No. 12 Union Square, have outgrown their present offices and will move to more spacious quarters in the Savoy Theater Building, 112 West 34th Street.

* * *

H. J. Stryckmans, the man of the hour for the Bison-"101" Film Co., it is rumored, will shortly leave that concern to assume charge of the publicity department of the Mutual Film Corporation, whose offices are at 60 Wall Sreet. The Mutual are planning a press department second to none in the film business.

* * *

Mr. Albert Lichtman, formerly identified as manager of the Monopol Film Co., 45 West 45th Street, resigned his position with that company to accept a similar berth with the Famous Players Co., located in the Times Building.

B. NICHOLS IN TOWN.

B. Nichols, of the M. P. Sales Agency, London, representing the Biograph, Kalem and Lubin companies as well as half a dozen English and Continental makes, arrived in New York last Friday and will return some time the coming week.

An announcement of interest is that he has obtained control of the company making the animal films that the Gaumont Company has been featuring of late and that in the future these will be put out under an individual brand, possibly being known as Tiger films.

CANADIAN FILM PIRACY.

We have had more than one complaint from Canada from owners of territorial rights of moving pictures in regard to encroachments in their territory. This is a most contemptible form of downright theft and we trust some of our Canadian brethren will take the trouble of teaching a much needed lesson to those who deliberately go in and take what has been paid for and belongs to others. We believe some films have been confiscated in the States where the owners have been caught attempting this, and possibly this action could also be taken in Canada. There is little doubt but that a suit for substantial damages would be easily secured in the Canadian Courts. We would urge all Canadian exhibitors to co-operate in protecting the rights of everyone by promptly notifying the rightful owners, whenever possible, of any booking offered by film pirates in their territory.

The latest to suffer in this respect is the firm of Curtis & Priestly, at 918 Green St., Victoria, B. C. They secured the rights for the Bernhardt Camille and Rejane Sans Gene pictures for British Columbia, Saskatchewan and Manitoba. The proceeds of at least one week's booking has been filched out of their territory by someone with a set of the reels, who evidently has no regard for the rights of others.

DOINGS OF THE SELIG COLORADO COMPANY.

August 16th was Marshall Stedman's birthday. The Selig players, led by Miss Myrtle Stedman, gave a surprise dinner party in honor of their manager. The entire company and many well-known Cañon City citizens were present and a pleasant evening was passed.

On the evening of August 15th, as a benefit for the Cañon City library, the Selig players now located in that city gave an entertainment at the First Presbyterian Church.

"A Celebrated Case" (Gem)

Reviewed by G. F. Blaisdell.

A FAMOUS old-time play has been put on the screen by Producer George O. Nicholls. It has been well put on. In order to condense into two reels the drama so well known to theatergoers of a generation ago, slight changes have, of course, been necessary, but the essence has been preserved. There are many strong situations, some of them highly dramatic, others of marked pathos. Among the latter perhaps the more notable is that where Jean Renaud, one of a gang of convicts in ankle and wrist chains, meets his daughter Adrienne under the spreading trees on the lawn of the estate of the Duke d'Aubeterre.

Careful attention has been paid to costumes and uniforms in order that the mid-eighteenth century period may be properly portrayed. The action is even and continuous. The work of the cast is excellent, showing careful rehearsal and intelligent direction. There are some fine exteriors, one of them the battle scene. Mr. Nicholls has not tried to show a battle scene covering wide area; wisely, he has preferred

Scene from "A Celebrated Case" (Gem).

to portray a small part of the field. There are detached cannon wheels and dismounted cannon. In the background a great pall of smoke conceals from view what the spectator well may imagine to be the real conflict. Bursting shell give the touch of realism to the picture and adequately carries out the letter of the book—that wherein the Count de Mornay is caught between the opposing forces.

Charles Pearley takes the leading role, that of Jean Renaud. The part of Lazare, the camp-follower and later the pretender to the title and estates of the Count de Mornay, is carried by Alex Franks. Lucy Destelle finely portrays the part of Madeline, Jean's wife. Janet Salisbury is the daughter of Jean; in the latter half of the picture much work falls to her, and she performs it in a finished, artistic manner. Lucretia Davis has the character of Valentine de Mornay, the schoolgirl friend of Adrienne; Viola Alberti of the chanoinesse, and Marion Navarro of Duchess d'Aubeterre.

The play opens at the altar of a church. Jean Renaud, robust, handsome, is being wedded to Madeline, the foster sister of the Duchess d'Aubeterre. The bride has a face notable perhaps more for its strength of character than for any doll-like beauty; it is a good face to "tie to" and one that will wear year in and year out; a face that easily carries a winning, charming smile. At the conclusion of the ceremony the duchess takes from her own neck a necklace—destined to play a most important part in the future—and hangs it about the neck of the bride. It is her marriage portion.

Seven years later Madeline is sitting in her cottage surrounded by a half-dozen of her friends. They are sewing. Present also is Adrienne, the daughter of the house. O'Rourke, the friend and soldier companion of Jean, enters and tells the little company the news of the battle of Fontenoy (1745).

The Count de Mornay, just previously, had taken his

Scene from "A Celebrated Case" (Gem).

daughter Valentine, of perhaps a half dozen years of age, to the chanoinesse of d'Hyeres. Later, in the battle of Fontenoy, he was caught between the lines and wounded. As he fell Lazare, a camp follower, ran to him and began choking him, in order that there might be no obstacle to the robbery he intended to commit. Jean discovered him in the act, threw him off and gave De Mornay a drink from his canteen. The count handed Jean his jewels and papers and fell back dead. Jean picked up his gun and set out for his own home, not far away. Lazare searched the body, but finding nothing, started after Jean.

A short time later the soldier was in his own home. After

Scene from "A Celebrated Case" (Gem).

greeting his wife and child, the little one was put to bed and her door locked. Then Jean gave to Madeline the jewels and papers confided to his care by the count. Madeline put them in the casket containing the necklace. Lazare, through the window, saw all this. Unlocking the door of the daughter's bedroom, Jean and Madeline kneeled by the side of their daughter. A moment later they arose and the two passed out of the house.

As Jean and Madeline went out the door Lazare came in the window. His first move was to lock the door that led to Adrienne's bedroom. As he opened the drawer that contained the casket Madeline returned. The plucky wife lost

no time in assailing the robber. The noise of the scuffle awoke Adrienne. She got out of bed and with her small fist pounded on the door. To the childish query "Who is it?" Lazare, with his great hands on Madeline's throat, forced her to reply "I am with your father." The struggle was long and severe. Lazare drew his knife. Madeline fell, wounded. The robber finished his work, took the casket and leaped through the window. The mother had just sufficient strength to crawl to the bedroom door and unlock it. To the child she was only able to ask for help. Adrienne ran for a neighbor. The mother fell back. For her all was over.

When Adrienne returned there were many with her. To the inquiry as to who was with her mother the child promptly replied "Papa."

In the morning the neighbors laid the facts as known before Jean's commander. He closely questioned the child; her answers were to the same effect as on the evening before. Jean was placed under arrest. He gave the child to O'Rourke. As his old friend was taking away the little one the father called him back. Again he embraced his daughter. O'Rourke carried Adrienne straight to the Duchess d'Aubeterre, who gladly took her in. Jean? The sentence of the court-martial was "galleys for life."

Fourteen years later the Duchess d'Aubeterre decided to withdraw from the care of the chanoinesse of the College d'Hyeres the adopted daughter who had for so many years been at the school. Adrienne introduced to the duchess her companion, her chum, Valentine de Mornay, and begged that she might go with them. The duchess was in entire agreement with the wishes of her adopted daughter.

It was but a few weeks before the two girls sent an invitation to their beloved preceptress to visit them. The chanoinesse gladly accepted. Following her arrival the entire party adjourned to the lawn. Great trees protected them from the rays of the sun. The mansion, ivy-covered, in the background, completed a charming setting. O'Rourke, who, following the adoption of Adrienne, had been taken into the service of d'Aubeterre for life, entered and asked permission of the duke for a party of convicts to come into the grounds and rest under the trees. D'Aubeterre consented.

The convicts, hampered by wrist and ankle chains, slowly, painfully came out under the trees and awkwardly threw themselves upon the grass. In the foreground was Jean Renaud. Adrienne, her heart stirred by the pathetic spectacle, passed among the group, handing to each unfortunate a coin. As she approached Jean she looked in his face. She started back with a cry. It was not a cry of recognition, for it was not recognition. It was alarm, vague, indefinable, yet nevertheless terrifying. Jean also was stirred. He glanced to the man beside Adrienne. He recognized the faithful O'Rourke. It was to him he spoke.

"Where is my child," he asked.

"This is your daughter," replied O'Rourke.

The daughter ran to her father and into his arms. It was an affectionate greeting. There was an intensely interested audience—the convicts as closely following the dramatic scene as were the handsomely garbed owners and their guests. The reunion was rudely interrupted by the orders to march given by the unsentimental officer in charge of the gang.

Lazare, the former camp-follower, the robber, the murderer, had waited for time to effect changes that he might assume the titles of the Count de Mornay. His first move was to appear before the College d'Hyeres and demand his daughter. Promptly he was sent to d'Aubeterre. At the duke's home Adrienne was the first of the two girls to be introduced. She shunned the pretender. Valentine at first repudiated him. She could not remember him.

Adrienne was anxious to see her father again. She was firm in her belief in his innocence. She persuaded the duke to send for him. O'Rourke, armed with a note to the prison officials from d'Aubeterre, soon returned with Jean. His chains had been removed. There was another affectionate greeting. The chanoinesse entered the room. The duke took Jean by the arm and led him to an adjoining room. Lazare entered. He made a courtly salutation to all. He took snuff. Again he demanded his daughter. The chanoinesse inquired of Lazare if he remembered her. Lazare said he did not. The chanoinesse denounced the pretender.

Promptly Lazare played his trump card. Reposing on a table where he had placed it on entering the room was a small casket. Lazare opened it. The first object he took from it was a necklace. Lazare was going to prove he was DeMornay by producing the count's papers. He handed the necklace to the duchess. She recognized it as the wedding gift she had bestowed on her foster sister. So, also, did the duke. Jean, who had entered the room, also recognized the necklace. To him it revealed what heretofore had not been clear.

"There is the one who murdered my wife!" said the man who for fourteen years had worn convict's garb. He started for Lazare. The duke restrained him. O'Rourke all this time had been watching intently the rapidly unfolding drama. He had acted also. As Lazare stepped to the door three soldiers put him under arrest.

There was great rejoicing. Jean Renaud was no longer a convict. He was restored to society. The great, free world was restored to him. Adrienne was clinging to his neck.

O'Rourke in a corner of the room was dancing a jig.

LOTTIE BRISCOE.

Miss Lottie Briscoe, for one so young, has achieved remarkable distinction in her chosen profession. She was discovered by Mr. McKee Rankin at the age of 4 years in St. Louis and played the boy in "The Runaway Wife." She starred for three years in "Editha's Burglar" and after that created the principal female part in Russ Whytals' "For Fair Virginia." She was with Richard Mansfield and was always described by him as his one and only prince, in which he referred to her performance in "Richard III." She was in the original stock company at the Orpheum Theater, Philadelphia, playing ingenues there two and a half years. Those who have ever seen the "Two Little Vagrants" cannot help remembering her impersonation of Claude. Wherever she has stayed for any length of time, as in Milwaukee, Providence, Portland, Me., or Columbus, she has been popular and endeared herself to all the theatergoers. During the last 18 months she has devoted her attention and time to moving pictures and is now one of the Lubin leading ladies.

SELIG'S INDIAN TRIBE.

Nothing attracted the attention of the members of the League who visited the Selig plant as the tribe of Winnebago Indians which were camped within its enclosure. There were over 100 of them, men, women and children of all ages up to 150 years or thereabout, coming from the Black River Falls reservation in Wisconsin, and were employed by the Selig Company in a big feature subject entitled the Fort Dearborn Massacre. Among them were Aleck Longtree, William Whiteswan, Mr. and Mrs. Harry Brownbear (who are on their honeymoon), James Ogalaafire (a Sioux chief), Henry Eaglebend, and the great Adam Thunder, considered the greatest living chief.

ANOTHER SELIG SUBJECT EACH WEEK.

To meet the demand for Selig pictures the output of the big Selig studios will be increased to five reels weekly beginning September 25th. The new release will appear on Wednesday of each week. Extensive provisions have been made at the Selig plant to take care of the extra release. A number of excellent subjects have already been set aside and the increased product will appear without interruption.

"FATALITY"

(Universal Features)

Reviewed by G. F. Blaisdell.

THE remarkable personality of Miss Cecile Guyon dominates this Parisian stage tragedy. Her work stands out above that of her associates; and the work of all her associates is uniformly of a high order. Her entrance into motion pictures makes for the distinct advance of artistic standards—steadily rising on the silent stage. Probably among the multitude who will critically follow her through these three reels and who will closely observe her acting in succeeding releases, none will be more deeply inte ested than her fellow-actresses of the picture.

"Fatality" is a story of deep heart interest throughout. Not only is the interest sustained; it is cumulative. There are strong scenes aplenty. They are carefully and competently handled. The action is clear and coherent. Most of the scenes are interiors. Chief among these from a spectacular viewpoint is the theater fire. It is highly dramatic as well. Another scene that is impressive is that wherein Cecil, after her attack on Suzanne, goes to the riverfront, boards one of the rivercraft, and leaps into the Seine in the effort to end it all.

Among the notable incidents in this dramatic story are the interview between the two fellow workers Cecil and Suzanne, wherein the former confides her secret love for the young man whom she has nursed through illness; the fainting and the craftsmanlike fall of Cecil, arrayed in wedding garb, as she reads the note of her affianced that the marriage is not to be; the scene portrayed in the accompanying illustration wherein Cecil, made ill by her disappointment and deep humiliation, appeals to her father to bring Arthur to her—in her hysteria tears alternating with smiles—a wonderful bit of acting; the violence of the father when, sacrificing his pride and animated by a desire to save the tottering reason of his daughter, he seeks Arthur, and, finding him in the company of Suzanne, begs him to carry out his promises, only to be repulsed by the successful rival; the unusual dancing at the reception to Suzanne at the Folies-Musicales; the dramatic interruption of the festivities by the entrance of Cecil intent upon slaying Suzanne; the scene in the police station when Arthur, brought in under arrest, discovers Cecil wrapped in a blanket just as she has been brought from the Seine, and on his knees begs her forgiveness, and her clinging to him as he is removed by the unsympathetic gendarmes.

Best of all, however, is that scene near the close where Cecil, recovered from the effects of her immersion, is told that Arthur has come to her. She sits in a chair, her back to the door. Arthur enters slowly, haltingly. Cecil does not turn to greet him. Her eyes are straight ahead. The wonderfully mobile features are illumined by the deep joy in the love she knows is no longer unrequited. Her father stands at her right; she grasps him by the hand and playfully kisses it. Arthur at last stands by her side; he kneels and holds out his arms. The great, expressive eyes of Cecil meet his. In a flash her arms are about the neck of the man who has caused her so much sorrow.

Cecil and Suzanne are close friends. Suzanne asks Captain Martin, the father of Cecil, to visit a sick young man. The Captain does so, and Cecil goes with him. She aids in the care of the young man; in so doing she falls deeply in love with Arthur. It is to Suzanne that she first confides her new feelings.

At the florist's ball, which Cecil attends with Arthur, Suzanne meets Austin Dow, an opera singer. Dow advises Suzanne to go on the stage. This is in line with Suzanne's ambitions, she having for some time been taking lessons. Her preceptor secures for her an engagement at the Folies-Musicales.

Hardly had Arthur and Cecil become engaged and begun to plan for the wedding when Suzanne came upon the scene. Suzanne was attractive; likewise was she inconstant. As Cecil stands in the center of her wedding party, all arrayed for the ceremony, and waiting for the bridegroom, she is handed a note. It is from Arthur. "It cannot be," he writes; "my heart is not my own. I hate myself for what I am writing." The bride that was to have been falls to the floor.

Cecil is dangerously ill. In the opinion of the attending physician, nothing but the return of Arthur can restore her health. She pleads with her father to bring him to her. The

Scene from a Universal Feature, "Fatality."

father hesitates. With him it is a matter of pride. His love for his only child overcomes his reluctance, and he goes to Suzanne's home, where he finds Arthur at the piano, accompanying Suzanne. Arthur is in doubt, apparently, as to what to do, when Suzanne angrily interferes, roughly casting the venerable father to one side and denouncing him. The father loses his remarkable self-control and becomes violent. Others rush into the room and restrain him.

Suzanne is not yet satisfied with her conquests. Dow has been an ardent suitor, but to him she has been indifferent. Now enters a man of means, and Arthur is relegated to second place in her affections—in fact, his attentions bore her. Arthur haunts the theater in hopes of seeing Suzanne He meets Dow, who half humorously, half sarcastically, tells him that he has been supplanted. Cecil has in a measure recovered from the shock of her great disappointment. But the love for Arthur is still the one passion. As her affection has endured, so likewise has her hatred of Suzanne become the subject second uppermost in her thoughts. Cecil reads in the newspapers that Suzanne is to be given a reception at the Folies-Musicales in honor of her one hundredth performance.

The news that the woman who has so deeply wronged her is to be publicly honored is more than Cecil can stand. She writes her father a note. "It must end," she says. "I cannot bear it. I must avenge myself against the woman who stole my love. Forgive me, father, and good-bye." Cecil takes a small pistol and, hatless and without a wrap, leaves the house.

The reception to Suzanne is a gay affair. A score and a half, perhaps, of her friends are gathered about one long table, laden with flowers, with viands, with wines. As the repast is concluded a dancer appears. She swings into a typical native dance. The revelers applaud. The dance continues, growing wilder, yet always rhythmical, fascinating. As the performer ceases and bows her acknowledgments to the hearty commendation of the diners, there is consternation at the appearance of Cecil. Cecil goes straight to Suzanne. Womanlike, she must talk first and act afterward. The threatening manner of Cecil has warned the friends of Suzanne. Two of them stand just behind her. As Cecil draws the pistol her arm is seized; two shots are fired, but they go to the ceiling. Cecil breaks away and leaves the theater.

The next scene is the riverfront. Along the quays are moored mastless river craft, looking like so many canalboats. Cecil leaps aboard one of these, and without hesitation goes straight to the bow. Over she plunges into the water. One of the boat's crew has seen her, and is right behind. From the bank others plunge in—one, two, three, four. Cecil is taken ashore, but she has gone down once before her rescuers reach her, and is unconscious. Gendarmes and others wrap her in a blanket and carry her to the station.

In the meantime Captain Martin has found his daughter's note and immediately repaired to the police. As he is showing the missive to the man at the desk, the doors are thrown open and Cecil is brought in. A moment later Arthur enters under arrest. He had called upon Suzanne and had found there her wealthy admirer. In his rage he had choked the more fortunate rival until he was separated by those who had entered the room attracted by the sounds of the struggle.

The father's fears that the blanket-enveloped figure is that of his daughter are confirmed as a gendarme exposes the pale face. His joy as he notes the returning consciousness is unbounded. His arms are about her. Arthur stands a short distance away, intently watching the scene. He starts toward Cecil, but the father warns him away. Cecil, however, sees him and holds out her arms. Arthur is on his kness at her side. Cecil folds him to her. The gendarmes pull Arthur away from Cecil's clasp.

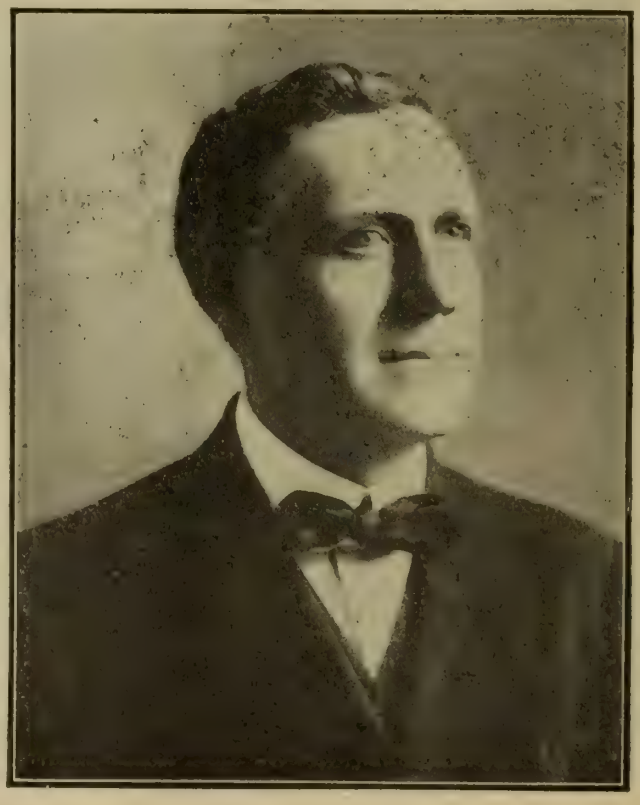
Let us leave Cecil in her newfound happiness to follow Suzanne. There had been no break in Suzanne's fortunes. There had been no clouds. The night following the happenings just recorded, Suzanne was in her dressing room. Her maid was preparing for her for the evening's performance. Suzanne did not know that down below in the great foyer of the theater flames were rapidly spreading. Her first intimation of danger was the presence of smoke in the room She threw open the door. Flames were already licking the carpet at the threshold. Suzanne, followed by her maid, leaped across the blazing fabric and made her way to the foyer. There she was partly overcome and fell to the floor. A man passed near her and she clutched his arm. The man tried to cast her off. Suzanne then saw that the man to whom she was appealing was none other than Dow, her one time admirer, whom she had treated with such scant consideration. Dow recognized Suzanne. He violently threw her to the floor, where she lay still, among the dozens who but a moment before had been running wildly first one way and then another, only to find escape cut off, and had perished in the smoke and flame.

The following morning Cecil read that the wealthy suitor of Suzanne had decided not to prosecute Arthur, and that her lover was at liberty. Almost simultaneously she received word from the maid that Arthur was already at the door and was asking to see her. Then ensued the dramatic entrance previously described.

The final picture is of Cecil in her wedding gown, the same one which she had worn on a previous occasion—on an occasion the horror of which was now departed. The ceremony has already taken place. Cecil is with Arthur, alone—with the exception of the faithful father. Cecil puts her head on Arthur's shoulder. Captain Martin blesses the two. The scene fades with the lovers in fond embrace.

NEW HOUSE FOR JACKSONVILLE, FLA.

The Prince Theater opened at Jacksonville, Fla., on July 20th. The interior decorations are in an elaborate panel effect in several shades of mottled lavender, with framework in bronze. Royal purple draperies are hung at the entrances and exits, of which there are five. A Mirroroid curtain is used and it is set in a bronze frame of heavy mold. The seating capacity is 500 and the rows are spaced 32 inches apart, allowing more than the usual space for convenience. A pipe organ, made in this city, is built in on either side of the curtain and is operated from the orchestra pit. The orchestra consists of six pieces. The theater is exceptionally well lighted and the fixtures consist of inverted ceiling lights and numerous wall brackets, all in wrought brass of modern design. Ventilation is secured through two 42-inch exhaust fans in the rear of the house and two 24-inch blowers in the front, which draw in fresh air through cooling boxes. Twelve 18-inch oscillating wall fans accelerate the air in the house. A ladies' retiring room, with maid in attendance, is a feature. Phones connect all departments. The front of the house is in old ivory finish, with trimmings of striped Italian marble. A glass canopy in front of the lobby reaches to the street line. The operator's room is 14 x 25 feet and all modern conveniences are installed. Two Power's 6 A machines are used. The house is controlled by the United Amusement Company, a local concern, with officers as follows: Walter Mayer, president; D. J. Prince, vice-president; A. M. Endel, secretary and treasurer; O. P. Hall, manager; W. L. Hudson, chief operator, and Wm. Gray, in charge of the front. The manager, Mr. Hall, has had 15 years' experience in the motion picture and amusement field and is thoroughly conversant with the business.



M. LORENZO LUKI,
Appearing in Cines Productions Released by George Kleine.

CHICAGO LETTER

By JAS. S. McQUADE

"IT was a great convention," "I had the time of my life," "Chicago set the pace, sure enough," and many other expressions of similar nature have been heard on all sides from resident and non-resident exhibitors about the second national gathering. It is gratifying, extremely so, to the members of the convention committee, most of whom have been sleeping overtime ever since to catch up on the nods.

The convention was a great educator in many ways. I have heard several Chicago exhibitors refer in very complimentary terms to the fine business qualifications of delegates from the smaller cities and towns throughout the country, and in a way that made Chicago feel small by comparison. These visitors were intelligent, well posted in all branches of their business and able to express themselves clearly and forcibly. They were well read on matters pertaining to their business, which showed that they take time to read their trade papers.

In the great cities, like New York and Chicago, there is a tendency among exhibitors to grind, grind, grind, day in and day out. "I have no time to read," such exhibitors tell you. The nickel obscures everything but the nickel pile. Such men are being left behind in the race. Unconsciously they are retrogressing and, in the long run, they will fall out of the ranks to make way for fitter men.

I know an exhibitor in St. Louis, who is one of the best-posted men in the country, in every department of his business. Five or six years ago he knew absolutely nothing about a moving picture; now he is an expert on technical points and is always studying how to make things better and get in closer touch with his patrons. This progressive exhibitor told me that he gained his knowledge by reading every trade paper on moving pictures published in this country and Great Britain. His knowledge of projection was acquired chiefly from the department devoted to that subject in the Moving Picture World.

It is only a few weeks ago, while talking with a man who had just joined the ranks of exhibitors, that I was looked upon as a grafter because I suggested the importance of reading some good trade paper; of course, recommending the World. "Oh, I don't need any papers," he said gruffly. This man will soon find, if he persists, that the business has no need of him.

The convention just closed has opened the eyes of every man and woman in attendance to the greater responsibilities of the future; and it has succeeded in kindling anew, in every mind, the desire to excel. Ambition has been re-awakened, and a higher sense of the dignity of his calling has come to every participating exhibitor.

Humorous Address at Banquet by W. A. Daniels.

Owing to the great mass of convention matter handled in the last issue of the World, it was only natural that some items of interest should have been squeezed in order to find them a place. Among these was the humorous address made by W. A. Daniels, president of the National Waterproof Film Company, at the banquet. His speech was greeted with such hearty laughter that the many, who were absent, will doubtless read it with zest. Here it is:

Shakespeare says, Words are but wind," so I have been wondering if your toastmaster was insinuating anything when he asked me for "a few words." Accepting the invitation as best I can, I welcome you to Chicago, the Windy City by the lake.

Years ago some one coined the phrase, "It is an ill wind that blows nobody good," but here we have a saying which reads "It is a Chicago wind that blows good for all."

Of course, there are some spots in Chicago where it blows better than in others. These good places you can easily locate by noting a dozen or more native hosiery experts standing nearby. Although I would not look myself, I hope those of you who have "blown in" from great distances to attend this delightful "blow out" will not leave until you have seen some of these windy sights. The "blow that almost killed father" was one of these; it happened when mother got wind of it and caught him straining his eyes with the boys on the corner.

Our weather man here has instruments for measuring the velocity of the wind, but just how high it blows you can best learn from these stocking experts. A New York camera man once tried to cinematograph the pranks of a Chicago wind. He obtained a reel all right, which, for stags and lodge purposes, he figured would be "great stuff;" but alack and alas. Our good Chicago censor ordered it cut in so many places that the New Yorker in despair began to plead that he be allowed to use it as it was, claiming that he really had taken but a few feet anyway. Then the intelligent censor paralyzed him by saying: "Yez can lave in the feet; but, begorry, yez must cut out the legs!"

Of course you all know that the moving picture business has four principal factors—the manufacturers, the exchanges, the exhibitors and the National Waterproof Film Company. With the exception of the exhibitors, all of these grand divisions have their own troubles. Exhibitors have no trouble; for all they have to do is to exhibit pictures, attend conventions and eat, drink and be merry. If anything goes wrong with the show all they have to do is to swear at the operator or some other person around the place; but this is no trouble for an exhibitor. No indeed, it is just natural. You can always expect a natural flow of language from an exhibitor when a certain promised reel, which he has advertised for a certain day, "slips a cog" and fails to materialize. After hearing what he thinks about it we can all be thankful that "film supply" of this sort is not "universal," nor for the "mutual" good. An exhibitor so treated is fully justified in getting service where the "general" treatment is reliable. He can be "independent" about it, too and believe me he would have "license" to be.

Now, in all seriousness, I want to congratulate you upon your association. Association, you know, is just another name for combination, and combination is the outcome of the divine law, "In Union there is strength."

In a homely sense it means that if your piano is too heavy for you to move alone, you can combine your strength with that of others and move the old thing just where you want it. This law of strength in union applies not only to moving pianos, but to moving pictures, and to all business and things commercial as well as physical. Through it you can accomplish much, which singly and alone you could not hope to perform. To think alike on all subjects would possibly be the worst that could happen to you, but on this fundamental question of the benefits of association there can be no division.

Long before the day of photoplays some great orator said "We must hang together or be hung separately." I say to you now that you must stick together or be stuck separately.

It is no uncommon thing to find people who do not care for poetry, and now and then you will run across those who have no love for music. But you can never find any incapable of interest and enjoyment in pictures. This love of pictures develops early in childhood and continues throughout old age. It is exclusively a human blessing, for which dogs and the lower animals have been given no appreciation whatever.

As we grow and become cultivated in pictorial matters, we demand better pictures, and this certainly means that moving pictures presented to our view shall not be marred with dirty scratches and oil spots, whether they be seen on release day or not until months after.

The novelty of moving pictures may fill the theaters for a time, but as novelty wears away people will demand quality; for as we become familiar with a subject we become critical of it. If we get a job in a stable, we soon become a good judge of horse flesh. When we become regular patrons of a picture show, we become critics. You can hear many already discussing focus, light, oil spots and rain, with much knowledge. It must be evident that, to keep pace with them you must supply pictures that will meet their exalted views. This means among other things cleaner pictures.

Although I am interested in waterproof films, which can be easily cleaned by washing with soap and water, I am an advocate of cleaning by any process which cleans. It is not expected that the work of cleaning should devolve upon you exhibitors. This slight labor should be performed by the exchanges; and about all you, gentlemen, can do towards cleaner films, is to kick, kick, and keep on "kicking" until you get them.

This reminds me of old Uncle Eph, who used to work for a Chicago exchange. His duty was to keep the floor swept, so that the customers would not fall over the money that was constantly overflowing from the pockets of the proprietor. You know that all exchange proprietors are very, very careless with money. Well, after Uncle Eph had worked in this exchange for a few months, he had picked up enough money to buy an old mule and wagon, with which he went into the express business.

Meeting him one day with his outfit, I said: "Uncle Eph, what name do you call your mule by?" He replied: 'I calls him 'Exhibitor.' "

Why do you call him "Exhibitor?" I asked.

"Kase," said Uncle Eph with a chuckle, "I calls him 'Exhibitor' kase he's such a pow'rful hard kicker."

Another story I read the other day told of a colored man meeting a dusky belle on the street and say to her "Howdy, Miss Mandy. Whah is you gwine?"

Mandy replied: "I's bin whah I'se gwine."

"Say, gal, whah you mean wid talk like dat?—you'se been whah you'se gwine. Dat ain't no sense."

Mandy's ire rose instantly and she said: "Looky heah, niggah, don't you try to larn me nuthin. I'se bin down to de picture show, an' I'se gwine again; so, sho 'nuf, I'se bin whah I'se gwine."

Concluding, I wish again to congratulate you upon your league and to tell you that the best money you can possibly spend will be for dues and assessments in nourishing and maintaining it for all time to come.

The Other Side Concerning Salted M. P. Theater.

In the issue of August 17, an article under the heading, "A Salted M. P. Theater," appeared in my letter. Alton C. Mann, who was accused by Otto C. Duke of unfair treatment, gives his side of the story, and it is only fair to him that it should appear here.

"It is true," says Mr. Mann, "that I advertised my house for sale; it is true that Mr. Duke visited the house one night and saw a fair sized audience; but it is untrue that there was a single man, woman or child in that audience who did not pay admission on that particular night. I also maintain that I never made any misrepresentations to Mr. Duke to influence him in making the purchase.

"Alderman Danisch, who owns the theater building, and who drew up the papers transferring the lease to Mr. Duke, asked Mr. Duke to read the documents carefully before signing. This Mr. Duke did. I am ready to furnish proof that Mr. Duke spoke to several people about a week after the deal was made, to whom he stated that he was thoroughly satisfied with his bargain. I am amply prepared to meet all charges in court, and have no fear whatever of the results," Mr. Mann concluded.

Chicago Film Brevities.

R. W. Horn, traveling representative of the Kleine Optical Company, will leave for an extended tour of the South on September 1st, in the interests of his firm.

* * *

F. W. Swett, of the Nicholas Power Company, New York City, paid a call at the World office on Tuesday, August 27th

Mr. Swett is well satisfied with the result of his exhibit at the second national convention.

* * *

M. H. Livingston, manager of the De Luxe Theater, Peoria, Ill., made a pleasant call last week at the World office. Business has been very good throughout the summer with Mr. Livingston.

* * *

James H. Hennegan, the genial member of Hennegan & Co., Cincinnati, made several pleasant visits at the Chicago office during convention week.

* * *

Mrs. M. F. Barker, mother of Mrs. John R. Rock, has been visiting Mr. and Mrs. Rock for some time past at their home in Rogers Park.

* * *

Mr. and Mrs. John R. Rock left for the East on Thursday, August 22. "Pop" Rock will entertain the visitors at some Eastern seaside resort for about two weeks.

* * *

On Sunday, August 15, Miss Rose Coghlan, who is now playing in "Fine Feathers," at the Cort Theater, this city, viewed a private presentation of "As You Like It" in the Vitagraph offices, in the Schiller Building, on invitation of John R. Rock. Miss Coghlan was much pleased to see herself for the first time in a moving picture. She described the sensation experienced as unique and one that she could not find words to express.

* * *

Anthony Xydias, one of Houston's pioneer exhibitors, was the only representative from that city at the convention. While here Mr. Xydias got a line on opera chairs and on the latest improved electric musical instruments.

* * *

The Princess Theater, Houston, has been leased by N. G. McGoun, and extensive improvements have been made.

* * *

Miss Lena Seivertsen, formerly of the staff of the general city offices of the Selig Company, has returned to fill her old position, after a stay of twelve months in Seattle. While in that city, Miss Seivertsen was part owner of a moving picture theater. The house showed to excellent business, but Miss Sievertsen pined for home and sold out her interest.

* * *

Miss Margaret Ryan, the engaging young lady who presides at the switchboard in the Selig city offices, has returned from a two weeks' vacation in the Dells, Wis.

* * *

Fred H. Young, manager of the United Amusement Supply Company, of Cedar Rapids, Iowa, was a caller at the World office last week. This company's offices are located in the Security Building, Cedar Rapids. The company handles a number of feature films on the State rights plan, and also all kinds of supplies for the equipment of moving picture theaters.

* * *

F. H. and E. A. Franke, took over the Bell Theater, Armitage and Albany Avenues, this city, August 1. The Bell seats 530 people. This is the fifth vaudeville house which the Messrs. Franke have turned into successful straight picture houses. They have no doubt that the Bell will be a winner in a short time, like the four others. All the houses now controlled by them were considered "lemons" at the time they purchased them. The California, one of their houses, has just been redecorated and business is excellent. The Clark, another of their houses, is also doing fine business. These enterprising proprietors and managers have just closed a contract for the erection of a new picture theater on Grand and Monticello Avenues. The new house will seat 300 people, and will be completed about November 1st. It will be one of the best appointed of its size in Chicago.

GEM FEATURE RELEASE.

The director of the Gem Studio announces a two-reel feature entitled "The Woman in White." We understand this will be released very soon.

DEATH OF VEDAH BERTRAM.

Miss Vedah Bertram, the charming leading woman of the Essanay Western stock company, died in the hospital at Oakland, Cal., on Tuesday, Aug. 27, after an operation for appendicitis. Miss Bertram was known in private life as Adele Buck, and was the daughter of a prominent Boston family. She was a graduate of Wellesley College and entered the theatrical profession against the wishes of her family. She is believed to have relatives in New York.

EXHIBITORS INSPECT ESSANAY PLANT.

The Essanay Company recently had the pleasure of entertaining Mr. Charles Vance, proprietor of the Dawn Theater, of Streator, Ill., and Charles McNamara, city clerk, during the Exhibitors' convention. They were conducted through the big studio and plant and, upon returning home, evidently were enthusiastic over their visit, for a copy of the Streator paper forwarded contains half a column from which we quote the following:

"The great feature of the Streator men's visit to Chicago was the inspection of the Essanay Film Manufacturing Company's plant. They spent nearly a whole day at this establishment and they report it the most wonderful place they have ever had the pleasure of visiting. There they saw how everything pertaining to the manufacture of films is made. They were shown through every department and everything of interest was explained to them. During their visit they were introduced to all the principal actors and actresses that work for the Essanay people. There is a small army of these and they are kept busy posing for the various pictures turned out by this up-to-date company. Many of the people were those seen every day by the Streator people who attend the moving pictures here. They were very pleasant people and gave the Streator men quite an insight into their part of the moving picture business."

ANOTHER ALKALI IKE PICTURE.

"Alkali" Ike is here again! This bully Western comedy to be released during the last two weeks of September is unquestionably the funniest in theme and title ever released. How's this for a title: "Alkali Ike's Pants." Doesn't it just reek with comic possibilities, and can't you just picture in your mind's eye the frantic time little Augustus Carney, world famous for his great character role, is going to have before things are untangled and his trousers are restored to him? You all know by this time what a tidal wave of laughter has rocked the world over "Alkali Ike Plays the Devil," released August 27th, so don't miss a single one of this rollicking series. Each one is a masterpiece!

AMERICAN PRODUCES TWO-REEL ANDREW JACKSON STORY.

The Starved Rock party of "Flying A" players have just completed a two-reel subject on the interesting theme of Andrew Jackson. The pictures are historically accurate and dealing with so commanding a figure as Andrew Jackson are certain of appreciation.

The schoolboy has been given much consideration in the layout of the scenario. For instance, that famous duel between Andrew Jackson and "Dead Shot Dickinson" is faithfully portrayed as per Eggleston's History of the United States and the valuable treatise written by William Allan White. Students will remember the boast made by Dickinson to shoot Jackson through the button which covered Jackson's heart, and the latter's crafty strategem in moving that button some distance to the left.

The battle of New Orleans is also portrayed despite much discouragement in obtaining the proper military costumes of the period. That last final charge of the English on the mud-wall fortifications is as fine a bit of action as ever seen in spectacular, military productions.

NEW PICTURE HOUSE OPENS.

Charles and William Meyers have just opened their beautiful little moving picture house at 1812-1814 West Chicago Street, Chicago, Ill. It is claimed for the house that it is the most up-to-date show on the northwest side. The woodwork is of stained mahogany, with the seats and piano matching. The proprietors have installed the first 1913 Motiograph machine in Chicago. The employees have separate lockers for their clothing at the rear of the building. The managers are so proud of their house that they invite exhibitors to come and inspect it.

BUYS REDWING THEATER.

F. E. Daigneau, of Austin, Minn., father of D. Daigneau, closed a deal recently by which he purchased the fine Davenport motion picture theater at Redwing, Minn. Its seating capacity is 600.

SELIG-PATHE BASEBALL GAME CALLED OFF.

On account of the lateness of the season, the baseball game that was scheduled to take place between the Selig Polyscope Co.'s team and the Pathe players in Chicago, in the near future, has been cancelled. A series will undoubtedly be played between these two teams next season.

FOREIGN TRADE NOTES

THE MOVING PICTURE WORLD has from its very beginning recognized the international character of the motion picture. It has realized that the motion picture was bound to promote a closer understanding between the nations. The motion picture transcends the limits of nationality and language. For this reason the interests of the industry will be well served by having a bond of union, which will knit together the Kinematographic world. THE MOVING PICTURE WORLD has been such a bond in the past. There is no part of the civilized globe where THE MOVING PICTURE WORLD does not have its quota of readers. We are constantly receiving letters of approval, assurances of good will and especially inquiries of a business nature from every corner of the earth. The popularity of the American-made film and the constant spreading of the English tongue may in part at least account for the growing interest of the world in the affairs of American filmdom. On the other hand it is well known that much of the foreign product is well liked here. Especially the great feature films of Europe have always interested the American market. To mark the ever present American willingness for honest reciprocity and to provide the readers of THE MOVING PICTURE WORLD with an authentic and reliable picture of International filmdom, THE MOVING PICTURE WORLD has decided to establish a foreign department in its future issues. Reliable and competent correspondents will lay their reports before our readers as often as the occasion shall demand it and we hope that the Foreign Department will further vindicate the old established policy of this paper of being useful to the exhibitor and every branch of our great artistic industry.

International Kinematograph Exhibition and Conference in London.

The organizing secretary of the "International Kinematograph Exhibition and Conference" writes to the Moving Picture World that the sessions of this conference will begin on February 7th, 1913, in London, and continue for the period of one week. The exhibition will be held in Royal Agricultural Hall at Westminster.

Many novel features will be included. Among these may be noted the following:

A competition for the most popular picture-player, with prizes for the patrons, actors and managers.

A conference where matters affecting the interests of all those engaged in the kinematograph industry will be discussed and all due publicity given in the general press; amongst these subjects may be noted:

a. Discussion on the perfect security of a kinematograph theater.

b. The value of the kinematograph as an educational medium with practical illustrations.

c. The care that is exercised in choosing films for the English market.

d. Up-to-date methods of establishing and popularizing a theater.

e. The founding of a school or college for picture-players.

Three competitions will take place:

1. For the best plan of a kinematograph theater.
2. The best poster design.
3. The best front of kinematograph theater.
4. For the most expert operator.

What it is Hoped the International Kinematograph Exhibition and Conference Will Do.

1. Prove the extent and importance of this wonderful trade by assembling under one roof machinery, apparatus and accessories representing every branch of the kinematograph industry.

2. Induce members of Parliament and those in authority to effect equitable legislation in matters concerning the trade.

3. Tend to show the substantial nature and profitableness of the industry as an investment and to make easier the introduction of necessary capital into the trade. (Provide the Kinematograph Weekly, Financial News—with what ease much capital is subscribed in Italy and Germany for kinematograph undertakings.)

4. To give provincial, continental and American showmen an opportunity of meeting under one roof and seeing to advantage the different machinery; this must inevitably extend trade everywhere.

5. The industry has grown to such an extent that it has now become worthy of an exhibition and therefore should take its proper place in the industrial ranks with all other important trade undertakings.

6. To enlarge the educational and scientific branches of the industry.

7. To arouse public interest and enthusiasm by means of a large general press campaign which is always made a feature at such exhibitions (the advertising value of this to all concerned is very great and, being of an editorial nature, its worth is impossible to estimate).

8. To re-establish public confidence in the industry.

9. To show those in authority, many of whom have never entered a kinematograph theater, how great is the value of the kinematograph as an educational medium and what a power it has become towards influencing every phase of their every-day life.

10. To establish a bond of union between various people in the trade and to bring them into closer touch with each other. This must inevitably be to the advantage of all parties concerned.

11. To give proof to the general public that every precaution is taken by the trade to ensure their safety, to prove to them by actual demonstrations the security of the apparatus now used and to interest them generally in the numberless developments that have occurred in other matters necessary for their safety.

12. To give show-people an opportunity of seeing all that is latest and best in kinematograph theater work. At the present moment many branches of the trade are so isolated that a buyer has no chance of visiting them all when in London.

Notes from Paris.

A French corespondent writes that their public have developed quite a taste for American films. As a consequence the programs of many of the theatres are often composed almost entirely of American productions. The American films are gladly welcomed as the photography is usually well done and the scenarios or plots well developed and enacted.

The Parisian syndicate have a hall where all the films offered are projected every Monday and Tuesday before a numerous audience of buyers. A large and independent group of directors view each reel and their criticisms are given weekly in a special paper for the trade.

The programs are only changed once a week in France as the showmen believe more in keeping down expenses than in booming business by a more varied program at a higher weekly expense. Managers of many of the shows are endeavoring to enlarge the film market in order to counterbalance an effort to control the number of films offered each week. A syndicate has also been formed to check the boom in film renting and have adopted a tariff of five cents per meter for ordinary film and six cents per meter for artistic film for each week's rental.

EDWARD ROSKAM TO BE A MANUFACTURER.

Mr. Edwin M. Roskam is leaving the Imp Films Company to embark in business for himself. He will make a specialty of taking educational, scenic, local and industrial moving pictures under the business title of The Commercial Motion Picture Company, with offices in New York City and Montreal, Canada. The New York offices will be located in the Exchange Building, 145 West 45th Street.

Mr. Roskam has been eight years in the motion picture business and understands it thoroughly. When Carl Laemmle entered the manufacturing division, Mr. Roskam was the first man he employed, and he it was who supervised the construction of the Imp plant and remained there as its superintendent, in which capacity he has handled every picture made there. As a laboratory superintendent Mr. Roskam stands high in his profession and any firm that he is connected with in that capacity can be depended upon to turn out first class work.

Doings at Los Angeles

Los Angeles Exhibitors Discover Benefits in Organization—Other Notes of Interest.

IT begins to look as if the Los Angeles Motion Picture Men's Association started something when they reorganized after a year and a half of suspended animation and opened a fight on the city authorities for trying to make the motion picture houses the scapegoats in a quarantine against infantile paralysis.

As soon as they had revived and reorganized the association the exhibitors began an active campaign against the health and police departments. They held a public mass meeting and called the attention of the public to the fact that although the picture exhibitors were forbidden to admit children to their houses summer schools were allowed to go on as usual and many other gatherings of children were sanctioned.

Next a number of them began displaying posters and other graphic arguments bearing on the controversy in front of their places of business. The newspapers have been compelled to pay attention to the campaign and two of the dailies—a morning and an afternoon paper—have taken up the fight. It is now alleged that the number of cases of infantile paralysis has been overstated and that the seriousness of the epidemic has been much exaggerated.

An official investigation was ordered by the city council after a delegation of the motion picture exhibitors, backed by several other civic bodies, appeared at a public hearing. The investigation will determine whether the situation is as serious as it has been reported and will also decide whether the quarantine against the picture theaters shall continue.

One thing at least has been proven by the whole affair and that is that, despite the short-sighted view a lot of exhibitors take of it, the motion picture men can accomplish a great deal if they will unite their forces. The organization that has stirred up all the agitation consists of only about 60 members, but in this one thing alone it has exerted more force and accomplished more results for the exhibitors in a couple of weeks than the members could have accomplished as individuals in a dozen years.

A Refreshing Note.

The Los Angeles Tribune of August 22, under the heading of "Virtues of Picture Shows" printed in its editorial columns the following communication, which no doubt will sound a refreshing note for those who are accustomed to hear criticism and abuse on the subject:

> "Editor The Tribune—I attended a picture show last night and saw a fine illustration of the downward and upward course of a man's life. Bless the picture shows! They portray characteristics of all phases. They are object lessons to old and young. Fathers and mothers need them, for they can see many of their own shortcomings, the lack of patience, sympathy, and judgment. The young need them, teaching gentleness and self-restraint. Far better are they than dull sermons of advice wherein practice in the speaker often is a failure. 'Back to the land' is the slogan of to-day. Government and state aid is being invoked to establish state and county agricultural schools. Pictures representing the analysis of water and soil and their relation, the cultivation of soil and the bounteous return glad earth gives her children would stimulate and encourage all to a more scientific knowledge of nature-resources. From such scenes a better realization can be gained of the still processes of the law that creates and evolutionizes all animate and inanimate things. May they eventually evolutionize public schools, the churches, the homes. Introduce them everywhere.
>
> "MRS. U. M. POATES.
>
> "Los Angeles, Cal."

Ammex First Release.

The first regular release under its own brand is to be put out by the Ammex Company, of National City, Cal., August 28, according to announcements which have been sent to the exchanges in this city. After that date the company will release two reels regularly every week. The company has been in existence for a long time and has been turning out a great deal of high grade work in Western and Spanish pictures, but only occasionally have they been marketed under the Ammex brand. It is reported that the company will start with orders for 21 reels of each release and that a great deal of other business is in sight. The word "Ammex" is derived from the two words "American" and "Mexican." National City, where the studios are located, is south of San Diego and only a couple of miles from the international line between the United States and Mexico.

Good Photoplays Scarce.

The experience he has had in trying to get workable scripts since he has been at the head of the Santa Monica studio of the Vitagraph Company has convinced Rollin S. Sturgeon that the business or art of writing photoplays is in a more infantile stage of development than the motion picture industry itself.

In spite of the efforts of men like Mr. Sargent to teach writers the technique and requirements of the photoplay, Mr. Sturgeon says, there is a prodigious amount of worthless stuff being sent the rounds of the studios and mighty few scripts that can possibly be made available.

"I am coming to the belief that perhaps the only hope of the future is for the manufacturers to take an interest in the rare writers who show signs of an ability to grasp the subject and undertake to train them," he says. "I am getting so I almost dread having to go through the manuscripts that are passed up to me, for I have learned by bitter experience how many, many mediocre or bad ones have to be examined to find the rare good one. It seems that not one in a thousand, of the men and women who are trying to sell photoplays, has given the slightest study to the technical side. I would like to buy many scripts from outside writers, but I can't use the things that are offered as a rule. I have been driven to rely almost entirely on two writers who are here in Southern California—William E. Wing and a woman—who have demonstrated that they know the requirements of the photoplay, and who are now "writing a large share of my photoplays for me."

Brevities.

George Melford, director of the Kalem Glendale Company, with all of his players, dodged a couple of hot days this week by taking advantage of an opportune time to make a mountain drama. The entire company went to Mount Lowe for backgrounds of tall pine trees and mountain peaks.

The Santa Monica Kalem Company is reported to be preparing to make a desert picture in Death Valley which will feature Walter Scott, sometimes known as "Death Valley Scotty," the mysterious miner. The scenes are to be laid in Death Valley and Scott is reported to have promised to lead the camera men to his mysterious mine.

* * *

Newsboys of the Los Angeles Tribune, who were given an outing at Long Beach by that newspaper recently, were photographed in motion pictures by P. L Howland, who is developing a new phase of the motion picture industry. Howland makes contracts with individuals and organizations to take motion pictures of picnics, outings, public events, and all sorts of unusual occasions. The newsboys' picture was exhibited at the Pastime Theater in Long Beach for the benefit of the members of the Chamber of Commerce, and it made such a favorable impression that the organization has purchased a number of copies and will arrange to exhibit them under the auspices of other civic organizations in eastern cities.

Howland has also made arrangements to take the only motion pictures of "The Stampede," at Calgary, Alberta, Canada, which opens September 2. It is similar to Frontier Day at Cheyenne, Wyo., and is to be opened by the Duke of Connaught.

* * *

All the war pictures which had been in preparation by the various producing companies operating around Los Angeles have been indefinitely postponed, owing to the fact that the several militia companies of Southern California have marched north to the annual encampment and military maneuvers in which all the State and National troops of California are participating.

* * *

The Alaska-Siberia pictures of the Carnegie expedition, which have been running at the Mason Opera House, have drawn so much profitable business that the engagement of two weeks originally announced has extended into three, with every prospect that a fourth week will be added.

* * *

No additional revelations concerning the plans of the new Brand (or the Brand new) Advanced Motion Picture Company, have emanated from the offices of H. J. Brand, president and general manager, this week. Mr. Brand says that the list of principals who will appear in the company's pictures is nearly completed and will be ready for announce-

ment in a few days. At the same time the names of the nine directors will be made public. The studios and other buildings on the immense tract which the company has purchased in the San Fernado valley near Burbank are being erected as rapidly as possible.

* * *

Fred Mace, of the Bison Company, was the host at a unique "Stein party" given to motion picture people exclusively, at his home, "The Rowdy House," according to the invitations, the night of August 22. The festivities began at 10 p. m., and since the Moving Picture World is strictly a family paper, the hour at which they were concluded cannot be printed. Everybody connected with the motion picture industry in any of its branches in Southern California had an invitation and most of them attended. The result was that part of the party was held indoors and a lot of it overflowed on the front lawn, to the scandalization of the neighborhood. It is reported that the occasion for the arrival of the patrol wagon full of policemen about 3 o'clock in the morning was due to the erroneous report that there had been a riot further down the street and that it had no connection whatever with the Mace function.

* * *

Announcement that the Globe Amusement Company has acquired another motion picture theater, making six in all, was made this week. The new house is the Starland Theater, located on the $1,000,000 Frazer pier at Ocean Park. It is one of the finest motion picture houses in California. J. M. Boland, former owner of the house, is to be retained as resident manager. The Globe Amusement Company is planning to build or acquire and to operate, 15 houses in and around Los Angeles. No. 1 is at Fifth and Los Angeles Streets, No. 2 at Central Avenue and Jefferson Street, No. 3 at Sunset Boulevard and Echo Park road, No. 4 at 18th and Main Streets and No. 5 at Sixth and Palos Verdes Street. All except the last named, which is in San Pedro, are in Los Angeles proper.

* * *

The new Mozart Theater, owned by Mrs. Anna Mozart and operated entirely by women, is turning out better than anyone expected. Although the theater is located on the outskirts of the shopping district and on a by-street the house has enjoyed excellent business ever since it opened its doors. The policy is to provide good music and good pictures and it has been living up to this policy. The first week the feature was "St. George and the Dragon." Last week "The Crusaders" was the principal subject. This week "The Raven" is the bill, and "Robin Hood" is scheduled for next week. In addition to the feature two or three other reels—educational, travel, scenic or industrial—are run each week.

* * *

The smile that won't come off is back in town after having beamed for a little while on New York and a few other Eastern towns. That is to say, W. T. Horne, owner of Horne's Spring Street picture theater, is home from his Eastern trip. People who pass along Spring Street in the afternoon may again see behind the box office window the man who looks like the Japanese god of Plenty. The perpetual smile is really justified, it seems, for all the other exhibitors say Horne is the richest as well as the most prosperous motion picture man in town. Perhaps that is the reason he always draws the honor of heading all the lists with a subscription for $10.

* * *

The Los Angeles Herald, the evening Hearst paper of this city, has been conducting a popular contest to determine who is the most beautiful woman in Los Angeles. There are a great number of contestants. To add to the interest of the contest the management of the newspaper has announced that it has made arrangements to have a 1,000-foot reel made after the decision is announced, showing all of the principal contestants, the ceremonies incident to the awarding of the prize and other scenes of interest in connection with the event. Arrangements will be made to exhibit the reel in this city and elsewhere.

* * *

The Carnegie expedition's Alaskan-Siberian pictures which have been running at the Mason Opera House entered their fourth week this week and will establish the longest motion picture run in the history of this city. The business instead of falling off toward the end of the third week was stronger than during any of the preceding weeks and there is every indication that a fifth week would have proved profitable if it had been possible to keep the pictures that long.

POWELL.

MR. OSCAR APFEL.
Director of the Reliance Feature Productions.

The Reliance Company has recently secured the services of Mr. Oscar Apfel, whose portrait appears herewith, as producer of the Reliance feature films, to be released from time to time, apart from the two regular weekly releases. Mr. Apfel comes to his new position with plenty of experience. He has been stage director at the Chicago Opera House and Lyric Theater; also of the Davis Stock Co., in Minneapolis, Pittsburgh, Buffalo, Rochester and other cities. For the past two years he has been a director with the Edison Company, and has to his credit such noteworthy productions as "Martin Chuzzlewit," "The Corsican Brothers," "The Passerby," "Aida," "The Black Arrow," and the Edison historical series.

SELIG WESTERN PLAYERS SCATTERED OVER VAST TERRITORY.

The acting force of the Selig Pacific Coast Studio is just now scattered widely through the wonderland of California, all the way from the islands of the sea to the peaks of the desert-girding San Bernardino Mountains. The regular summer campaign of exploration for beautiful scenery is under way. While Director Colin Campbell is encamped with a company in the interior of Catalina Islands, Hobart Bosworth is directing a company in the lofty forests of the San Bernardinos.

EDISON COMPANY TO RELEASE FIVE REELS WEEKLY.

To successfully meet the demand for the Edison films, the output of the Edison studios will be increased to five reels each week. The new release day is to be Monday and the first additional release will appear on Monday, September 23rd. Many managers will welcome the opportunity of adding this to their program on account of the steady increase in public favor of the Edison Company productions.

NEW MUTUAL EXCHANGE IN ALBANY.

The Mutual Film Corporation is about to open an exchange in Albany, N. Y., carrying the full line of film releases manufactured by the Film Supply Company. In last week's issue we noted a similar exchange just opened by this corporation in Minneapolis, Minn.

H. A. Spanuth, president of the General Film Publicity and Sales Co., has just returned from the coast and informed us that he has several new features to put before the public in a short time. Mr. Spanuth and his partner, Mr. Strouse, have incorporated a music publishing company, in addition to their already large film interests.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A RECENT suggestion from William Barie, Jr., regarding the marking of his advertisement copy appears to have aroused considerable interest and has brought requests for more light on the subject. As the intelligent use of printer's terms may avoid trouble, we offer a few hints that should help many progressive managers, who may not wish to ask this information of their printers. Many no doubt know their subject well, but the majority of managers do not.

In an older day type sizes were named: Nonpareil, Brevier and Pica being the best known. These sizes were more or less exact, but the brevier of one type founder would not work well with the brevier of another, being a hair line larger or smaller. Some uniformity was required and the point system was adopted. A point is one seventy-second of an inch and the twelve point "em" was adopted as the general standard of measurement. When a publisher tells you his column is thirteen ems wide he means that it is thirteen times twelve points wide. Generally speaking the em denotes width and the point height, though in larger measurements the pica or the pica line are used. If a printer tells you he thinks a three-line letter will be good in a certain place, he means a letter three pica (em) lines high, or a thirty-six point letter. As a rule the point size is indicated up to the 120 point letter, though wood type is generally sized by lines.

The Point.

Few type faces are cut smaller than the six point and few are cut on odd points. Above twelve point the rise is in six point advances, the general faces being 6, 8, 10, 12, 18, 24, 30, 36, 42, 48, 54, 60, 72, 84, 96 and 120 point. A study of points is offered here.

This is six point.

This is eight point.

This is ten point.

This is twelve point

It does not always follow that a six point letter is always the same size. The point classification applies to the base on which the letter is cast and different faces may be so much at variance that one eight-point face may not seem to be larger than a six point in another face. This is due to the fact that some faces may have long "ascenders" and "descenders" while others are short. In other words if the tops of the "h," the "t" and similar letters rise well above the line and the "p" and "y" fall well below, the height of the "m," "n," etc., will be less in proportion to the size than where the stems of the letters rise but a short distance above or below the line, but all six point faces are cast on a base exactly six points high and will fit on a line with any other six point face.

Other faces are cast only in capitals, the majority of the gothics having no small letters, though some gothics, as the Copperplate, have two or more sizes on the same base, it being possible to use the smaller letter instead of a lower case. Copperplate has four heights each in the six and twelve point and two each in the eighteen and twenty-four point and with these almost any combination can be made.

Faces Are Varied.

Each style of type has a name and in many styles there are perhaps a dozen qualifying names. The style is referred to as the "face"; the various styles of one face are a "family." In the Cheltenham, for instance, there are some eighteen members of the "family" at present. These are all cut to the same face, and all have the same general characteristics and all are Cheltenhams, but there is the Cheltenham Bold, the Cheltenham Medium and the Cheltenham Old Style, differing only in that the line of the bold is heavier than the medium and this in turn is blacker than the old style. A monotone is a letter in which all lines are equally heavy; the slant of the y, for instance.

But not all types of the same face are of equal width. Where it is desired to use many words in a small space a "condensed" type is employed in which the curves of the "m" and "n" are shortened, the sweep of the "a" contracted and the type generally made more narrow in proportion to its height. On the other hand it may be desired to spread a few words over much space without increasing the height, when an "extended" type is used. In this the type is made wide in proportion to height and covers almost double the width of the condensed.

Italics may also be regarded as a variant of the face. This is almost too well known to need description, the light line, slanting letter that is used for emphasis.

Capitals and Lower Case.

Where capitals and small letters are cast they are referred to as Caps or Upper Case, and Lower Case. In newspaper offices, before the advent of the typesetting machines, the type was kept in two cases, that the compartments for the small letters might be sufficiently large to contain a proper quantity. Being most used, there were set on the rack below the case containing the capitals and so the small letters became lower case letters and the capitals upper case. In some faces the capitals are cast two heights; the small and large caps, but this obtains generally only in news faces, designed for what is known as body fonts, a font being a quantity of type in the same face and size. Quantities are sold in fonts of 25 pounds or multiples, but in fancy faces, designed for advertising work, where not much of any one kind is desired, job fonts are sold. These are sold with capitals and lower case letters separate, the quantity being indicated by the number of letter "a" contained in the font, the other letters being proportioned to their general relation to the letter "a" as used in setting English words.

As a general thing matter set in upper and lower case may be read more easily than all capital letters, and it is for this reason that the use of all capitals in a line is to be avoided. All capitals may make an apparently better display because there is more ink on the paper and the line stands out better, but legibility is more to be desired than blackness, and the use of all capitals should be sparingly made.

Rule and Border.

The use of brass rule is advertising work is rapidly giving place to borders, even where a single straight line is desired. Brass rule is made up to 18 point but it is seldom found in offices above six point and many shops do not stock it above two point.

In brass rule, as in type, the point indicates the base and not the line. It is possible to get a hair line on a 12 point base, or get a full one point line on a one point base. Brass rule is costly and for this reason as well as reasons of convenience has given place to borders.

Borders are cast in type metal instead of brass, the simplest being merely a straight line cast on bodies one-half, one and four ems wide. Since all type is set to an em measurement it is possible to use this border without cutting and fitting. Straight line borders are provided with square and rounded corners, but from the straight line the border grows in intricacy through various simple designs to the most ornate frames composed of various characters. In advertising work the simple "three on six point" border is the most effective or one of the simpler "newspaper borders." In booklet or program work the more intricate designs may be used to great advantage. Given a sympathetic foreman (with a few passes in his pocket) and an American Type Foundry sample book, you can secure effects vastly more presentable than the reproduction of a special design drawn by some local artist. Even where you have to buy the outfit (or font) of border yourself, you will save money, and by having the designs stereotyped you can use the same font for a dozen designs varying in size and proportion; which is more than can be done with the pen and ink drawing.

Marking the Copy.

Obtain from the offices where you send your advertisements a proof of the different faces they have in the job room. Perhaps they have these ready prepared for the use of patrons, or perhaps you'll have to talk the foreman into setting a style sheet and pulling a quantity for the use of yourself and other regular advertisers. Get him to write in the names and point sizes of all these and when you prepare your copy mark the points for each line and add the name of the face, remembering that to mix too many styles of type in one advertisement is to produce a botch. Stick to certain families and mix these families sparingly, though now and then you can get a better effect with several styles.

If you contract for your advertising by the line remember that agate (5½ point) lines, which run 14 to the inch are meant; not the twelve point lines. If you get it by the inch simply allow 72 points to the inch and figure your space accordingly, but remember that you must allow for spacing. This is usually done with two point leads and six and twelve point slugs or reglets. Reglet is a strip of wood and a slug is a strip of metal of the desired size. Give a good allowance for space between lines, remembering that an eight point type line will look almost half as large again if leaded with two point lead and fully half as large again if double leaded, but if you lead equal to that height of the type, the lines look thin and stringy. This does not apply so forcefully to type larger than 18 point, but it is well to bear the rule in mind and use excess white space only where you have a letter large enough to stand out by itself.

Ornaments.

Be sparing in the use of ornaments. Many printers, particularly the old timers, have a mania for working in ornaments on every possible occasion. There is much up to date stuff that can be used to point up a line or even to suggest a catch-line, but dotting the surface of an advertisement with a motley collection of worn out stock material is the sign of the novice. The Kate Greenaway Mignonettes are handy for a manager who makes his appeal to women and children and there are hundreds of cuts in black and outline that can be used to catch the eye. They can be bought singly or in sets. Many of these sets will come in handy where you are getting up a special program for some club or society. It is best to buy your own ornaments direct, loaning them to the printer as needed and getting them right back. This keeps the cut to you, if you make a good selection, and does not offer an illustration that may have been used by a clothing store the day before and a grocer before that. If you make up an order find out just what the printing shops use—then order something else.

Warm Waves and Pictures.

Carey Wilson, of the Criterion Theater, Rutherford, N. J., hasn't cleaned his typewriter type since the more famous Woodrow of that ilk was elected Governor of New Jersey, but he writes to remark that when the weather gets warm he finds it advantageous to use a few extra window cards calling attention to the fact that the Criterion is cooled by electricity. His last effusion carries the couplet we borrowed from the Moving Picture Sales Agency. There almost always comes a warm spell in September or even October, when some advertising of this sort might help to hold the patronage that follows the opening of the season.

Mr. Wilson also wants us to agitate the question of a price list on the various ages of feature film, which information he should be able to obtain from his exchange.

Come In Early.

The other day we had a letter from a manager who wanted an idea for a float in a local parade. The request was dated just seven days before the day set for the parade and took two days to get here. We will be glad to give ideas of this sort when possible, but those who write in will please remember that this copy is prepared ten days in advance of issue and that questions of this nature should be submitted at least thirty days in advance. If you send a float in your local Labor Day parade let us have a photograph of it.

Better Still.

Here is a letter from W. E. Brewer, manager of the Masonic Opera House, Peabody, Kan. He says:

> In your issue of August 17th, I note in Advertising for Exhibitors that Mr. Chaney, of Hillsboro, Ohio, closed his theater during the local Chautauqua. We have a Chautauqua here, but instead of closing down, for the last six summers I have taken my machine to the grove and have put on the pictures after the regular program, except on Sunday. This year I used the regular service supplied my house by the General Film Company, and I noticed that no matter how restless the audience was during the exercises, we had them quiet for the pictures. I get all my expenses paid and a small sum for the use of the machine. I take out folding chairs and rent them at 5 cents for the session, and in this connection cleared an additional $40. This beats closing down the house.

Now let's hear from some one who had the pictures made a part of the regular program with what may be termed the feature educationals, such as the X-Ray examination of the stomach and some of the crusade films. These could come in as a part of the regular program with the photoplays coming afterward as an intellectual dessert to the heavier mental fare.

Doing Very Well.

The Oakland and Lyric Theaters, Oakland, California, are under the same management and combine in a single four page folder 4¾ by 8½. The first house in a ten cent house, the other charging half that admission. The manager, Homer L. Le Ballister, asks for suggestions.

We think that the compositor has done well with the space at his command, and the lines are well written. About the only suggestions to offer are that the full face titles of the plays be cut into the light face line so that the title will stand out better. As the lines now run they show something like this:

> **DUSSELDORFF, GERMANY—The dirigible "Schwaben" is completely destroyed by an explosion.**
>
> JOHN BUNNY AND FLORA FINCH, the Vitagraph stars, are IT in a delightful comedy entitled.
> **"SUING SUSAN"—Vitagraph.**

If the lines were cut in they would stand out better as shown in these (if the compositor does his best):

DUSSELDORF, GERMANY—The dirigible Schwaben is completely destroyed by an explosion.

SUING SUSAN—A delightful Vitagraph comedy in which JOHN BUNNY and FLORA FINCH are cast for the principal roles. Susan sues for John's money: John sues for Susan's hand. Which wins?

THE LIBRARIAN—An Edison feature with MARY FULLER and MARC MCDERMOTT, abounding in dramatic situations and surprises.

Edison cuts are used and where these are captioned the caption is made to do double service, which is not a good idea. The caption should be set in italic and be regarded as apart from the regular announcement. Italic might also be used with profit to distinguish the date from what follows.

Speaking of Edison.

And speaking of the Edison cuts we note that the last issue of their Kinetogram contains a note to the effect that they occasionally have complaint that the fine screen electros furnished by them do not print up well. The editor adds that "any printer will tell you" that half tones will show up well only when used on "smooth" paper, and suggests the use of line cuts for rapid work. We would suggest to the editor that he see some printer and learn of the 50-screen half-tone that is designed for coarse paper. It is rather a surprising "break" to come from the Edison offices. It would involve a duplication of cuts in the coarse screen, but this would be a comparatively slight expense and then cuts might be had either fine or coarse as the management desired. In these Oakland programs the 50-screen cut would have shown up well on the cheaper paper.

Finds Decency Pays.

Here is a letter from Emery N. Downs, of the Knickerbocker Play-House, Cleveland. He writes:

> The enclosed front page display will speak for itself. The above house is located in a very fashionable residential section and has built up a fine patronage since you, at my request, advised me to "keep away from the lurid." I have frequently "cut out" one of my first run subjects that transgressed and have run a clean commercial instead.
>
> All exhibitors worthy of the name are constantly complaining against immoral pictures and those where undue violence is shown. It would seem that the producer or editor of photoplay scripts in some of the companies had in mind a low-browed, blood-thirsty clientele to whom they were catering, or am I right when I picture this so-called editor in my mind as a besotted outcast of the drama, utterly devoid of refinement and honor, one of those unfortunate creations of God who has allowed his mind to grow sick?
>
> You can help to give us more honor and love of the honorable in the pictures and drive out the depraved editor of photoplays who gloats over a chance to show a civilized audience all that is primitive and depraved.

Don't Blame the Editor.

We do not think that editors are so largely to blame for the very frequent transgressions. They are a pretty decent sort of crowd as a whole, but the director is apt to be a peevish person who claims he cannot follow simple directions or interpret the ideas of others, and so he takes a script and "builds it up."

Building it up all too frequently means putting in battle, murder and sudden death, where it does not belong and where the story, of itself, is strong enough if rightly presented.

There is nothing more dramatic than death, yet the funniest story we ever read had a killing in every one of the eighteen scenes of the script save where there was more than one sudden death. The gloomy and the morbid is dramatic, and these recruits from the melodrama and the stock companies are apparently unwilling to dig beneath the surface for the real strength of the story and so add violence in the mistaken belief that it gains strength and the still more mistaken belief that this is what audiences want.

The story in question was "The Battleground," produced as a two-reel subject by the American. It was written by a Cleveland agent of the Humane Society, as a one-reel subject in which a dissolute husband, who neglected his family, was brought to a better mode of life after the society had rescued his wife and child from the distress his excesses entailed. From the skeleton outline it appears to have been a story sufficiently strong and forceful to have made a single reel drama along the lines followed by Selig, Edison, and others in their purpose plays.

Building It Up.

In two-reel form the heroine marries a man to conceal the fact that she has had illicit association with a divinity student. The husband becomes a drunkard and the wife a woman of the streets. The student comes home in holy orders and seeks to forget his yearning for his lost love (he is a Catholic priest), in hard work. He learns of his child, which unknowingly he has induced his mother to adopt. The husband is run down by an auto and the priest also dies.

Just before we took this letter up we received a protest from an Episcopal clergyman who declared that the picture was likely to do more damage to the cause of the photoplay than "The Nun," or similar releases. It also promises to result in the furtherance of some movement to censor films more closely. Undoubtedly the plot was a strong one. In many points it may have found a parallel in real life, but these are not arguments in favor of the passing of the picture by the Board of Censorship—and the censorship tag was flashed at the end of the reel here in New York.

Let's All Work Together.

The MOVING PICTURE WORLD, from its foundation, has made a fight for cleanliness and decency. Its founder, the late James P. Chalmers, suffered both financially and through the loss of some friendships in his fight for fitting pictures, and he has left his fight a legacy to those who now direct the policies of the paper; but the exhibitor, the man who most directly suffers through these pictures, can do the most good. If the immoral and the vicious is refused, the exchange, in time, will also refuse to accept this sort of thing (in the present case we understood that the Lake Shore did return the reels), and if the manufacturer cannot sell the product he will more carefully censor the work of his producers and they, in turn, will acquire new ideas of what is and is not suitable. If every exhibitor who has sent him a picture he does not approve of will write the company making the release, and will keep on writing every time offense is given, it will not be long before a change is made. There is plenty that is dramatic without being violent, plenty that appeals without reference to transgressions of the moral or civil law. In another department we have urged time and again that the production of studio made scripts be stopped, and we are of the opinion that herein is to be found a part of the remedy. It lies there in so far as we can trace.

In England.

In England the needs of the manager are more completely met. The M. P. Sales Agency has sent some hangers illustrating a set of travel views and another combination of trade mark and paper spoken of in a recent issue. We think that if one of the agencies here would get up something of this sort; a strip of trade marks to be used in raising a one sheet to a three, or a one sheet and a portrait into a six or eight, it would pay a return. We will be glad to loan our samples if any are interested.

Mr. Nichols, of the Sales Agency, gives his patrons a far better assortment of paper than is offered here by any company, and finds that it makes for business where the "standing order" is not known and films sell more on their merit.

NEW HOUSES IN NEW ENGLAND.

Mr. Charles E. Schneider, of Springfield, Mass. was in our New York office recently and reported considerable activity in his territory in the moving picture equipment line. In addition to his moving picture supply business in Springfield, Mass., he is in partnership with Mr. Maier and they are remodeling the premises at 247 N. Main Street, Springfield, as a M. P. theatre to seat 400. Ventilating, heating and equipment are all to be first class at an expense of about $5,000.00. Pictures and illustrated songs only will be shown. He is also arranging for the projection equipment of the two new theatres of the Poli Circuit in Worcester, Mass. and Bridgeport, Conn. Each of these houses will seat well up to 3000, and moving pictures will form a considerable part of the program.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Dinner.

THIS is the last call for dinner, not in the dining car, but in the dining room of Henderson's restaurant at Coney Island, September 7th. There has been a good response from the photoplaywrights and the photoplay editors are equally eager to get together. We hope that this will be but the first of many similar dinners when the members of the craft can get together and become acquainted.

We are sorry now that we barred the ladies, for Lois Weber writes she is sorry she cannot come. It is not generally known that the clever former leading woman of the Rex Company is a high degree playwright, but she has written a lot of clever plays and has helped direct them as well. She hopes to be with us at the next dinner, and we hope her hope comes out.

If you've a dress suit, don't wear it. We are going to sit down to table at half past five sharp, and dress suits are not ripe until six. Anyhow this is just to be an informal affair with soft shirts and solid comfort. If you see an editor who has turned back your scripts remember that he is there for a good time and don't ask him why. No author who argues with an editor can have anything to eat, and the first man who wants to form a trade union isn't going to stop running until he gets in the ocean up to his neck. Outside of this, a pleasant time will be had by all. Be one of the all.

Twenty Scenes and Sixty.

Those Stockton tables of scenes and our comments thereon have been the cause of many letters in the past couple of weeks. One point that seems to bother the writers is our advice to keep on writing in twenty or thirty scenes instead of meeting the new demand.

Many of the correspondents argue that we give false advice when we tell them to keep on in the old-fashioned way instead of meeting the present demand and this argument runs all the way from polite chiding to stuff that might hurt our feelings if we had not become hardened to criticism long ago.

In the face of all argument we repeat the advice to keep the story down to twenty or thirty scenes and we beg to offer our reasons for this proposition.

The multi-scene drama is simply a thirty-scene drama broken up by the introduction of contrasting scenes. The story proper is told in the old-fashioned way, but the director, when he makes the production, cuts in these contrasting scenes.

As no two directors will have precisely the same ideas as to how and where the scenes should be broken, it is best to tell your story in straight action, as you have always done, and let the accepting director break to suit himself.

Suppose that you have written a scene in which Joe proposed to Maude. He enters the parlor, tells his love and is accepted. That's all one scene. One setting and one run of action is all that is needed, but this scene may run forty feet. That's too long, the director decides, but how much too long depends on the director.

One man may do it this way: Joe enters and greets Maude. He sits beside her and begins to talk. Flash to Harry (who also loves Maude), sitting in his furnished room kissing her photograph. Come back to Joe just finishing his proposal. That's three scenes.

We can do better than that. Joe enters and greets Maude. Flash to Harry kissing her picture. Come back to Joe, who is invited to sit down, Flash Harry regarding the photograph soulfully. Come back to Joe and Maude. He is putting the ring on her finger. That's five scenes.

That's better, but still it's too slow for the ultra faddist. Joe enters. Harry is kissing the photograph. Joe is invited to sit down. Harry returns the photograph to the bureau. Joe sits down. Harry turns away from the bureau. Joe says "Maude, I——." Harry looks disconsolate. Joe says "love, will you——." Flash to Maude's mother listening at the keyhole to see if Joe is proposing. Joe says "you marry——." Harry is getting his hat and coat. Joe says "me?" completing the sentence. You see Harry leaving his house. Maude says "I will." Harry is seen entering a saloon. Joe says: "My darling!" Harry is taking a drink. Maude's mother is delighted. Joe kisses Maude. Twenty scenes.

Does it sound exaggerated to you? Perhaps it is a trifle, but it's what we are coming to if this keeps up. The point is that the three-scene director would not approve the twenty scenes any more than the twenty scene director would approve of only five. You may want to try it on all three directors. Send it in one sane scene and let them do with it as they will, each according to his likes.

That's what we mean by sticking to the twenty or thirty scene photoplay and leaving the rest to the director.

The Bison Matter.

Numerous inquiries have been received as to the status of the Bison-Universal trouble. Most of the inquirers want to know just how the matter has been decided. It has not been decided yet. Both sides claim to be the winners, but there has been no legal decision and probably such a decision will be appealed.

Here's how the matter stands from the photoplay point of view. The Universal Company is releasing Bisons. The Mutual Film Corporation is also offering Bisons. These latter are the product of the New York Motion Picture Company, original owners of the brand.

The plant of this company at Los Angeles is still being run on full time with Thomas Ince as dramatic director, and Fred Mace looking after the comedies. They are buying and using scripts, which should be sent to the same address as before. They may be released as Bisons or as Broncho or Keystone films, both of these brands having been announced by the company. The name on the film is less important than the name on the check, and the name on the check will be honored.

Stories intended for the Universal along the old Bison lines should be sent to the Nestor Company in Los Angeles. Richard Willis is reading for all sections.

Be Careful.

Be careful to whom you send your photoplays, most particularly if you find an advertisement for such in the non-professional press. There are at least three alleged bureaus that advertise high prices for plots that return all scripts but retain for their own profit the ideas of value. One of these advertisers has been practising this scheme on and off ever since he was discharged from the editorship of a film company for stealing the ideas submitted and selling them to himself with the aid of a friend in a distant town, who mailed the scripts and cashed the checks, less his percentage. Deprived of this opportunity, the editor simply advertised for scripts and appropriated such ideas as he liked, selling them to the general market. Not all script agencies are guilty of this practice, nor even a large percentage, but we know of three at least who indulge in it.

Just as a matter of fact there is no reason why you should sell your stuff to outsiders or through a bureau. You will get precisely the same consideration for your privately mailed scripts as will be given the same story submitted through an agency, and in some instances you will receive attention where the bureau script will not be read. You can have a list of addresses for the asking and a stamped and self-addressed return envelope, and with the stories of the film and the information found in this department you will be in possession of precisely the same information as that the bureau has. By using our list, which includes only those companies having a permanent establishment and an outlet through one of the three distributing agencies, you will reduce your risk to a minimum.

The Problem Play.

We are sorry to note a tendency toward the problem play. In the studio as on the stage the problem play is no more than an effort to do something you know perfectly well you should not do.

The frank, unvarnished story of a courtesan would not be permitted, but introduce the "problem" and the play is in fashion. The story is the same plus an alleged moral that very few persons ever regard. In the photoplay the moral is even less obvious, even when put into a leader. Some recent developments concerning recent problem releases will check this growing tendency, but meantime don't tempt the editor with a problem of your own.

Cold Nerve.

Some time ago we stopped using names and addresses in this department because we found that following such publication there came a flood of letters from would-be photoplayrights. Hugh King Harris, for instance, wrote that he had received more than a hundred requests for free criticism, the loan of scripts, and similar favors, even though we did not give his street address, and the letters came merely to the town. He is well known and the letters reached him by the dozen.

But the other day announcement was made of the winners in the Powers Photoplay Contest, and one of the contestants sent to Hal Reid a copy of a letter received from a tightwad genius in Houston, Tex., who did not even have the courtesy to send an original letter, but who carbonized the form and sent one to each of the four winners. The text follows:

> On page 547 of the MOVING PICTURE WORLD, for the week ending August 10th, I saw the announcement of the winners in the Powers' scenario contest, which constituted you four gentlemen.
>
> I also noticed that you are experienced and successful scenario writers and I would like to see the copy of your script that won one of the prizes, if, you have no further use for same.
>
> Am very anxious to become familiar with the proper method of preparing script with a view of writing one. Have never seen a scenario form other than those very brief ones sent out by some few producers.
>
> I will return the copy of the script after I have studied same if you desire me to and also will pay the postage both ways.
>
> Trust I will hear from you soon, I am.

Mr. Reid passes it on to us with the suggestion that this ingenuous person wants the script to copy and sell as his own before the publication of the prize play, but we are not inclined to agree with him. We think that this Texan novice is one of the vast army of advice grafters who merely thinks that if he can get the form of a successful play he can write as good himself. We think the letter interesting only as an exhibition of cold nerve on the part of a man who lacks ability and wants to be helped along. We do not think that he obtained any of the scripts; one contestant merely writing that he suggested the purchase of a copy of Technique of the Photoplay, but it gives one reason why so few of the photoplayrights score a hit.

It's not the form in which a photoplay is written that brings success. It's the idea that form conveys, and the perusal of all four of the prize winners will not teach a brainless author to think—and you must think, if you would win success.

We hold it to be the duty of those who have found the trail to help others to find the path, but help does not consist in loaning unpublished scripts nor in undertaking the education of entire strangers. Walk on your own feet. Don't try to climb on the back of some more experienced man.

Your Eyes and the Editor's.

Comes a letter from an exultant photoplayright who lately claimed he had never sold a script. The next week he sold one, and in his joy he propounds some sound sense in this paragraph:

> Each week brings the realization that the scenarios turned down are turned down because they are not good enough. The writer may be able to visualize scenes in a mighty attractive manner to himself—but the editor is not subject to thought waves and unfortunately cannot see it when he is reading the skeleton. There is one particular pet of mine—have had it running around in my skull for six or eight years and always intended to make a short story of it—that I send the rounds. It's going to be redressed and sent out again and again till I wear someone into accepting it. It isn't wonderful, but if it is put out right it will have the grip and some mighty nice little scenes that will be appreciated.
>
> Can a photoplay be too brief? I rarely use more than four sheets, including synopsis. The latter runs about 200 words and I make the first page carry that and the cast. Seenes average 24-26.

We do not think that a photoplay can be too brief, provided that the idea is gotten over. That's the real test of length. If you tell all the action that tells the story (which is different from all the action in the scene), you'll have told enough if it runs two sheets or twenty, but there is too much to the idea that requires twenty pages in the telling and we think that between the two the brief script is to be preferred in a marketing sense.

The writer has solved one great problem for himself when he says that the editor may not be able to visualize scenes precisely as the author does. It is not probable that the photoplay ever is produced in exact accordance with the ideas of the author, but it is possible to get the idea over, and it's the idea that the editor and producer want. Get the plot told properly and if the idea is novel it will sell, but don't get the idea that because the scenes are pretty the weak idea will be excused. Leave it to the director to write the thin seacoast story that he knows will be carried by the seascapes. He can do that himself. But if you send in a gripping plot with the tang of the salt air in it, the man who is going to the shore will grab at the story to bolster up some of the thin little things he is going to make without script.

Mere prettiness of scene will not sell a play and the interest in the scene as a picture may beguile you from the plot. We've seen more than one script that started out as a photoplay and ended up as a suggestion for some lantern slides.

Undoubtedly some scripts are too brief in that the author writes too little, but for each of these there are scores turned back because they are word paintings rather than plots.

And please note that this writer gets his plot into 200 words. He has full fifty words to spare. There's hope for a man like that.

Go the Route.

While one correspondent tells of a script that has been the rounds and will be sent again and again in revised form, E. W. M. writes:

> To date I have written seven photoplays; never sending them to more than two places, as two rejections make it appear that the effort has fallen short of requirements. It was rather difficult to read the signs at first, as rejection slips did not offer any information as to what was wrong, but the last crop were a little different, one editor being kind enough to write a page of advice. The other rejections were due, I think, to the fact that the scripts were not quite within their line. I figure that if one can, within the year produce anything that is worth considering, the case is not absolutely hopeless.

It seems to us that E. W. M. supplies his own answer when he says that he thinks some rejections were due to the fact that they were sent to the wrong place. Two rejections do not constitute proof of worthlessness. Every day some script goes back into its envelope with a sign of regret that the lead is for a man instead of a woman, or vice versa, that the leading role is not suited to any of the company's players, or some similar reason that has nothing whatever to do with the merit of the story.

Send your stories to every possible market. If you still have faith fix them up and send them out again. More than one story has sold at its first port of call the second time round, and only the other day we saw on the screen a story that had not only been rejected once by practically every company, but which had been turned down a second time by three of those companies.

Were we E. W. M., we think we would dig up those seven scripts and send them to seven places each, selecting those companies most likely to do that style of story. The best way to find out which is which, since you cannot see all screened stories, is to look each week through the Stories of the Films in the back part of this publication. Don't read the hints on selling manuscript in correspondence school courses or send five cents in coin for a list. Read the stories to be released next week and know what the company is doing now. Find out what is wanted, then send your stories over the route.

Leaders.

Just because the ideal story contains no leaders is no reason why leaders should not be used now and then. Leaders have their uses and should not be utterly despised.

In one recent script there was a lapse of some years between scenes, but no leader marked the passage of time. The heroine took the hero to the train, after that we saw her home, she drove back to town, the hero gets off the train, and meets the girl. Before his arrival a two-word leader, Jim Returns, marked that obvious fact, but so far as the time went Jim might have gone to the next town on the local returning the same day instead of several years afterward. A leader to the effect that it was five years later, used before the trip to town and not just before the hero's return would have cleared the situation at a cost of three feet of film.

Leader is to mark the passage of time or convey any other explanation that cannot be photographed. Do not avoid it when it is necessary. Seek rather to employ it intelligently. Leader interrupts the story, but the story should be interrupted when there is a break in the continuity of the story. The leader acts as a sort of mental punctuation. All this has happened in one day. Now here are some things that happens a week later. The break helps to mark the change. Use it.

Don't Be Ashamed.

Don't be ashamed of your hero. Did you never try to write one of those stories where all the time you had to keep making excuses for your lead? You can't interest yourself or your audience in a man you have to keep apologizing for. Will is a fine fellow. Of course he took that money from his father, but then it would be his own money some day and anyhow the old man kept him too close. Jim is all right and it's not his fault he gambles and gets so drunk he tries to thrash policemen. His mother spoiled him when he was a little boy and his father doesn't care for him, and won't bother to keep him headed straight.

You've seen that class of story if you have not written them. We have seen them and we've never seen one yet that really caught hold of our interest. It's even worse when your leading character is a woman.

All the time you're writing you're ashamed of the people you are mixing up with. You may not be conscious of it, but you are. You don't put all the vim and snap into the story that you might did you have a really nice girl to write about. It may be a nice problem that you handle, but you don't like the girl yourself, and you can't make others like her any more than you can. The specked peach never gets the star place on the fruit stand, and the speckled heroine should be left alone whether the specks go down deep or are merely upon the surface.

Be Explicit.

Only the other day a chap wrote that he had received a fiction script from a magazine editor with the comment that it seemed to be an interesting story, but that they could not find out what it was all about.

That's the comment that might be passed upon scores of photoplays. The script seems to suggest a good idea, but the working out of the plot is so vague and indefinite that it is never quite certain what the writer is trying to tell. As a rule the synopsis gives a hint of the writer's real meaning, but we've seen manuscripts in which the synopsis was even more vague than the action.

It's not always the novice that sends the story in, at that. Sometimes the trained writer lets a story go out that he knows all about, but which lacks full explanation. He knows why certain things are done, but he forgets that the editor doesn't. Don't take it for granted. Before you let your script go out, be absolutely certain that it is all there. If you can't be certain yourself, get someone else to read it. If they can get all the story probably the editor can.

Workman and Amateur.

Judging from the contemplation of numerous plays, it would seem that the greatest trouble with the man who complains that the editors will not take his stuff is that he does not go about his task in a workmanlike fashion. After all, the difference between a trade and a profession is largely a matter of degree, and in profession as well as trade the workman like man is the winner.

The real worker gets an idea. It may be an inspirtation or it may be the result of careful thinking and planning, but it is an idea. He examines it as carefully as does the cabinetmaker his wood, the jeweler his metals. He tests it, he assays it, and having put it to examination and found it good, he proceeds to fashion it.

Here is a certain idea capable of certain developments. Please note that the plural is used. From a bit of gold a jeweler may fashion a ring, a chain or a watchcase. With an idea the author may work out a short or long story or a photoplay, and just as the rings or chains may vary in design so may the story or photoplay be capable of variation. The expert studies all the possibilities of his plot, changing a situation here, a motive there until the result represents the best he can do with his material. Then he makes a clean copy and sends it to the company most likely to produce that sort of story.

The novice is more apt to have an idea, slap it down on paper and send it to the company whose plays he likes best, irrespective of the question as to whether or not the company makes that style of play. Then he sends it to another place and another, until repeated rejections cause him to exclaim that authors stand no chance; that editors cannot recognize genius.

There is no examination as to the probable freshness of the plot; no careful study of recent production. The novice has thought of the idea. It must be new because he just thought of it. All that remains is to write it and send it out and its prompt return is a certain sign of lack of understanding on the part of the editor. Because the novice wrote it it must be the best possible version of the story; if indeed not the only one. The workman may try a score of developments.

Every apprentice must serve his time, and in that time he must learn by his experience, but the apprentice who wants to quit after a few months because his work is not recognized as better than that of the journeyman never will become a qualified workman any more than the beginner who wants to sell four out of five of his photoplays from the very start will ever become a photoplaywright.

In the language of the glowing advertisements, "you do not have to possess literary ability to write photoplays," but you *are* required to possess imagination, tempered by common sense, application, persistence and patience. If you lack these qualities quit, but don't kick. The fault is yours, not the editor's.

Writing the Editor.

Although this matter has been treated before, so many new readers are added to this department each month that there are half a dozen requests for light on the subject of writing the editor when you send a script.

There are two big objections to sending a letter with a manuscript. The first is that it takes up the time of a busy man. The second and more personal objection is that you are more apt to hurt than to help the sale of the story.

There is no necessity for the brief note that merely states that you are offering a script for sale. The fact is self-evident. If you seek to be facetious the editor is apt to make some remark about hiring a hall. He is there to read scripts; not comic supplements. If you offer a long-winded argument that this story should be accepted because it will make a splendid photoplay, you prove not only that it is not so good as you think, but you've put the editor in a Missouri frame of mind and it is going to be hard to prove to him that you speak truly.

But above all is the letter that suggests that it is not necessary to remark that this is your first script, as the editor will probably see for himself. Somehow there's something peculiarly irritating to most editors in that bromidic sentence, and it is just as welcome in the studio as the suggestion that you hope to pay your way through college or clear off the mortgage of the dear old home, a postcard portrait of which you send only it isn't very good because it was taken on a cloudy day and Jimmie Jones is just learning anyway.

All of this is old to the editor and doesn't interest him in the least. He feels that if he buys your script you'll develop into a pest, so he buys another instead and you've lost a sale because you did not let your story speak for itself. Maybe the editor is sorry because the dear old home is going to be decorated with a red flag, but that's no reason why you should wave the scarlet bunting at him. He's a photoplay editor, not the head of the Carnegie Fund, and his business is buying scripts, not relieving distress.

There is a way of getting friendly with the editor, but when you are in a position to work the scheme, you'll know how without being told. Meantime, just put your script and return envelope inside a larger one and send it on its travels. It's the best way.

Have You the Picture Eye?

Here is something that a friend of the department sends in. It is the reply of Phil. Lang, of the Kalem Company, to a question as to whether or not his company could use psychological scripts, and why. He wrote:

> The successful photoplaywright is the one who has developed the "picture eye." If you will visualize each scene of this scenario, abandoning the "psychology" which inspired it, you can readily determine how it will appear to the picture patron. This is not a criticism of your play but an answer to your question. The psychology of an action or development of an act in the photoplay is only psychology when the natural pantomime and business make it clear to the spectator. By the process of visualizing you can readily determine if your play offers anything different from others of the same character which have been done.

This applies to other than the style of script mentioned. The photoplay is first of all a picture of a story. If the picture that tells the story is without interest; if it simply shows men and women walking about the stage without telling any story, it does not matter how good the underlying theme may be nor how close the character study. The mental processes involved must be presented to the audience, by means of startling situations and vivid action. Get the picture eye. We've said that before, but Mr. Lang puts it all in so small a paragraph that you can paste it on your desk. Men like Mr. Lang and Lawrence McCloskey, of the Lubin Company, are doing more to help the photoplay than all the correspondence schools in existence.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

K. S.—Miss Cassinelli has not yet left the Essanay Company. See elsewhere for Miss Bertram's death.

Q. Q. Q.—Miss Blanche Sweet was Nancy in Biograph's "The Lesser Evil." Miss Mary Pickford had the lead in "The Schoolteacher and the Waif." Mr. Anderson may be addressed at Niles, California.

G. H.—You mean Comet's "Two Women and One Man." Place to the ladies. The man was Frank Smiley and the leading woman Miss Mabel Miller.

MRS. C. L. M.—Lola and Strongheart in Pathe's "A Redskin's Appeal" were Red Wing and George Genhardt. Essanay did not cast the wife in "A Wife of the Hills," the name not being known to the home office. Alkali Ike's bride was Mrs. William Todd. The fake widow was William Todd. Jerold T. Hevener had the leads in Lubin's "Dream of a Lobster Fiend" and "A Windy Day."

READER.—Next time give your name. When the lights seem to be turned off in a motion picture the diaphragm is stopped down. If you have or can borrow a plate camera look at the glass and let someone turn the ring, showing how cutting down the opening darkens the plate. Where the light is turned off and the firelight glows, the latter is produced with a strong spot light through the fireplace opening. Most companies educate their own cameramen. This paper has a large circulation in France, but is not sold on the stands. Subscribe before you leave or order through Brentano in Paris.

K. B.—The Bison-101 Company is in Los Angeles. The Bison-Universal in New York.

M. E. H.—Wallace Reid was Miss Robinson's lover in Reliance's "Kaintuck," Robert Tabor was the artist and Virginia Westbrooke the child. Sorry, but we have no exact information on the other questions.

F. F. S.—Take up the matter of the soft emulsion with the company. It seems to be some unusual freak. The rainy streak is possibly due to careless handling of the negative in the projection machine before the positive prints are made. The company is rushed with work at present and this makes for carelessness. Miss Lawrence heads her own company, the Victor. See the Universal advertisement for details. The Board of Censorship tag is in the nature of an official stamp and must accompany the film. It cannot be sent out by itself.

E. E. N.—It is possible to take a short story and work it into fiction form, but it is neither legal nor honest. The idea is not yours; you did not think it up nor did you acquire it by purchase. We had the pleasure of showing up one of these thefts very recently and the fictitious author got into trouble. If you can't think your own ideas don't write. Essanay is buying a little, but is not formally in the market.

J. C.—Your first question taken up elsewhere at length. It is our experience that in the long run "at regular rates" pays better than a set price save in some isolated instances. The trouble with a stated price is that you are apt to cut too low or set a prohibitive price. Very few experienced writers set a price. If a company is stingy they go elsewhere. Very few writers can properly judge their own work.

M. E. D.—We state the rules correctly. There are exceptions to all rules and this does not alter the wisdom of the advice. Crimes and abductions generally occur in studio-made scripts. "Her Hour of Triumph" was not a magazine story, but a French classic. If it was offered as original the probabilities are that the author is sorry that he took money for a theft. If it was studio made it supports our point that stories done from standard fiction are not wanted from outsiders. If you can't get a story back notify the company by registered letter that you withdraw it and send a new copy elsewhere.

H. D. Q.—See top of column for first two questions. Miss Blanche Sweet was lead in Biograph's "The Temporary Truce." Miss Phyllis Gordon was leading woman in Selig's "The Lake of Dreams."

L. G. L.—It doesn't matter whether a man is killed or merely assaulted. If it is too violent it will not pass the Board of Censorship, though more depends upon the manner of the crime and its emphasis than on the crime itself. The unwritten law reads, "Murders and other scenes of violence." The Armat Picture Company mentioned in the Philadelphia anti-trust proceedings has reference to the interests of a man who had much to do with the perfection of the motion picture. We do not know its exact legal status. If the company still exists it is a very old, not a new one.

A. E. F.—There are too many "winsome blondes" of Biograph fame to mention any particular one of three years ago. What parts did she play in remembered films? In regard to the second question we asked for no excuse. None seemed to be needed. The Solax Company is now in Fort Lee.

KATHERINE S.—Jack Standing is in vaudeville with the Belasco production of the "Drums of Oude." The company is playing the Western Orpheum time at present. Please give more definite information as to the advertisement you have reference too. Never heard of the Weekly Moving Picture Book.

F. G. T.—The company does not state the name of the woman player. The Sheriff in Essanay's "The Sheriff and His Man" was Arthur Mackley. Do not know of a Miss Anderson in Reliance. Don't you mean Thanhouser? We do not think she is related to G. M. Anderson.

H. K. B.—We refuse to try hard to place the missing Pathe player. Looks too much like press work.

D. R.—Miss Mary Fuller is the player you seek to identify.

T. R. M.—We think the Home Kinetoscope an admirable device. In course of time, when the machine comes into more general use, it is probable that films may be exchanged at local agencies instead of being returned to the factory. Do you remember the early days of the phonograph? Yale Boss is Yale Boss. That is his name. He is a clever youngster with the Edison players. We don't get your said that "eleven and a half inch knife." Maybe it was a twelve-inch knife reduced by sharpening.

NOT INQUISITIVE.—"On the same reel" means that two subjects are used to make the standard thousand-foot length. The second and third questions seem to refer to the Eclair advertisement. Ask them. We have nothing to do with the matter. They want good stuff for their advertising booklet and are willing to pay for it.

W. A. G.—The tenth Edison historical has not yet been announced. Have not heard that the Motion Picture Patents Company was going to be dissolved. They are being proceeded against, on certain points, under the Sherman law, but that does not constitute dissolution. A court decision on the point at issue affects only certain phases of the company, not its entire formation. We do not place the film company mentioned. Nestor has discontinued the "Young Wild West" series. Bison-101 Ranch is making pictures right along.

ED. H.—We do not recommend correspondence courses, for the reason that "Technique of the Photoplay" teaches you the same thing in really practical form. The courses are amateurish.

M. M.—Eight leaders are not too many if the story actually requires that much, but we think you can eliminate some if you work over the script long enough. Clean your type and use a quicker touch and your work will look neater. Your paper is a trifle too light. A box will last you so long that the difference of half a dollar in the cost of 500 sheets is not a real saving. Get a twenty pound bond for your original and some yellow "second sheets" for your carbons and sketch work.

J. L. C.—We have sent your letter too the company with the request that they supply the information.

CONSTANT READER.—There is no set price for film service. Your question is too vague. Apply to the exchanges.

H. K.—Guy Coombs did not recently join the Kalem section in the Holy Land. The Egyptian section is now working in Ireland. When they needed more players for "The Life of Christ," English players were secured. The Florida section of the Kalem Company, which includes Mr. Coombs, is working in the vicinity of New York, but will go South again with the approach of cold weather. Mr. Halliday and Miss Buckley have not been with Lubin for several months. They were playing stock in Cleveland the last we heard of them. Why not write the paper for the interview? We cannot spare the space.

E. S. T. J.—We do not place the first Bison title. No information is to hand about the other. Stanner E. V. Taylor left the Rex at the same time that Miss Leonard did. Francis Ford and Bertram Bracken are two distinct identities.

J. A. M.—Miss Ethel Wright was the poor mother and Miss Lilia H. Chester the Manufacturer's wife in Thanhouser's "The Cry of the Children." Mr. Henderson was the Uncle in the same company's "The Twins." There are several "leading" Thanhouser actors.

H. W.—Our identifier does not get that name you want.

M. P. READER.—Sign your name, please. Miss Adele Lane and Burton T. King were the nurse and doctor in Lubin's "The Ingrate." They seem still to be with the company.

M. L.—Miss Fuller was not in Edison's "Their Hero." Miss Natalie Kingden had the leading part. Ben F. Wilson was the lead in "The Passing of J. B. Randall & Co."

G. O.—The irritation at the mishandling of scripts in the Universal office seems to be due in part to the newness of the organization. There is a deal of dissatisfaction at the way Hall Reid is handling affairs and we think the problem will work out its own solution. You are wrong in stating that any company now acknowledges the receipt of scripts. Ten dollars for full reel scripts seems to have cut down the supply of good material, but we know of a few payments as high as $25. Just wait.

DOROTHY.—It isn't a bit ladylike to lie, but King Baggot played John Prentiss in Imp's "Tempted But True." Jack Richardson is the American's Jack.

G. B. W.—Miss Mabel Normand was the wife in Biograph's "The Furs." The other player is not stated.

I. T. Y.—Write the American regarding the photographs. Pathe pays for ideas, not for suggestions that they visualize some published story. Read up the column for answer to your last.

M. L. E.—We have not the Biograph names you want. We are not interested in rumored divorces. Edwin August is with Lubin.

M. B. L.—Most companies require a short synopsis. Some refuse to read unless one is furnished. Write one on the first page with a cast of characters, and keep the synopsis within 2500 words. It can be done if you merely tell the facts of the story and not the whole story.

Comments on the Films

Licensed

"HER GRANDCHILD" (Vitagraph), Aug. 19.—Mrs. Maurice as the mother, and Maurice Costello as the son, have the leads in this drama of the home. It is a story of a wayward son who causes the expulsion by the elders of the kirk of his mother from the parish. The son goes away, promising to return when he is a good man. Three years later a child is left by a dying mother in the care of the elderly woman. The son returns, prosperous looking, and declares that the child is his, its mother having left him in his wild days, to which fact he ascribes his awakening. There are some good situations, especially the one in which the son returns to his mother and informs her that the child she has cherished is her own grandchild.

"A MATTER OF PRIDE" (Cines), Aug. 20.—This picture can hardly be described as one that is good to see. Distinctly it is unpleasant. The story turns on a man forced by circumstances to beg. A young woman puts her foot on a note and tells the down-and-out he may have it if he will pick it up with his teeth. The remainder of the picture is devoted to the uncovering of a chain of circumstances that enables the aforesaid young man to get revenge for his humiliation. "A Matter of Pride" is not in the same class as the Cines' releases we have been seeing recently.

"MR. PICKWICK'S PREDICAMENT" (Edison), Aug. 21.—A splendid picture, one that an exhibitor may bank on. All the Edison male stars are in the cast. There is some delightful comedy, especially in the court-room scene. The particular adventure portrayed is that of the entanglement best known as "Bardell vs. Pickwick."

"JEALOUSY ON THE RANCH" (Pathe), Aug. 21.—The feature of this picture is the fine panoramic view of the round-up. There are plenty of lively incidents, including the roping and branding of a horse, but the camera work stands out.

"THE MOTH AND THE FLAME" (Melies), Aug. 22.—A story which at times, perhaps, is not exactly pleasant, but it is well put on and has some excellent photography. There is one magnificent "back drop."

"HER ADOPTED FATHER" (Essanay), Aug. 23.—A good story, tenderly told. While perhaps the child in motion pictures is being overworked these days in the effort to get something unusual, the little girl in this film does her work well. The character of the "adopter" is taken in an especially sympathetic and feeling manner, and opposite to him is Miss Branscombe. Miss Cassinelli takes the part of the sister. It is all well done—so well done, in fact, that many an impressionable man and woman will experience an unusual sensation at the throat. There is a happy ending.

"THE WAR ON THE MOSQUITO" (Edison), Aug. 24.—This is an educational film; also, and this does not always follow, it is decidedly interesting. Of particular interest is the pictorial description of what is being done in New Jersey to exterminate the mosquito. The last scene, showing the birth of a mosquito, is a rarity among picture achievements.

"RUBE MARQUARD WINS" (Kalem), Aug. 24.—This picture marks the initial appearance of Kalem's "four-a-week," and it will be sure to make a hit. There are 1,323 feet of it, and every one of them will have interest for the male end of the patronage. Marquard takes to the camera as he does to baseball—just "naturally." Perhaps his vaudeville experience stood him in good stead or maybe it was his known modesty. It is a certainty that exhibitors who keep no check on their audiences will find the small boys sitting through to see again the demonstration in close-camera work of this south-paw with the slow ball, the curved ball, the "turkey trot" (one of Marquard's own), and the fast ball. There is, of course, a plot, but it is an excuse only; the interest will center in the baseball pictures, taken at the Polo Grounds. They are excellent.

"A CORNER IN WHISKERS" (Essanay), Aug. 22.—A clever idea, quite fresh, does a good deal to make this release a bright comedy. A good producer and able comedy-players do the rest. It is very enjoyable and made many hearty laughs. It is true that in this situation there is something that doesn't convince. The sprite of fun is kept in a cage, so to speak; but he's there and sings. William Mason with Eva Prout, as sweethearts, play the leads. Dad, whom we don't yet know, is good as the objecting, but outwitted parent, and Dolores Cassinelli is fine as the mother.

"BETTY FOOLS DEAR OLD DAD" (Selig), Aug. 22.—Old situations certainly do furnish good entertainment when a writer comes along who can treat them freshly. There are several new and very funny twists in this comedy, and there is also novelty in its use even of old things. It gives a runaway match with the laugh (it is a laugh) first on the lovers, then on Dad, again on the lovers, and last of all on Dad. Once or twice Dad seems "easy," but the laugh comes just the same. This is chiefly because it is amusingly acted, and, although it may be thin just for a moment, something funny folls very quickly.

"THE ANCIENT BOW" (Vitagraph), Aug. 21.—A tragic picture well-drawn enough to startle the emotions somewhat at its close, but it is a bit slow in getting under way. In general, one can safely say that it is dangerous to use a squaw-man for a picture's hero. Especially in the West it is likely to displease, but white people everywhere are apt to find in such a character something with which it is hard to sympathize. In this picture, where the center of interest is the squaw, and where the squaw's character is given great dignity, the disqualification is only momentary and soon evaporates. The human soul always and under every circumstance rises above even race and color. This is a picture of the soul. It is quite clean, at least in its big second half of sentimentality, and we commend it as a worthy release.

"THE FRENZY OF FIRE WATER" (Kalem), Aug. 21.—An Indian story, but a good one. One sees pictures dealing with situations that are human and fresh, and in which characters who happen to be Indians appear. This picture is of the more common kind; it depends for its suspense on capture, rescue, chase and battle, but it holds up the suspense very well. The bigness of the canvas on which it is drawn and the large number of figures in it make it impressive. The very sight of a long caravan of prairie schooners in an Indian country is a thrill. On the other side, the scores of red men on horses, who pour down upon the waiting settlers, make the beginning of an adequate climax. This picture has another merit. The primary situation is a significant one, and strongly calls to the attention. There are short-comings in the conduct of the story, but they don't hide its great merits.

"THE BEAUTY PARLOR OF STONE GULCH" (Kalem), Aug. 23.—A farce whose name will at once make its qualities clear to all who watch the films. Miss Ruth Roland in the lead adds something to it, and there is a new twist at the end, otherwise it is like other farces that utilized this old situation. It is amusing.

"WORK IN THE UNITED STATES ARSENAL" (Lubin), Aug. 23.—A very interesting film that many will find very instructive. It shows how flags, uniforms and such accoutrements are made. The embroidery machine is worth seeing. It's a very good film.

"A WATER FIGHT" (Lubin), Aug. 23.—On the same reel, a very short farce, which makes a fair reel filler.

"LAND SHARKS VS. SEA DOGS" (Selig), Aug. 23.—The average spectator will get healthy satisfaction from this picture, which shows how two simple sailors "get back" at a swindler who had sold them a "farm" under water. It isn't strictly dramatic, but it will be liked.

"FROM FOREST TO MILLS" (Selig), Aug. 23.—On the same reel is this longer industrial. Its special interest comes from its fine views of the machinery for handling the big logs at the mills. The forest photographs are also of interest, but are not so clear. Spectators will be glad to see it and the two on one reel make a good release.

"SAVING AN AUDIENCE " (Vitagraph), Aug. 23.—A picture in which Mrs. Maurice takes the part of Susan B. Anthony, and she pictures her as a very dear old lady. The most devoted admirer of this pioneer in the woman's rights movement would probably feel thankful to her for the characterization. The picture was written by Will Carlton. We cannot say it was skillfully put on. The first scene was written to center the interest in a young girl of talent. The scenes that follow shift the interest to four inconsequential college youths, who are only figures, and in whom we have very little interest. Again, from the moment these four come in touch with Susan B. Anthony, she becomes the center of very wakeful interest. From that point it is a first-class production. We know who Susan B. Anthony was and how she would probably behave. Mrs. Maurice adds greatly to our interest in her as a character in a picture. From that point, too, everything else in the picture (youths, girl, and audience), adds to our interest in Susan B. Anthony and in how she is going to act in the situation. This last half is excellent.

"THE PARTY DRESS" (Vitagraph), August 24.—An extremely pretty, but somewhat artificial picture. It is very well acted. Its object, which is to create a poetical impression, is accomplished very well. The heroine has no dress for the party; but puts on her grandmother's dress of sixty years ago and finds that it is in the latest style. Charles Kent, Miss Helen Gardner, and Earle Williams play the chief roles in it.

"ON BOARD THE KAISER WILHEM II" (Vitagraph), August 24.—A very interesting picture of a big ocean steamer.

"A CHANGE OF SPIRIT" (Biograph), August 22.—The interest in this picture that holds us strongly comes almost wholly from its characters. Our minds wait more or less breathlessly upon the action, but we have seen the same things happen before and have not been deeply interested. The "change of spirit" comes to a burglar after he has fallen in love. He has broken into the girl's house and what happens there shows him that his ways are not worthy, it makes him ashamed. The breath of life has been put into the characters in this instance, and it has been accomplished quietly; the effect is merely to make us think that the story is fresh and unusually entertaining. Miss Agnes Sweet and William Walthall play the leads as girl and burglar. The second burglar is Charles Mailes.

"THE NEW RANCH FOREMAN" (Lubin), August 22.—For the last few weeks the pictures made by the Lubin Western Company have been better than ordinary; this, if it is by the same company, is a distinct fall-

down. It has one very serious fault; it is broken backed. A schemer, whom the sheriff wants, is hoodwinking a woman who owns a ranch. The interest of this half may be expressed thus, will he succeed in swindling the women before the sheriff gets him? After his pal sends him a note saying that the sheriff has learned his whereabouts, there is a new interest and a very much weaker one. It might be expressed by the question, will the girl save the money before he gets it? In a work of art, two halves are never so good as one whole. We must add that the two halves in this picture are pretty good.

"THE CUB REPORTER" (Edison) August 23.—A newspaper story that is well written and melodramatic. The picture's worst weakness is a slight one and is due solely to its being produced in an old fashioned way. Some of the best players in the business have been made to shout, "I'll do it," right at the camera, with clenched right hand hard into the palm of the left hand. There is also much shoulder shrugging and melodramatic poses meant to express a villainous disposition. The story is excellent and will deeply interest in spite all its slight drawbacks. A good picture to show.

"THE GOVERNMENT TEST" (Lubin), August 24.—A new safety device for stopping trains, which is shown at work and which, at the climax of this story, saves a train, gives the picture more than usual interest. It is a melodrama fairly well written, but in which villainy and heroism are not booked together in the most effective way. This is due to the fact that the producer has mixed realism with melodrama, has made the heroine's father the villain and left the actual dirty work to be done by a tramp who is frustrated, not by the hero, but by a detective. All this is more like real life than like the usual melodrama. But the situation is much more like the usual melodrama than it is like real life and the realism makes it most unconvincing. It is well acted, has much that is deeply interesting, and some fine scenes.

"THE LITTLE WANDERER" (Kalem), August 20.—A very acceptable picture, not strongly dramatic, but interesting. The little wanderer is a girl, the step-daughter of a harsh woman, and whose life is made burdensome. She wanders off, has an adventure and finds a home. The picture has a notable feature in the child's dog who follows her. This dog is intelligent and is plainly very fond of his little mistress. The picture's object, which is sentiment, is accomplished and it also has some pretty scenes. As entertainment it is excellent.

"THE LAIRD'S DAUGHTER" (Selig), August 26.—We have here a Scottish romance for a change. The first half of it is not so effective as the second half. These early scenes do not convince. This is not because they picture unbelievable actions so much as because it isn't true to its situation in little things. In fact, throughout, it is too constrained, it accepts the formal stage limitations where there is no necessity and these make it very artificial. Notwithstanding, the second part is good, because it falls into the groove of a natural and human dream which gives it vitality. Taken as a whole, it gives acceptable entertainment.

"PATHE'S WEEKLY, NO. 35" (August 26). This week's topical opens with a picture of a burning dock in New York City. For one moment, it is exciting; but fires have little news interest a week after they have been put out, unless the building burned is very widely known. There are some excellent views of troops in review which are thrills in a measure. There is a picture of a remarkable race horse, Amos R., that paces a half mile in one minute one second, without rider or harness. The Crown Prince of Germany is also pictured and the brother of the Czar of Russia appears in another item.

"DOUBLE DANGER" (Vitagraph), August 26.—One sees, before the picture is finished why it was called, "Double Danger"; but the two sides of the situation are not woven together in a very dramatic way. A little crippled girl is being operated on at home. Her father, who is in charge of an express car and is carrying a large invoice of money, is fighting a convict at the same time. This half of the picture is the only truly dramatic side. All that is dramatic on the other side is expressed by the mother; but the complex emotions in the mother that, if means had been found to make them very plain, would have united the two parts into one whole, were not clear enough. It would be very difficult to make them clear. Also the matter of fact way in which the father responded to the call to duty and left his wife and child hampered the real meaning of the picture. Perhaps, if more time had been given to this scene, it would have been a stronger production. But there is good material in it and it will give good entertainment.

"THE WHISKEY RUNNERS" (Selig), August 27.—An interesting, well-conducted story of the border line between the United States and the Northwest Territory of Canada. It gives the adventures of a Northwest Mounted Royal Policeman who is sent out to arrest smugglers and to get one man in particular who had murdered a brother officer. He makes the capture after an exciting chase which is the picture's climax. It is entertaining.

"A PRINCE OF ISRAEL" (C. G. P. C.), August 27.—If we can say any thing that would persuade exhibitors to hasten in order to book this picture while it is in perfect condition, we shall be glad. It is truly a great offering. It deals with the rebellion of Absalom against his father, King David, opening when the king appoints Solomon his successor and closing with the death of Absalom and the mourning of the king. It is glorious on three counts: (*a*) It is very dramatic. (*b*) It is beautifully set in Palestine or in same place very like it; finely cast and acted by a host of players; and faultlessly (as it seems) conducted. (*c*) It is splendidly hand-colored. Besides being dramatic, it is spectacular. There's a thrill in it when the hosts of the king and the rebel prince meet. We think it a long advance over other Biblical pictures, and they also were good.

"ALONE IN NEW YORK" (Edison), August 27.—This gives us the second installment of "What Happened to Mary." If the picture keeps up on this high level, when it is complete, it will make a splendid evening's entertainment. It is so interesting in this part that the end comes before one knows or expects it; he feels very sorry that there is no more. This is partly because it is cut short at an intensely interesting point. It gives a very strong invitation to the spectators to call at the theater on September 27th to see what will follow.

"THE $2,500 BRIDE" (Pathe), August 24.—A story of the West rather commonplace in plot, but featuring the driving of a herd of cattle to the stock yards which makes the film very acceptable. The photography is of good quality and the picture a worthy offering.

"ALKALI IKE PLAYS THE DEVIL" (Essanay), August 27.—A first class comedy, well planned and cleverly acted. It made many hearty laughs and some real howls. Ike gets an invitation to a "maskerade" and takes an amusing way to obtain a suitable costume. It's a devil's make-up and when Ike gets it on and, with a pitchfork, starts out for the ball he frightens even the horses. The men are stampeded until one shoots off the tip of his tail. It's a very desirable release, a good mirth-maker.

"FLIRT OR HEROINE" (Vitagraph), August 27.—A story of English people in India at a time when cholera has broken out. Miss Florence Turner plays the lead as a light-hearted rather flirtatious girl who seems coy enough when everything is pleasant, but who becomes a ministering angel when the cholera breaks out. We have seen this accomplished artiste to better advantage, yet she gives, in this interpretation, a clearly drawn and deeply interesting character. Mr. Costello plays opposite to her, a young British doctor who loves her. Mrs. Julia Swayne Gordon. Mr. Van Dyke Brooke and Mr. Robert Gaillord also have roles. The picture was written by W. A. Tremayne and produced by Van Dyke Brooke. It is a worthy offering.

Independent

"A CASE OF SMALLPOX" (Imp), Aug. 31.—This comedy is not strong. One doctor says a baby has smallpox, and some rube constables establish a rube quarantine. Another doctor says the baby is merely troubled with the heat.

"HER BURGLAR" (Imp), Aug. 31.—On the same reel as the foregoing is this real comedy. Harry Pollard and Miss Loveridge are the whole show, but they are enough to make any amount of fun.

"A CIRCUS ROMANCE" (Milano), Aug. 31.—There is a real plot behind this picture. There is a powerful situation near the climax; also there are other good ones. There is a well-planned circus scene, and also many other pretty settings. It is well worth while.

"THE MODERN CHILD" (Lux), Aug. 30.—A picture featuring a precocious child. It is extravagant, overdrawn.

"THE WINNING PUNCH" (Victor), Aug. 30.—Owen Moore, in the character of a country boy, is disturbed by the attention paid to his sweetheart—portrayed by Florence Lawrence—by a young man from the city. There are no strong situations in the play, unless a rough-and-tumble fight be so construed. Miss Lawrence hardly has a chance to do what she so well can do. The work of the company is good.

"FOR LOVE, LIFE AND RICHES" (Universal Bison), Aug. 27.—There is much of shooting and riding in this story of an attempted claim jumping. Two men for a long time withstand the assault of a half-dozen. The battle at close range in its negative results constitutes a libel on American marksmanship. There is some dare-devil horseback riding by the heroine and some good scenery. The photography is good.

"A JAPANESE IDYLL" (Rex), Aug. 29.—An all-American cast puts on this play in Japanese settings. There is an abundnce of flowers and the interiors are carefully arranged. There is a bit of comedy when the Japanese maiden and the American girl change wearing apparel in order that the Japanese may so disillusion her rich suitor as to chill his ardor. Apparently she succeeds. The photography is in-and-out. Where the girl is leaving home to elope the work is poor. A scene later, where the couple sail out over the bay into the rays of the sun, it is excellent.

"LIFE'S LESSON" (Powers), Aug. 30.—If this be rather a strange play it must at the same time be denominated a strong play. The story is of the trusting husband who introduces to his wife, his second one, a friend, in order that she may have compay and escort in his absence. As the husband was divorced by his first wife for the best of reasons it may seem strange to the sophisticated that such a man would be so unworldly-wise as to deliberately lay a trap for the second wife. That the friend and the wife, thrown constantly in each other's company, should develop a strong friendship, was the most natural result to be expected. The picture did not reveal any justification for the act of the husband when he put a pistol in the hand of the indiscreet friend, with a suggestion that he blow the top of his head off. That the author saw fit to permit the young man to die of heart disease rather begged the issue. The picture is worth seeing.

"AN EXCITING OUTING" (Powers), Aug. 28.—John Cumpson takes the lead in this comedy, designed to show how a trip to the country does not always yield the rest and recreation sought. He has some unexpected adventures before the vacation properly begins.

"UNITED STATES ARMY MANEUVERS" (Powers), Aug. 28.—On the same reel as the foregoing are pictures of soldiers in the field, made during the late maneuvers in Connecticut. The troops are shown on the march, attacking, intrenching and in camp.

"WHAT THE MILK DID" (Powers), Aug. 23.—Carl Harbaugh and Florence Barker have the leads in a not overstrong comedy. A young man and young woman intended by their respective parents for each other, but who, unseen, each have repudiated the arrangement, meet by a most remarkable coincidence in the country. It proves to be a case of love at first sight. The parents, notified, hasten to the farm, and simultaneously come upon the youngsters. Their discovery turns their dismay into great joy. The widower father of the girl and the widowed mother of the son depart in suspiciously close companionship.

"THE LEADER OF THE BAND" (Rex), Aug. 25.—A melodramatic picture about musicians employed in a band at a fashionable restaurant. The bandmaster is the villain and the first violin is the hero. They both love the same girl (played by Marian Leonard). The picture seeks to interest through cleverness rather than to stir the emotions. It is a faintly disguised comedy. It uses a mask ball as the set for its climax in which the bandmaster is made ridiculous. The working out of the pic-

ture does not convince strongly enough to make us sympathize with its characters, nor does its humor even rise to laughter. In fact, the lavish and expensive way in which it is put on, with its sets, its costumes and its general good acting, is the chief reason why it gives good entertainment.

"THE PASSING PARADE" (Eclair), Aug. 29.—A patriotic picture in which glimpses of a parade, passing under the Memorial Arch at Prospect Park, Brooklyn, are used as a background to show something of American history in the minds of modern American people. Glimpses of home life and of school life are given. People will like the lad who plays the part of Master George Washington, as he acknowledges cutting down the cherry tree; but we question the wisdom of showing that incident. Spectators will also like the picture of the two veterans, blue and gray, who have become friends. The views of the Memorial Day parade with the old veterans passing are excellent. It is a commendable picture, not an emotional one, nor a very great one.

"A DESERT TRIP" (Eclair), Aug. 29.—On the same reel is this short picture giving excellent and extremely interesting views of a journey in Egypt. Not one of these views have we seen before. The pyramids, old ruins, statues and works of art are included.

"MAKING GOOD" (Imp), Aug. 26.—Miss Jane Fernley plays the most interesting part, as the heroine, in this picture. Mr. Chaille plays her father. Her two lovers are her father's secretary (Wallace Reid), and her father's choice for her husband (Mr. Dunn). She prefers the secretary, now discharged, and the development of the situation makes him win her He has become a life-guardsman at the beach (Brighton Beach), and saves her from the sea. The picture lacks the sharp contrasts that are liked in romantic melodramas; it is not emotional, but, on the other hand, it gains something from its realistic backgrounds. Miss Fernley is an unusually accomplished actress and adds much to the picture, which is beautifully photographed and makes good entertainment.

"BABY FINGERS" (Gem), Aug. 27.—A strong, artistic picture that wrings the heart. It is a picture of a crime (forgery), committed by a young girl and shows all its dread consequences. The girl stole the money to send her consumptive brother to the West. "Baby Fingers" are in the employer's memories, and they have an actual counterpart in the girl's baby sister, who, with the brother, pleads for her. The strength of the picture in its early scenes is remarkable. The producer has chosen all his players, but especially his leading lady, well, and he has, in the development of the situation, made skillful use of small contrasts that vividly bring out its human qualities. After so strong a first act one can hardly help wondering whether the ending, the last few feet, might not have been made stronger. It is a desirable release; it will be liked.

"THE WILL" (Eclair), Aug. 25.—A picture by the French company dealing with peasant life. The old grandmother has made a will leaving everything to her son, a farmer, on condition that he care for two grandchildren. There is a letter that is not to be opened for a month. This the oldest granddaughter holds. The development of the situation, brought about by the uncle's greed, makes a good, interesting story. But the picture's chief interest centers in the grasping old uncle. This is partly because the role is taken by a good actor and the emotions that he pictures convince, and partly because his character is the pivotal center of the story. The subject of the story is the punishment of greed. It is a good, satisfying picture. The sets are well made, but the views of peasant life, out of doors, are not many. We commend it for all kinds of audiences.

"THE STORY OF A WALLET" (Nestor), Aug. 26.—A good plot clearly developed and excellent feeling for character make this picture strongly convincing in most of its scenes. The wallet is intrusted to Spriggs, a confidential clerk, who is an old man; he is beautifully drawn. He drops the wallet and the workman who finds it, and knows to whom it belongs, spends a night of anguish, half-drunk, and, in the morning, confesses to save the old man. It is a picture that will hold the audience to the end, and, although the grip loosens now and then, it never lets go. We especially commend the characterization of Spriggs.

"THE FOUNDLING" (Champion), Aug. 26.—The foundling was discovered, a baby, by a priest who brought him up. No one knew who his parents were; he went the downward path as soon as he was old enough to be tempted, and soon was, though innocent of crime, made to seem a thief and murderer for a time. The narrow escape made him repent. There is some good acting and there are some good scenes in the picture. It is not strongly convincing; yet as an entertainer it stands up because of the inner truth of its situation. The photography is excellent.

"A HAPPY FAMILY" (Imp), Aug. 29.—A comedy of modern life brightly conceived and cleverly acted. It deals with the amusing adventures of two families, both of which are broken up by divorce, and the several parts reunited crosswise, so to speak. They two families hadn't known each other before, but after the remarriages, fate throws them together in the same house. Jealousy is thoroughly enjoying itself in that house when the woman who had been mother-in-law to the first and was now mother-in-law to the second, descends upon them. A thunder storm is said to clear the atmosphere. The picture is skillfully made, well photographed, and will furnish excellent entertainment. King Baggott and Susanie Willis are the first couple when the picture opens, with Wm. R. Day and Violet Horner playing the other couple.

"UNCLE BILL" (Nestor), Aug. 28.—A love story comedy, played by four people, Jack Conway and Dorothy Davenport, as young sweethearts, with Mr. Davis and Victoria Forde as an elder couple. The first of the older folks is the boy's uncle, the second is the girl's aunt. The story is set in a Western village. The older people were going to get married; they refused permission to the younger people, but the picture shows how the older couple was outwitted. It furnishes good entertainment, because it is well acted and has some freshness. It doesn't drag.

"WHEN A COUNT COUNTED" (Thanhouser), Aug. 25.—A picture whose first quality is its prettiness. It is full of lovely scenes and it is also an amusing comedy with a situation that enlists our sympathies. Miss Anderson plays the lead very charmingly. The climax takes place at a fashionable summer hotel where the "exclusive younger set" has taken up the stenographer who is on a well-earned vacation. The presentation of this "exclusive set" is somewhat in caricature; but that slight fault does not diminish the picture's effect, for there is much in the situation that convinces.

"NORTH OF 53" (Reliance), Aug. 24.—A melodrama of the great north woods. The story is artificial; it seems made to give human interest to a beautiful bit of mountainous, wooded country already chosen by the producer. Photography in such a picture is of supreme importance. In this film the early scenes are not well photographed, but, later, some very charming views are given. This production has another good quality, the action shows the Reliance cast to good advantage. Miss Gertrude Robinson and Mr. Hector Dion are always more than merely acceptable in romantic roles. The whole is commendable, but it falls a good way below the best Reliance work.

"A DIVIDED HOUSE" (Comet), Aug. 28.—There is a good deal of substance in the situation exploited by this picture, which, in a way, is an argument in the back to the soil propaganda. The father, a workingman, and his son, hear the "back to nature" call. The mother and daughter don't want to leave the city, so the men folks go out on a rented farm for themselves, and make good. Soon the family is reunited in the country. The charm the picture has undeniably comes mostly from its rural, farm life scenes, which are fine. The acting, too, is good. The film is commendable as a very interesting release that will be liked.

"THE MOONSHINERS' TASK" (Comet), Aug. 31.—A melodrama of mountain life in which the hero-detective helps to arrest a gang of moonshiners and wins the love of the leader's daughter. The picture is conducted in a rather lurid way, such as is acceptable to the gallery, but has thrilling, speedy action and some very pretty natural scenery. In its opening scenes, we are made acquainted with a few mountaineer types and with the sheriff and his men. These scenes are very well done. Next comes the deputy's visit to the cabin and the beginning of the love story, with the deputy in the lead and the ruffian lover, who acts as special villain, in the background. The deputy needs the girl's assistance before he is through with his task.

"PHANTOM PARADISE" (Solax), Aug. 28.—The melodrama where there's a mad inventor with a pretty daughter and where the rich hero buys the worthless invention, telling the girl and her father that it has proved good. It is not a very affecting story, and it is not very effectively pictured her. Miss Blanche Cornwall plays the heroine well; she is the only convincing figure, with the possible exception of the old inventor, Lee Beggs, in the picture. We have never seen Darwin Karr to so poor advantage as in this particular role of hero. His work was no flatter than was that of Billy Quirk as office boy. We fear to call the picture a success.

"THE SECRET SERVICE MAN" (Reliance), Aug. 28.—A picture designed to be sensational. The foreign spy has stolen the plans of the fort and the secret service man has caught sight of him making away. Nearly every means of getting across space known to man is used in this pursuit and flight. The photography is excellent and the producer has made good, according to his intention. The picture is designed to appeal to the intellect. It doesn't ever become truly emotional, but maintains suspense very well.

TRADING ON COSTELLO'S NAME.

Mr. Maurice Costello, one of the Vitagraph Company's bright, particular photoplay stars, is in receipt of a communication from Hutchison, Kan., enclosing a playbill of the Elite Theater of that city. A vaudeville act appearing at that house is down on the bill as Costello and St. Croix. The playbill further states that Jack Costello, of the act of Costello and St. Croix, is "a brother of Maurice Costello, the famous Vitagraph player."

Mr. Costello wishes to refute this announcement in toto, as he has no brother and never had one. Therefore, it is evident that Jack Costello is featuring himself at the expense of the well-known Vitagraph player, Maurice Costello, and hereby warns Jack Costello not to repeat this statement under penalty of prosecution. Furthermore, he requests that all managers refuse to make themselves party to this imposition and fraud upon the public, by allowing Jack Costello to make this announcement in connection with his appearance at their theaters.

GLOBE AMUSEMENT COMPANY PURCHASES THE STARLAND THEATER, OCEAN PARK, CAL.

The Globe Amusement Company, with executive offices in the Title Insurance Building, Fifth and Spring streets, Los Angeles, Cal., which owned up to a few weeks ago five high-class motion picture and vaudeville houses on the Pacific Coast, has now acquired the Starland Theater on Fraser's Million Dollar Pier, Ocean Park, California. This house will be known in the future as Globe Theater No. 6. Mr. J. M. Boland, the former owner, will still be retained as resident manager.

It is understood that the Globe Amusement Company is not only building fifteen large moving picture and vaudeville houses with large seating capacities, but is absorbing houses already in operation boasting of large seating capacities and making money. It is further acknowledged that the Globe Amusement Company has acquired something over $300,000 worth of assets in the shape of splendid theatrical properties, and it intends to have, through building or purchase, something in the neighborhood of $700,000 in live theatrical enterprise within the next few months. Mr. H. N. Nixon is president and general manager of the company.

Projection Department

Edited by F. H. RICHARDSON

Reorganization of New York Operators.

PURSUANT to the instruction of the convention, the New York operators, formerly organized in auxiliary to Local 35, I. A. T. S. E., are now in the process of reorganization. The editor attended the meeting, held Sunday, August the 18th at Redman's Hall, 47th St., and it was a most agreeable surprise. The meeting was entirely orderly, and business was conducted in a business like manner, with consequence that it only lasted about an hour and a half, whereas the auxiliary used to drag along from four to six hours, and even then real business seldom received much, if any, consideration. I have conferred with International President Shay and he assures me that the reorganization has been done strictly in accordance with the instruction of the convention.

On page 163 of the report of the Twentieth Annual Convention, the following appears: New York C. E. C. L. Local No. 35 vs. Auxiliary M. P. M. O. Local 35. The General Executive Board recommends that Local No. 35 be empowered to reorganize the Auxiliary, and that if they deem it necessary to have the services of an Executive Officer, it shall be granted them. "No objection. Carried."

Personally the writer would have preferred that the reorganization be conducted by a committee entirely outside of both the Auxiliary and No. 35. However, after carefully examining into the matters, I am convinced that the reorganization is being carried forward without prejudice; that it is genuine, and that a great deal of good will come from it.

The New York Union has, in the past, failed to accomplish the work it should have done; this by reason of the fact that it contained certain elements which made for inefficiency. These men perhaps meant all right. I do not know, but am willing to give them the benefit of the doubt. It must be remembered, however, that hell is paved with good intentions, and that nothing, comparatively speaking, could ever be accomplished, so long as fully two-thirds of the operators in New York were so thoroughly and completely dissatisfied with the methods of conducting the affairs of the organization that they would not attend the meetings, or do anything else but pay their dues, and many of them even went to the extent of dropping their membership.

At the August 18th meeting, the hall was well filled, and the showing was one creditable to the operators of this great city. An examination committee was appointed, and the membership of the new union will form what will be known as Branch No. 2, of No. 35. An examination will be given as to the qualifications of all applicants. Any applicant failing to pass this examination cannot again apply for membership for a period of three months. The Examining Board will itself be examined by the Executive Board of Branch No. 1 (by the present plan Local Union No. 35 consists of Branch No. 1, which is the old union, and Branch No. 2, which is the operators). Until the meeting of the 18th, enrollment was free—that is to say, there was no initiation fee. But after that date any one coming in must join as a new member, losing all the rights accrued through previous membership in the Auxiliary. I brought the matter of out of town members up and it was decided that this should not apply to them, but that the free enrollment should be left open a reasonable time for their benefit, the time to be at the discretion of the Executive Board. Out of town members will be fully informed as to what procedure to take by addressing Brother Harold Williams, Business Agent, Local 35, I. A. T. S. E., 259 W. 42nd Street.

At the meeting spoken of the hall was well filled and the enrollment in the new branch already runs into the hundreds.

It is a regrettable fact that any such course as this was necessary. The fault, however, lies with the auxiliary and those members of the Auxiliary who fail to get into Branch No. 2 of 35 are deserving of scant sympathy, except in a few isolated cases. The Auxiliary was warned time and again of what would happen, unless it mended its ways. This it would not do. A member even openly insulted the International President on the floor when he visited one of the meetings. The meetings were a riot. I have personally seen three fist fights in progress on the floor of an auxiliary meeting at one and the same time. It shames me to say this, but it is the fact, and the only wonder is that the Auxiliary was permitted to exist as long as it has. Local Union No. 35 did not perhaps do altogether right by the Auxiliary, but in this connection we must consider the proposition they had to deal with, and when we do so, we cannot perhaps blame them so much after all. And now let us all pull together for the mutual benefit of the operators of New York, and the improvement of their conditions. I believe that Branch No. 2, of Local Union No. 35, will prove a success, and I am willing to do any and all things possible to bring about that happy end.

The Next Convention.

Kansas City, Mo., writes at some length in the interest of the operators acting together at the next convention of the I. A. T. S. E. He also says that Local 170 stands ready to fight, if necessary, to get justice for Auxiliary, No. 35, of New York.

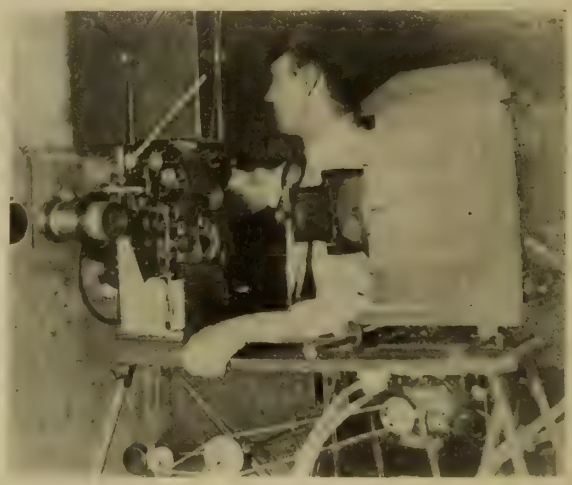
I do not quote the letter because I do not think it is wise at this time. As Kansas City will see, in another part of the department this week, the operators are being reorganzed into a branch of 35, which is to have the same rights that 35 herself has—that is to say, the same authority, or that at least is my understanding of the matter. For certain reasons, which President Shea explained to me personally, it is practically impossible to grant a direct charter to the New York operators at this time. It is believed, however, that a direct charter will be the outcome in the not very distant future, but radical changes will first have to be made in L. U. 35's charter, since it now holds, and always has held, the right to govern the moving picture machine operators of this city. I hope and believe the present arrangement will prove quite satisfactory, at least for some time to come.

I heartily agree with the proposition of operators acting together in the next convention. But for the request of one of Boston's delegates, I would have permitted a great deal of discussion in the department concerning operators' measures to be brought before the last convention. Boston headed this off and I have since put in considerable time industriously engaged in kicking myself for allowing them to do it, or rather allowing one of their delegates to do it. You can wager your everlasting life that nobody but the International President himself will be able to stop discussion next time. Before the next convention it is to be hoped that, through the medium of the department, all the various operators' measures to be brought before the convention will be freely discussed, and that operator-delegates will go to Seattle with a complete knowledge as to what they want and what they do not want, and thus be prepared to act as a unit.

Motor Drive.

Mr. E. C. Woods, Dayton, Ohio, writes:

> As I have seen no letters from this city, thought I would come in. Up to date, I have seen no method of driving machine with motor like the one I use, and which I have been using for the last eighteen months without the least trouble. The motor I built myself out of an eight-inch fan motor. It has a variable speed, and which leaves nothing to be desired. Enclosed you will find photographs which I hope will prove to be self-explanatory. No. 1 of the small



> photo is the controlling lever, and No. 2 is the back gear and driving pulley which gives a gear ratio of six to one. As you can see, the motor is very compact. It weighs only seven pounds, yet is powerful enough to give the machine a crank speed of 110, which, of course, no one would care to use. I use No. 5 sash cord for belting and find it a more positive drive than leather. It lasts many times as long and never breaks. Do you think any of the machine manufacturers would be in the market for a take-up tension device, which is absolutely positive in its action, yet very cheap to manufacturers, costing only about $1.25 to make?

I am sorry, friend Woods, that you didn't give us more information concerning your method of "making the motor." I presume you mean that you rewound the armature, and possibly the field pieces. Will you kindly tell us, in detail, just how you did that stunt? The motor drive shown certainly is unique, but I do not see any reason why it should not work all right, since the lower sprocket shaft has a pretty wide bearing. I should think, however, by the time you get a machine crank speed of 110, that motor armature would be revolving quite frequently. The sash cord belting may be all right, but very few could make a proper splice, and: moreover, I would suppose it would stretch pretty badly when it was new, though, of course, when the stretch was out of it and the proper splice made, it would last a long time and give an excellent service. It would depend entirely on the relative value of your takeup as compared to those now in use.

Kind Words.

Mr. George A. Bleich, Empress Theater, Owensboro, Ky., writes:

> Now unless the manager-owners write you occasionally, which they do, how are you to know that others besides the operators appreciate your work? So, if I am not seeking information by

asking a multitude of questions in this letter, take it as indicating one exhibitor's deep interest in your department. And I don't agree with you on all you say, either, but who could fill your position and be right at all times? You will admit an error once in a while. There are two departments in the World, viz: Projection and Advertising, which are of incalculable benefit to the exhibitor. The one who does not absorb the good of both is of the breed that still maintains a barker at his door and runs four reels of pictures, changed daily, for a nickel, and, dollars to doughnuts, uses a two-pin projection machine. His operator probably sings an illustrated song between times, mother sells tickets and little Johnny takes them at the door, sister plays the piano, and papa plays pinochle, maybe, in the bar-room next door. I have been in the game some several years, but have had few operators, as those in my employ seemed satisfied to stay, and of one thing I can assure you; when I looked for the World each week, after it was opened first by me, I was pretty sure to find it in the operating room, and open at the Projection Department. If I found an operator in my employ who wasn't interested in your department—well, I wouldn't have him. Absolutely good projection, and nothing else goes in a place of mine. You can "kiss the book" on that. Can an operator keep abreast of times and up with improvements unless he studies? Just a few more lines and I'll stop. I know this will interest you. If a man built a palatial steamboat and placed his pilot in miserable, cramped little coop of a pilot house, he would be classed as a fool, and, besides, the authorities wouldn't let him operate that boat. Then why in the name of common sense will people build splendid picture theaters, and then omit the most important feature, viz: A decent sized, commodious, well ventilated and arranged operating room? You know they do it, and yet expect an operator to be happy and produce good work in the stuffy, close box, rightly dubbed a "coop" or "booth." In my new house here, now under construction, my operating room (not booth) is 13 x 9 x 9, and is of Johns-Manville Transite Asbestos, because that material is cooler than iron, and over each machine there is an 18-inch ventilator through to the roof, and—think of it—a lavatory so that the operator can wash his hands! And there are other features you would commend. And business? Why just fine when I'm in it, as I am not just now, while the house is going up. I sold my "Princess" at Hopkinsville, where business was never dull (that's honest) in a town of less than 10,000 population. It is a house seating 700, with a ten-cent admission, and a weekly expense of considerably more than $200. Everybody, "rough neck" and "high brow," young and old attended the "Princess," and do yet, as it is under an admirable management. When I opened there many post-mortems were held on my financial death, as the wise ones said knowingly, "no picture show will pay in this town—too many have tried it." What was my success due to? I'll tell you; *close attention to business, courteous treatment of my patrons,* TRUTHFUL ADVERTISING, AND you know what else, GOOD PROJECTION. Make what use you want to of this letter. Put it in the waste basket, boil it down and publish it in part, or feed it to the goat. I've enjoyed writing you a letter, and expect to do so again, and I am going to inflict one on that advertising fellow one of these days, too. But I didn't intend to say much as I have. I wanted this as an expression of appreciation of you and your department.

I thoroughly appreciate the kind words you have written, Friend Bleich, and I am sure Friend Sargent, who conducts the Advertising Department, will appreciate them also, and be glad to receive a letter from you. I thoroughly agree with you that the Advertising Department is of great value and I believe that the Music Department is also of much benefit to exhibitors. I am not saying this because I happen to be one of the editors, but because I believe it to be a fact. I believe that sufficient improvement in projection, music and advertising will result in increased patronage to the extent of many dollars in a year, and yet the Moving Picture World costs the exhibitor but three dollars a year. Now, friends, this sounds a little like boasting. I can truthfully say, however, that I regard it not as boasting, merely as a *statement of plain fact.* Of course, these departments will be of no value to the exhibitor, who does not read and study them—though that is not wholly true, either, because his operator or musician may read and study them, and he reap the benefit. However, as I have before pointed out, an exhibitor who does not read and study his business will not have any business left very long, since others who will, will get ahead and outclass him so badly that he will be forced out. I agree with you also that I would not have an operator in my operating room who did not read and study. Why? Simply because it would be convincing and conclusive evidence that he was not progressive and not keeping up with the rapidly moving procession. Now if some think I am saying this to toot my own horn, why that is their privilege, but I do not mean what I have said to be construed that way. I wish to congratulate you, Friend Bleich, on the showing you made in a town of less than 10,000. It proves you to be a real manager. More power to you and may your tribe increase.

Isolated Plant.

Villisca, Iowa, writes:

In regard to the Detroit outfit, I have a 6 h.p. engine, 2½ k.w., 60 volt direct current generator, which lights forty 16 c.p. carbon lamps, twenty 2 c.p., and 10 to 15-16 c.p. carbon lamps, while projection arc is on and get a very much brighter and steadier picture than from a.c., through a transformer—that is to say, a General Electric compensarc. I use nothing but coal oil, and get fifteen gallons every ten days, which costs me $1.25. I would not use gasoline at all. It does not give me the power and is much more dirty. I first had a 3 h.p. engine for traveling, but exchanged it for a 6 h.p. My only trouble is with the spark coil, which must be properly adjusted for good, even running, and the timer spring, which breaks occasionally. I start my engine, see that everything is properly adjusted, and that oil to the crank case is dropping about eight drops per minute. I then start my show and my boy goes out occasionally to see that oil is feeding to the crank case properly, and we just let 'er rumble. I would not part with my outfit, and I do not think it is necessary to have an engineer. Anyone with a little stay-with-it-iveness at first will soon get the necessary points, as it is a very simple engine. I use 4 pronged plug and have a voltmeter. I always run with full load on. When the arc is off, we have a balance load; therefore it never varies, unless spark coil gets pitted or out of adjustment. The electric light company put in, free of charge, a general electric compensarc and three-wire system, which I have used for a month to help them out on the fight with the city, but I long for my Detroit, as I can run three reels without trimming, which I cannot do with a.c.; also I get a much brighter picture with the little outfit. The Handbook is a great help. I should have had one a year ago.

We are glad to have so favorable a report from a user of the Detroit. Let us hear from others who are using this outfit. Most certainly your light bill is ridiculously low if you can run ten days on fifteen gallons of kerosene. I could not make out the name of the spark plug you use. By balance load I presume you mean that you switch in incandescents sufficient to use the arc amperage when the arc is off, which is a very good scheme indeed. You neglected one very important point, however, viz: How many hours a night do you use the outfit? Not having that particular piece of information one cannot compute the cost per hour of running the engine. Yes, although we have sold thousands of Handbooks, there are still other thousands who should by all means have had one. It would have been the best investment they made in their lives. It has finally been decided that the new book will be $2.50, and I think you are, all going to concede that it is well worth the money.

Another Isolated Plant.

Mr. S. K. Leen, proprietor, Ruby Theater, Madison, S. Dak., writes:

In August 10th issue, I note request that all those having experience with isolated light plant, tell what they know concerning same. Now I am a constant reader of the Moving Picture World, and the first thing I turn to is the Projection Department. While I do not feel chesty, or in any way conceited, or think that I am one of those that know it all, yet I can truthfully say I have the reputation of producing the best picture on my screen of anyone in this part of the country, and I am doing it with a small isolated plant, too. And now, for the information of those interested in such plants, I will set forth my experience: A man does not necessarily have to be an expert electrician or engineer in order to run one of these outfits. I think that anyone with ordinary brains and a little good common horse sense, can operate one of the plants successfully. My own experience is as follows: In December, 1911, I hardly knew a gasoline engine from a locomotive; also I did not know the first thing about electrical work. I had, however, so much trouble with our city power plant, and such difficulty in getting the right service, that I concluded to install a plant of my own. I purchased a 4 k.w., 125 volt Hawthorne Non-flicker Generator, and a switchboard with ammeter and voltmeter, rheostat, and pilot lights. This part of my outfit I purchased from the Western Electric Company of Minneapolis. I also bought a 6 h.p., 2-cycle gas engine from the Fairmont Machine Co., of Fairmont, Minn. This little machine I consider one of the best gasoline engines on the market to-day. You, of course, understand that this makes a belted outfit. My house equipment consists of 48 2-c-p. carbon lamps, 5 4-c.p. carbon lamps, 18 15-watt tungstens, 20 48-watt tungstens, 5 100-watt tungstens, 1 150-watt tungsten, and 66 5-watt tungstens, wired in series of 11 to the series, six 16-inch oscillating fans, and my projection arc. I also run my machine with a ⅓ h.p. motor, with controller which gives me any speed I desire. I thus have my two hands free to work with at all times. I project a 12½-foot picture on a 70-foot 6-inch throw. My light is rock steady. It is the best I have ever seen and everyone tells me my pictures are the clearest and brightest of any house they have visited. I have no trouble whatever, for all there is to it is to fill my tank with gasoline, throw the engine against the compression and let it go, lock up my engine room door and never see it again till the evening's performance is over. My light is now costing me forty-five cents per day, while before I was paying an average of $1.25 a day. I bought this high voltage outfit so that in case anything went wrong with my plant, all I would have to do would be to throw the switch on the city light and go right on with the show as if nothing had happened, for I am still connected up with the city light, and, as I understand it, if I had a low voltage outfit I could not do this. Should any brother exhibitor wish further information, which I have not set forth, I will be more than glad to provide the same. I trust you will not think I have taken up too much space.

A man never takes up too much space, Neighbor Leen, as long as what he writes is of interest and value; therefore you have not consumed too much space. You, like Villisca, have not said how many hours per night you run the outfit, and cost of operation per hour. When we get the cost down to the cost per hour, then we know what we are doing. I do not quite understand why you are running all those lamps in series. You must be wrong there, unless you have lamps of very low voltage. Eleven lamps in a series on 110 would indicate a very low voltage lamp indeed. I think you are in error in that statement, because you at least could not wire five 100-watt tungstens in an eleven series, when you have only five of them. There is a mistake there somewhere, Friend Leen. I am, of course, gratified to know that you appreciate the work we have been trying to do in this department, and I sincerely trust we shall continue to merit your approbation and approval in future as in the past. Many thanks for report on the light plant. Mr. Leen offered to supply additional information to any desiring it by mail. I don't prefer that way. Let it go through the Department, even if a little slower, so it will benefit all.

Automatic Slide Carrier.

Dawson Bros., Wasseca, Minn., write:

It has been a long time since we have bothered you, but we now again ask assistance through the Exhibitors' Bible, the Mov-Picture World. From the enclosed photo you will see we are coming to the front and are now very comfortably located in our new

theater, The Palace, which we have done all we possibly could to make a palace in appearance as well as name. And now for a question: Do you remember, some time back, some advertiser was putting on the market a new slide carrier on the Igento order, but it had two magazines, one on either side of a lever, which put the slides into place? By moving the lever a slide was taken from one magazine, placed in front of the lens, and after exposure, automatically placed in a magazine on the other side of the carrier. With this device it would be an easy matter for the operator to run the song slides while threading the machine. Can you say whether or not this carrier is practical, and if so, where can we get one? Who said that the pictures were dying out? In this particular part of the country it is quite the contrary. Thanking you for past favors, I wish you and the World all possible success for the future.

I do not remember the advertisement referred to. I have, however, seen several such carriers. The thing looks very plausible and really it works very well indeed, except for *one thing*. The fly in this particular ointment is the fact that the working of these devices causes too much vibration. At least I have never seen one that didn't cause the picture to dance a highland fling on the screen when first exposed. I, therefore, could not advise the purchase of any such device, unless it has first been submitted to this department for examination, test and report. No, the pictures are not dying out. There are quite a number of theatrical managers who see to it that their agents keep that yarn alive, but there is nothing in it. The pictures are very much alive and what is more they are not going to die out, either now or any other time, provided of course, the standard is kept up, and the necessary improvements made to keep abreast with the progress of the times. Glad to see you so comfortably located in your new home. We wish you all possible success. May the river of nickels and dimes continue to flow uninterruptedly in your direction.

Belt and Direct Connected Sets.

Washington, Kan., writes:

I have long taken an interest in the Moving Picture World, especially the Projection Department. Thus far, I have been content to read the sayings of others, but now I will break into the game, if you will give me a chance. I thought I was pretty fast at changing reels, doing it in eighteen seconds from time picture leaves the screen until time it goes on again. To-day, however, I was reading a page in an advertising circular supposed to be devoted to operators, and here is one of the items, word for word: "Referring to breaking world's records for changing reels, you're not in it with Walter Brown, my operator, who is better known as 'Rocky Brown,' the famous swimmer. He changes reels without stopping. He runs the end of the reel off the spindle when it is near the end. Cements the next reel to it and goes ahead. This can be vouched for by other operators in this city. No operator in this house but what could change in eight seconds. Signed 'Colonial Theater, Bloomington, Ill.'" Now what do you think of that? I myself would like to see the man who could change reels in eight seconds.

And, now, just a word about light plants. In the light of my own experience I can say this much, and say it in the face of all conflicting arguments, viz: The belt connected outfit is more serviceable than the direct connected outfit, for the one reason that your direct connected engine must be high speed in order to drive your generator at proper speed, whereas the belted engine can run much slower. It is a well-known fact that high-speed machinery is short lived, and not nearly as reliable as that operated at slower speed. After all, the engine is the most uncertain part of the outfit. Dynamos need almost no attention, except to oil them and adjust the brushes and clean the commutator. My advice is to get a good sized, water-cooled gasoline engine. Set the engine and dynamo on a solid base and use a good two to three-ply belt. You thus have an outfit which is just as reliable as the average small town central station is.

Now for a question. I have made an automatic slide carrier which holds the slides on one side of condensers, and by pulling, a lever automatically feeds them in and out to a box on the opposite side. Do you think it worth getting a patent on?

Now, isn't it queer how things go? I just finished answering an inquiry about this type of automatic slide carrier, and the very next letter I pick up is from a man who has just such a device. I would respectfully refer you, Washington, to my answer to the last letter. As to that talk about cementing one reel to another without stopping, it is pure unadulterated piffle. I presume it would be a physical possibility to do such a thing, with the assistance of another man, but in order to do it, the upper magazine must be open, and at least ten or fifteen feet of the tail-end of the film, rapidly unwound from the reel, the next reel fastened to it by some sort of a clip which would go through the machine (cement would be impossible), and the other reel replaced in the magazine. But I would just like to have an inspector catch Mr. Operator doing that kind of a stunt. If there is any license in Bloomington, and the operator had as much sense as a last year's bird's nest, he would certainly attempt no such fool caper and if he did, and got caught at it, he would certainly loose his license in a hurry. No, Washington, Bloomington is talking through his chapeau. As to changing in eight seconds, the Bloomington boys must certainly be wonders. The man who can open the top magazine, take out the old reel, insert the new one, thread through the fire trap, through the machine, through the lower fire trap, attach the film to the lower reel, and then take up the slack and close the magazine in eight seconds, has missed his calling. He ought to hire himself out for exhibition purposes, calling himself "Own brother to greased lightning." You will note this wonderful film circular talks about running the end of the reel off the spindle. I didn't know a reel had an end. What he meant was, of course, running the end of the film off the reel, but before making such large claims it would be well to learn, at least learn to call things by their right names, wouldn't it? As to the belt connected outfits, I would rather not comment, but leave that matter for our readers to thrash out. What you say is quite correct so far as it goes, but there are also things to be said on the other side, and I would rather leave our readers to do the saying. You can have all the space you want in the department for the next few weeks to discuss isolated light plants.

Split Reels.

Binghamton, N. Y., writes:

Don't you think it a foolish idea some of the makers of the films adopt, notably the Kalem Company, when on a two-subject reel they run from one subject into another without a break or blank of any sort between the two? In some cases if a person in the audience should sneeze, they might look up to find something altogether of a different nature on the screen, much to their puzzlement until they realize that they are looking at another subject. The only remedy I see is to chop out some of the tail-piece and insert it between the subjects. I am not alone in this "kick" I can assure you.

There is nothing whatever to prevent the operator from stopping his machine for fifteen to thirty seconds when the title of the second subject appears. What you say is correct, and I have for some time been advising operators and managers to have an interval of from fifteen seconds to a minute between each reel, and between the two subjects on split-reels. I had to laugh when I read your comment about sneezing, for I had an experience like that myself not long ago. There was a tragedy on the screen. I turned my head about to look up at the operating room, and probably kept my eyes in that direction as long as fifteen seconds. When they again sought the screen a howling comedy was in course of projection. The title between the two subjects must have been a light colored short one. Anyhow, that was what happened. It is not necessary, however, to put in a blank piece of film. It is not even desirable. Stopping the machine is the thing.

Arc Resistance.

Fort Worth, Tex., writes:

In July 27th issue was a letter which interested me very much, and I am going to try and answer, after testing it out, not on 220, but from 80 to 120 volts, the arc voltage ranging from 45 to 51, which would be an average of 48. Now, to apply this to the arc in a projector let A B, C D, E F represent the principal points of a projection arc circuit, A F being the "line" terminal, B C the rheostat and D E the arc. The connections between these parts are of such heavy wire, and these wires are so short that their resistance may be neglected. Suppose the following to be the data of an arc light: Line pressure 110 volts, rheostatic resistance (B C) 2 ohms, arc resistance (D E) 1 3-7 ohms, current 32.5 amperes. Now since the resistance of B C is two ohms, and the current 32.5 amperes, the difference in potential between its terminals would be $32.5 \times 2 = 65$ volts. By Ohm's law $E = C \div R$, since the resistence of the arc is 1 and almost 3/7 ohms, $1\ 3\text{-}7 \times 32.5 = 46$ volts, the potential difference between its poles. Now, since the arc is in series with the rheostat, their resistance and difference of potential may be added together to obtain the total resistance and difference of potential of circuit A F; hence the correct resistance would be 3 and almost 3/7 ohms. Now, if you increase your voltage at A F, with the same 2 ohm rheostat —according to Ohm's law, 220 volts, will force more current through a given resistance than 110 volts—hence in order to secure the same number of amperes and with higher voltage, you would have to introduce additional space between D E. In other words, lengthen the arc. Now supposing you were using 130 volts, your 2 ohm rheostat would deliver a larger number of amperes, if your combined resistance is only 3 3-7 ohms, than would be delivered were the voltage 110, but if you lengthen your

arc so as to get 2 ohms resistance at the arc, in which, instead of 1 3-7 you would then have a total of 4 ohms resistance or 32.5 amperes of current, the same as you had when 110 volts was used.

While I cannot see that Fort Worth's letter brings up any new points, still its statements are correct and may help some one to understand the matter better. His scheme of handling arc voltage, however, is not practical since, in order to get the best projection light, the arc must ordinarily be of a certain length, and if the carbon points are separated too far, the light will not usually be satisfactory. However, the statements the brother has made, as I have said before, in the main are correct.

Correct.

Western Canada writes:

> As you do not seem to be able to coax anyone to write on the difference between 220 and 110 volt arcs, and innocently pretend you yourself do not know, I am going to try, if only for the purpose of getting your view of the subject, and explain it, though I will ask you not to use my name or the name of the town if you publish this. In the twelve years I have been operating, I have used currents of varying pressure, and have had meters on the different voltages (ammeters and voltmeters I take it you mean, Ed), therefore I believe I can give you a fairly understandable explanation, taking my present plant as an example: I am operating a 10 k.w. generator, with a rheostat of my own build in series with the arc. I use about 48 amperes, with approximately 48 volts across the arc. The generator is wound for 125 volts, operated at 90 volts. After the arc has been struck and has settled down, I open it slowly and the voltage across the arc rises gradually, while the amperage drops until the arc is about three-quarters of an inch long. The voltmeter then shows approximately 83 volts across the arc, and the ammeter registers only about 15 amperes. A little thought will enable one to understand that a rheostat built for 50 amperes will have very little effect in cutting the voltage when delivering only 15 amperes. It is very possible that the rheostat reduces the voltage to a great extent, but this only occurs when the rheostat wire is used to capacity, or very nearly so. When, however, a lower amperage is passed through it, it has so much less effect on the voltage. I have had as much as 350 volts, across the arc on 550 volts, d.c. though the arc of course, flamed very badly. I have also run as many as four arcs in series on 550 with splendid results. The resistance being cut down as each arc was opened, until there was very little left when all the arcs were operating. In my opinion, the rheostat, as built by the manufacturers, is not properly wired; but this is another matter about which I would like to write you at some other date, asking your opinion. In closing I send my best respects.

Canada has the right dope on the resistance proposition. I explained it in a recent issue of the department. The whole thing lies in the fact that a 35 ampere rheostat reduces the voltage very little when passing only, let us say, eight or ten amperes, and as the arc length is increased, the total resistance is increased, with consequence that the arc voltage becomes very much higher—hence current will be forced across a longer gap. We shall be glad to have Canada's views on the rheostat, but see no reason why he should be so bashful as to ask that even the name of the town be suppressed. Should you think you would have trouble operating a 125 volt generator at 90 volts, you would still have to provide lots of resistance to operate four arcs in series in 550. They would consume only about 200 volts if d.c., less if a.c.

Shutter Setting.

St. Louis, Mo., orders a Hand-Book and says:

> Would you kindly tell me how to set a three-wing Edison outside shutter, type B machine so as to eliminate the flicker as much as possible?

The setting of the shutter, St. Louis, has nothing to do with the flicker. It has to do with travel ghost, which is white streaks, or flashes up or down from white objects in the picture, or letters of titles. The Edison Co., give the following directions for setting their type B outside shutter(see page 824, June 1st issue), remembering that the wide blade of the three-wing shutter is the only one that counts. Proceed as follows: place a piece of film in the machine and loosen the three clamp screws on the front of the shutter just enough to be able able to turn the blade when the hub is held stationary. Now set the wide blade so that it covers the lens during the time the film is in motion. This can be determined either by looking through the aperture, by watching the intermittent sprocket, or by leaving the dowser down, lighting the arc and allowing the light to filter through the dowser cap, which will, when the fire shutter is raised, project the picture on the screen plainly enough to be seen. After the blade is set so that no movement of the film is visible while any portion of the lens is uncovered, tighten up the clamp screws again and the job is done.

Film Making.

Newport, Wash., writes:

> "Notice, in the August 10th issue of the department, Chicago's complaint of Essanay's sub-titles being out of frame. Have been looking for a big kick concerning this for some time, as the sub-titles of the Essanay films I have run for the past six months have been out of frame. Can you tell me how pictures are made where one scene starts to fade away as another is coming on? Under "Inquiries" in August 10th number, Snyder Ave. asked what C. G. P. C. stands for. A great many of our patrons have asked the same thing, and I always did hate to have to say: "I don't know," so told them it was Pathe's foreign films, but they come back at me with the fact that half of the reel is an American made picture, and the sub-title says so. I would like to know what the four words are that C. G. P. C. actually stand for.

The fading of one scene into another is accomplished as follows: at the end of the scene, the diaphragm is gradually closed over the camera lens until the lens is entirely obscured. The film is then turned back until the point is reached where the lens had started to close, it is then again gradually opened while the beginning of the new scene is enacted and the scene is thus dissolved into the new one. The thing works just exactly the same as the dissolver does. In this connection I made an unpardonable error recently. I said that in manufacturing films, the negatives were spliced together before the positives were printed. This is wrong. The positive of each scene is printed separately and then the positives are joined together. I really knew this, and don't know what I could have been thinking of when I dictated that particular reply. Seven film manufacturers have called my attention, by mail, to the error—the rest needn't mind. As to the Essanay sub-titles I wrote that company concerning the matter. It is a fault which certainly ought to be remedied. The Essanay productions are too magnificent to be marred by any such thing as this. The letters C. G. P. C. stand for *Compagnie Generale des Phonographes et Cinematographes.*

Dirty Lamphouse.

Harry G. Waldron, Langdon, N. D., writes under date of August 15th, complaining that he cannot hold his arc steady. It flames so badly that he gets very little light from it; also there are little spots running around and around the upper carbon. Says he is using a Motiograph 1912 Model machine, having a fine lamp, which he doesn't think it at fault. Wants to know if I would advise the use of a three-wing shutter, instead of the double one, as he has some flicker with bright light. Says if the three-wing one doesn't reduce the light too much, he would like to get rid of the flicker. Says his equipment was put to a novel use recently. Had the judge, jury, witnesses, lawyers and the entire court room crowd at the theater to view the projection of a plate (negative presumably, Ed.) offered in evidence in the trial. The entire case hinged upon the identity of one of the figures in a group, and projection probably helped the jury in arriving at a decision. The court appreciated the favor, and friend Waldron believes this is a new field of usefulness for the local picture house.

Under date of August the 17th, Mr. Langdon again writes as follows:

> Since writing you on the 15th, I have found the remedy for my flaming, sputtering arc. When I bought the machine about two months ago, I broke a few condensing lenses until I finally cut a hole in the back of the lamphouse. It worked fine for a while. Last week I engaged an A 1 operator, Mr. Russel Hoyle, who operated for Lyman H. Howe for more than a year. We got the projection first class in every respect, save the unsteady light. While cleaning the lamphouse to remove carbon dust, he noticed that the space between the asbestos board and wire screen at the top, was almost filled with carbon ash, the screen being clogged so that it was almost entirely closed. He trimmed the asbestos so that a direct draft was obtained through the holes, brushing out the mesh of the screen thoroughly. Since then the lamp has burned without a flicker. It was simply gasping for air.
>
> I believe a word of appreciation is due my operator. I have never seen a man so thoroughly in love with his work. From morning till night he is busy, although we only show two houses in the evening. There is not a speck of dust in his operating room and the machine didn't run as well when it left the factory as it does now. He has cleaned, oiled and adjusted every part and keeps them that way. I have just installed a 16-inch ventilating fan in his operating room, direct to open air, and will meet him half way in anything he wants, for he takes a pride in his work and the result is a picture that money couldn't buy from an indifferent man.

While I am glad you have set forth the remedy for your trouble for the benefit of others, still, Langdon, it is rather surprising that you didn't discover this at once, as I have on a number of occasions, through the department, cautioned operators to be very careful to keep the screen in the top of the lamphouse, perfectly clean, so as to afford free, ample and full ventilation; also on page 64 of the Hand-Book, you will find the same instruction and warning. The lamphouse should be thoroughly cleaned at least once every week and the ventilating holes and screen should by all means be kept perfectly clean. Otherwise there is likely to be abnormal condenser breakage, and lack of adequate ventilation will cause the arc to burn unsteadily, just as you have described. I am glad, indeed, to see you give your operator due credit for the excellence of his work. I would regard the fact that a man, who has been employed as operator by Lyman Howe for more than a year, as undisputable evidence of his ability, and ability coupled with willingness is a mighty good combination; also it is one not met with every day. Yes, a three-wing shutter is much superior to the inside shutter, provided the three wings be of approximately equal width, and provided further that you are not using 60 cycle, a. c. Such a shutter cuts off a considerably greater percentage of light than does the two wing shutter, but the absence of flicker more than compensates for the additional current required to bring the screen up to its former brilliancy. That is not the first time juries have viewed evidence projected on the screen. In this connection it seems to me that a comparison of handwriting samples and signatures enormously enlarged by projection would be of aid in many cases.

Machine Instructions.

Binghamton, N. Y., writes:

> Have those instructions on the various machines been published in separate form? If not, is there any prospect of their coming out in the near future?

They have not. There is. The instructions are a part and parcel of the new hand-book, which I had hoped to have out by the first of September, but which I am afraid will not be ready for about sixty days.

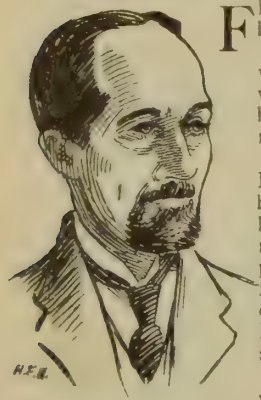
Mechanism Thieves Caught.

Mr. Michaelson, of Bath Beach, Brooklyn, reports that the thieves who stole his moving picture mechanism, as well as the mechanisms of several other exhibitors in and around Bath Beach, have been caught. We are indeed glad to hear this and trust they will, in the parlance of the street, "get theirs," and get it good and plenty.

SECRETS OF SUCCESS.

"Montgomery, the Moving Picture Man," Tells How He Quickens Dead Ventures Into Profitable Enterprises.

By Epes Winthrop Sargent.



FRANK MONTGOMERY, better known as "Montgomery, the Moving Picture Man," came to New York last week, arriving from Jacksonville by way of Chicago and returning home by way of Dayton, Ohio, where his newest house is located.

To anyone who has followed the Montgomery advertising, the man himself is a surprise. Set him at the board table at a bank director's meeting and he would not look out of place, but somehow you cannot reconcile the flamboyant advertising of Montgomery, the Moving Picture Man, with Frank Montgomery himself.

He is slightly under average size, with keen, alert eyes, and a quiet air of confidence that is far removed from the braggadocio that in America is erroneously associated with the term "showman." His dress is quiet, his speech soft and his manner reserved. Mr. Montgomery and the Montgomery advertising are far apart, but it is this contrast that has won for him success in the section of the country least likely to yield success to any new form of amusement.

Mr. Montgomery is a motion picture man, but his real business is to raise from the dead the moribund enterprise and breathe life into the still born venture. The more seemingly impossible the task the better he likes it and the more confident he is of success.

"I have little use for the town where pictures are making money," he explains. "Where a house is making money I can perhaps make more, but it is less profitable than taking a town where all are agreed that pictures cannot be made to pay, and proving everyone in error. That's one of the secrets. Pictures do not pay because they are not properly presented or because there is something wrong with the house. Remedy the defects and the profit is immediate.

"When I find a town in my territory that looks like a good opening, I get the house and then I set the people talking. I tell them that I am going to make a success, that they are all wrong in supposing that pictures will not pay. I do not make extravagant predictions, but I make predictions extravagantly. I do not promise more than I expect to perform, but I phrase those promises in such a way that they wonder whether I am a liar or merely insane. By the time they commence to figure it out every man, woman and child in town knows that Montgomery is going to open a house that he has built or bought. They come out of curiosity and remain because I give them the best I can obtain.

"In a late issue you quoted from the advertisements and explained something of my method as derived from my press book, but it is difficult from a distance to explain the sensation that such advertising makes in a town that is not used to the style.

"Once, for a few days, I almost wondered if I was beaten. This was in Jacksonville, the foundation and home town of my present enterprises. I had come into town and found a good house running a vaudeville performance. It was starving, but nothing else offered and the manager kept on. He was rather surprised when I offered to buy, basing my offer on the fact that he was not making money. He didn't seem able to understand how I knew, though any experienced man could have come within a few dollars of the receipts and a couple of hundred dollars of the expenses. It took him a day to decide to sell, but he sold and seemed to be sorry for me.

"Everyone I talked to seemed to share his pity and in some directions it took the form of spot cash for all work to be performed. They had been shown I had money, but they wanted their payments before I lost it all, and after a time the thing got on my nerves. I began to have doubts myself, but I kept silent and made my advertising even stronger. I sent out a thousand passes, not broadcast, but to the best list I could obtain. A form letter accompanied each. I simply said that I did not know them and they did not know me, but that I hoped we would get acquainted with each other.

"This was Florida, but they all wanted to be shown and we played to packed houses. Better still, we took in more paid admissions than any house in town, and the people who did use their passes came back with their money, not once but regularly.

"In my next town I was told the proposition was impossible. At the bank where I went to open an account the cashier told me that pictures had never paid. It was a quarter of an hour before I had him even half way willing to admit that perhaps the vaudeville and the management and not the pictures were at fault. He smiled when I told him that I would not only make a fan of him, but all his friends and the others smiled when I made the same prediction in print, but I got them and held them, and I have them still. The Southerner is conservative, but once he is convinced he is loyal.

"Advertising, mostly newspaper advertising, has been the real secret of success. I use some lithographs, but not many, and spend my money with the papers.

"When I go into a new town I try to contract for space, but I want the commercial rate. Amusement rates are double or even triple the price paid by the grocer or the dry goods man, partly because it is supposed to carry with it write-up matter. I explain to the business manager that I want no house notices. If the show warrants mention as a matter of news; if they see a film worth while and want to write it up, well and good, but I want no house-written criticisms or advance notices. I take the stand that I have theater tickets to sell just as the others advertise to sell cloth or food and that I want the same rate they obtain. If I can't get it I go to the billboards, but usually they see my point and accept the contract. If they don't I use the boards until they admit my argument and ask for the contract.

"I do not care for the small, regular advertisement. I would rather take thirty inches once a month than an inch a day for thirty days. You cannot say much in an inch. You can do a lot of talking in thirty. I do not boom my features, as a rule, but the enterprise as a whole. I may not do a line of special work for a three reel feature, letting it come as a surprise and boom some single reel that seems better worth while. The three reel features are good attractions where the material is there, but the single reel story spread over three reels does not make good.

"There seems to be a lack of technique in planning most of the features. No special will satisfy that leaves the audience cold at the end of the early reels. In a dramatic performance there is always the ante-climax ending each act that leaves the audience eager for the rise of the curtain and the continuation of the story, and few specials meet this demand. Then, too, the subjects are not always well chosen from the point of general popularity.

"I do not employ vaudeville, nor do I use the permanent singer who is featured into fictitious popularity. I change my singers every two to four weeks. Vaudeville I do not use, because so far south if I find that I have an act not suited to my clientele the discovery is made too late to obtain a substitute. Electrical posing acts and similar features that can be worked on the small apron that constituted the stage in my houses will give variety, but good singing is a better attraction. I do not use orchestral selections as act numbers. This seems to work well out West, but my patrons want the orchestra as accompaniment to the pictures and not as a feature number. In one of my houses I have had good results from a pipe organ that cost $5,000 in actual money. Not all five thousand dollar organs deplete the bank account to that extent.

"I make my pictures my feature and do not use strong attractions to make them a go. When the pictures do not draw I will turn to some other feature, but so long as I conduct photoplay theaters—and I expect to keep on with them—I shall make the pictures the feature. I pay the highest price for service of any manager in my territory. I get the best and make them work for me. Other attractions lend diversity to the program; for it is not always possible, under existing conditions to gain diversity of program from current releases, but the pictures are the thing and the foundation of my success, backed by a policy of promising no more than I can perform and generally doing more than I promise. To condense my policy into a sentence I start out by making people believe me a liar and prove to them that I am not."

WARDEN TYNEN IN SELIG PICTURE.

In the Selig release of Sept. 6th entitled "Circumstantial Evidence," Warden Thomas Tynen, of the Colorado State Penitentiary, plays a prominent part. The warden is one of the best-known men in the west and his appearance in a motion picture will be looked forward to with a great deal of interest by his numerous friends. Warden Tynen is the man who instituted the now famous honor system among the convicts in his charge. The picture in question is exceptionally interesting in that it shows many scenes which were taken in and around the penitentiary grounds.

Manufacturers Advance Notes

"TWILIGHT" (Essanay).

Taking for their theme one of the sweetest musical compositions ever written, the Essanay Company have constructed a beautiful dramatization replete with heart-interest and the tenderest of memories.

Old Silas Grant and his wife are contented on their little farm and watch the budding romance of their pretty granddaughter, Ruth, and her sweetheart, Harry, while the tenderest of memories of bygone years bring the sparkle of youth once again to their age-dimmed eyes. In the old-fashioned parlor, with the lights turned low and the glow from the fireplace enfolding them in its ruddy embrace, Mrs. Grant plays once again the beautiful twilight song on the spinet while the old man slowly keeps time and the smoke from his pipe curls upward in the darkened room. Slowly the

Scene from "Twilight" (Essanay).

scene fades and we see them happy and contented on their little farm, sturdy young hearts not afraid of toil and the work of the fields. Once more the scene fades and Time has whitened their locks with his unrelenting, withering touch. The heat of midday is too much for the old man, and Mrs. Grant leads him from the plow to the cool of the old library and the enchantment of the twilight love song. The fading scene returns us to the dim parlor just as the pretty granddaughter and her sweetheart enter and discover the old couple nodding over the last strains of the wonderful music. Slowly Grant knocks the dead contents of his pipe into the fireplace and, as the young couple look on from the doorway, takes his sweetheart of fifty years in his arms and kisses her wan lips, while the flickering flame leaps up rejoicing, then only the wondrous twilight bathes the room in its enchantment as the shadows steal over all.

A more beautiful story can hardly be imagined, and the Essanay players have done it full justice. The vision scenes are exquisite, and the fine lighting effects portrayed in the old parlor are masterpieces of ingenuity.

Francis X. Bushman gives another of his fine character-studies in the role of old Grant, Martha Russell is his aged wife, Ruth Stonehouse portrays the charming granddaughter and Harry Mainhall is her sweetheart.

"THE RANCHERS' LOTTERY" (Eclair).

"The Ranchers' Lottery," to be released by Eclair September 12th, features several members of their stock company in a delightful bit of hearty, unconventional acting. The whole story seems to have gone into their soul and blood, judging by the absolute abandon they exhibit in their working up and then out of a very good situation. It ought to please any sort of audience.

AMERICAN GETS SOME "ODD" PICTURES.

Kerrigan fans who have watched and admired the handsome big "cowboy" as he appears in "Flying A" productions, would have found food for reflection in the result of an experience which befell the picture idol last week. Kerrigan, in company of R. D. Armstrong and one of the cowboys, went to visit a genuine, dyed-in-the-wool ranch lying in a remote region off Santa Barbara, Cal. They found cowboys of the old school, the kind that have made countless feet of motion pictures and numberless volumes of books. Kerrigan began his experience by nearly shooting his foot off with a Colt that did not have blank cartridges in it. The company, upon asking for rooms, were told that there were about eighteen thousand acres in the ranch and they were welcome. They shot a deer and dined on real jerky and had numerous other experiences befitting real cowboys. When the party returned they had taken 3,000 feet of pictures, which advance reports claim will be unique in the history of ranch pictures. The ranch in question lies two days' ride from railroads or other civilization and is one of the few old-fashioned ranches still extant in the West.

"THE CAPTURE OF NEW YORK."
(Thanhouser.)

The Thanhouser Company has been extremely busy in Connecticut during the recent maneuvers of the armies of the Red and Blue. The various military movements have been recorded in motion pictures under expert military guidance and will serve an educational purpose, particularly to the profession of arms in the teaching of military tactics. The sham war was instituted primarily as a practical lesson for army officers in the handling of men and impedimenta. The old guard of American generals is rapidly passing, and there are few of those to-day in command who have seen actual service in war. It becomes necessary in times of peace to instruct the younger officers in the practical moving of large forces in order that the theory of war may not predominate over the practical side.

Camp for Moving Picture Battery—Thanhouser on the Right.

Methods of attack and defense were gone through under conditions that have been modernized by new inventions. For instance: the aeroplane played a prominent part in the war of the Reds and the Blues; also the wireless, the telephone, the automobile and new departures in ordinance equipment. The artillery maneuvers are particularly of interest in showing numerous changes from the older methods. The matter of throwing up entrenchments has been carefully illustrated, together with strategic movements and charges. The engineering departments were put to many tests in the appliance of modern equipment. Taken altogether, the battle of the Reds and Blues is a great lesson, not only to the soldier but to the ordinary citizens of the Republic, in the way that war is waged.

Soldiers of Red Army Resting After Victory.

Being sponsored by the United States Government, the maneuvers were on an extensive scale and motion pictures of the event were decidedly a part of the Government's programme. One of the objects is to use them at West Point in the teaching of cadets until other and better war methods have been devised.

The Thanhouser "war correspondents" with cameras followed the victorious Reds and filmed the fight and preparations for it. They got some special views that will be an education in twentieth century fighting methods. The great popular modern "charger" is the automobile, and its use has been abundantly shown in this Thanhouser picture, which will be entitled "The Capture of New York," to be released Sunday, September 1st.

"AFTER ALL" (Victor).

In this simple little romance of the South many phases of love are presented.

Neither Rob or Tom were wealthy, both of them were sturdy sons of the South and in each of their hearts kindled the spark of love for that pretty mountain lass. Margie really wasn't partial to either, but she must have loved Rob the more, for when Tom aimed to kill his rival Margie protected him with her own body.

That both of the lads loved her dearly was evidenced by their jealousy of each other, but after all when the romance was over Tom's apparent brutality could not leave the slightest doubt as to which of the two loved her the most.

The most dramatic situation comes about when Tom threatens to kill Rob unless Margie will denounce him and

Florence Lawrence in a Scene from "After All" (Victor)

refuse to marry him. To carry out his ingeniously villainous plan Tom ascends a tree and with his gun pointed at Rob forces Margie to dismiss her lover.

Rob knowing nothing of the plot and the sacrifice that Margie made to save his life, took himself off to distant lands and Tom thought that he had won the day. But Margie pined for her loved one and each day she looked more sorrowful. When Tom realized the suffering he had inflicted he set forth to find his rival and explaining the devilish methods he had employed to win her he had little trouble in inducing him to return, for Rob was as miserable as Margie.

With Florence Lawrence and Owen Moore in the principal roles and most picturesque scenic effects, the picture is decidedly charming. Released Friday, September 6.

CLARENCE B. PURDY.

Clarence B. Purdy, president of the Novelty Film Exchange, 32 Union Square, New York City, died August 24 at his New York residence. Mr. Purdy was well known in New York motion picture circles. He was actively engaged for some time in supervising the motion picture tuberculosis exhibitions of the New York Board of Health.

Just prior to his death Mr. Purdy spent two weeks at Greenwood Lake for the benefit of his health, during which time this work and the exchange business were conducted by his wife.

The deceased at the time of his death was 36 years of age. He leaves a widow and three children. The interment was at Greenwood Cemetery.

"BACK TO THE OLD FARM" (Essanay).

This is a charming summer pastoral story, unique in plot conception and showing the most modern farming methods as compared with those of years gone by, and has been splendidly portrayed by the Essanay Eastern players.

Frank Clayton, a young city chap, plans a vacation on Uncle Barnes' farm. Going to his friend, George Randall, Clayton shows him Barnes' letter asking that George be brought along, as he has always been like a son to him and that someone will be glad to see him. George agrees to go and that night has a dream of the old days on the Barnes farm, where he worked as a young fellow and loved Barnes' pretty daughter, Mollie. Toiling on the old fashioned place becomes irksome to him and he determines to seek his fortune in the city. Packing up his few things, he leaves a note for Barnes, then steals away in the moonlight and comes upon Mollie in the garden. Telling her of his discontent and his plans for the future he kisses her tenderly, receives her blessing and leaves. With a start George awakens to find Clayton urging him to hurry and make the train. But what a change greets their eyes on arriving at the old

Scene from "Back to the Old Farm" (Essanay).

place. Time and money have worked wonders, sure enough, and the Barnes' farm is now equipped with the latest and most modern machinery and conveniences. With pretty Mollie by his side George rides over the vast acres in wonderment, and the two plan a moonlight elopement that night. Proudly old Barnes shows them a new auto wagon he has just purchased and tells George it is good for anything. Next morning the young couple are missed and Barnes finds a note from George, declaring the auto wagon has been just the right medium for their elopement and that the farm and Mollie are good enough for him, for they are coming back soon. So with a smile the old man prepares to kill the fatted calf.

The Essanay Company have succeeded in making a thoroughly pleasing production of this unique story. The scenes about the old fashioned farm with everything in confusion at the beginning of the film, are characteristic and absolutely true to life, while the later views of the modern farm with all its fine machinery and conveniences, and showing just how the appliances are used, are of great educational value to all who view the photoplay.

William Bailey plays George Randall, E. H. Calvert is young Clayton, Frank Dayton portrays Farmer Barnes, Beverly Bayne is Mollie and Lily Branscombe is Mrs. Barnes. All the characters are well taken by these well-known Essanay favorites. The production is booked for release Tuesday, Sept. 3rd.

M. B. DUDLEY TO FEATURE FREDERICK WARDE.

Frederick Warde, the renowned American tragedian and portrayer of Shakespearean roles will appear shortly in a five-reel classic production, the name of which is at present withheld for business reasons. These pictures will be sponsored and disposed of by Mr. M. B. Dudley, a man of long experience as a newspaper man and theatrical manager. There are several other notable actors on Mr. Dudley's list who have also signed to appear in pictures and whose names will be given at the proper time. The scenarios for these features will be arranged by Mr. James Keane, formerly of the Selig Polyscope Company, and he will also stage the productions.

"QUEEN ELIZABETH" PRESENTATION IN NEW YORK.

Mr. Daniel Frohman has made arrangements with Marcus Loew for the presentation of the feature film, "Queen Elizabeth," in all of the Loew theaters in Greater New York. The role of Queen Elizabeth is acted by Mme. Sara Bernhardt. This picture will be exhibited at popular prices.

The Famous Players Film Company is the firm responsible for the production of "Queen Elizabeth." Its managing director is Daniel Frohman, of the New York Lyceum Theater. It is the intention of the firm to record in pictures famous plays with famous actors, by which means the inhabitants of the remotest villages will be enabled to observe the work of theatrical stars who in all probability would never visit the smaller towns. The next play to be sent out by the Famous Players Film Company will be "Monte Cristo," with Mr. James O'Neill in the part of Edmund Dantes, which he has played for more than twenty years.

A TOKEN OF ESTEEM TO M. A. NEFF.

Just before the Chicago convention of the Motion Picture Exhibitors' League adjourned Joe Rex Engel on behalf of the Universal Film Manufacturing Company presented to Mr. M. A. Neff, president of the league, a loving cup.

In making the presentation Engel said: "To you, Mr. M. A. Neff, the man, and as President of the Motion Picture Exhibitors' League of America, I wish to tender this token of esteem. Do not, however, infer that because the name of the Universal Film Manufacturing Co. appears thereon that it is in any sense a gift of a portion of the motion picture industry.

"In presenting this loving cup to you I do it as the representative of a group of men identified with the film industry who individually wish to show their appreciation of the work you have done and the progress the League has made under your able administration.

"Accept this token of respect and esteem from the officers of the Universal Film Mfg. Co. individually and as men who wish you the greatest possible success in your new term of office."

AMERICAN FINISHES FATHER MARQUETTE STORY.

In addition to the two-reel subject of "The Story of Starved Rock," completed at Starved Rock, Ill., recently by the party of American "Flying A" players encamped there, a second two-reel has been made dealing with the early life of Father Marquette.

It is no exaggeration to say that handsomer backgrounds have seldom been seen in motion pictures, inasmuch as the region in and about Starved Rock has always been noted for its marvelous canyons, rapid streams and remarkable rock formations. The story begins with Father Marquette as a cavalier in France, his love affair with a royal beauty and his departure for America as a missionary. So little is known of the really astonishing part played by the French priest in the discovery of the upper Mississippi, his many plans and charts, locating coal beds along the Illinois, his geographical surveys throughout the Middle West, his reports to the French Crown on the length, depth and tides of the Great Lakes, that it is believed this two-reel subject will attract a wide comment among all classes of people. Much of the material used was obtained from the archives of the Chicago Historical Society. The story ends with the death of Father Marquette on his journey home at the Michigan city now bearing his name.

C. G. P. C. NOVELTY.

A tiny figure of Cupid, awakening from his slumber, rejoicing, sorrowing, and then triumphant, is the novel substitute for sub-titles in the delightful story entitled "Love's Progress." A young marquis meets a peasant girl, and with them both it is a case of love at first sight. The girl's father, however, doubts the sincerity of the marquis's love and forbids his daughter to marry. The mother of the marquis, too, has other plans for her son and insists that he marry a girl of his own rank. With his real sweetheart's father opposed to him, the young man decides to fulfill his mother's desire. The country lass, hearing of this, falls seriously ill. Her father realizes that he has not succeeded in killing his daughter's love for the marquis and fears for her recovery. He explains the situation to the younger man and pleads with him to save his daugter's life. The marquis hesitates only a moment, then, forgetting nobility and rank and his promise to his mother, he goes forth to marry the girl he really loves. The film is beautifully colored and will be released September 10th.

Scene from "Love's Progress" (C. G. P. C.).

On the same reel will be "A Little Journey in Tunis"—a portrait of the Arabian tribesmen at home, at work, and at play.

"THE DAWN OF PASSION" (American).

Away off on the borderland of civilization lived Jasper Worthy and pretty Jenny Whippleton. Their people had moved to the desolate barren lands close to the desert before they were born, so it was not unusual that a love should have sprung up between them.

It was a fierce strong, primeval love with the man, but merely a quiet acceptance of love on the part of the woman. One day they watched the first visitors—cowboys—as their horses toiled up the mountain path. Bill Hicox, rough and dissolute, soon selected the unsophisticated girl for his own. She gave him later, fierce, burning love which came straight from untrammeled nature. Often, with this newly awakened feeling in her bosom, she went to Jasper. He found her strangely changed, a new light in her eyes, a new thought in her mind. He did not like it, but did not have the strength to reason with it.

Scene from "The Dawn of Passion" (American).

A day came when primeval man again asserted itself. Away up on the hillside, he saw the cowboy clasping the willing body to his breast, showering kisses on the upturned lips. A sudden anger came over him; he clenched his hands and the smoldering hatred that had burned in him tightened his jaw and knotted the cords of his powerful arms. She came to him shortly after, and threw her arms impulsively around his neck. He shook her off and broke into a run up the hillside. The cowboy and the primeval man met—they clenched and fought over the dangerous precipice while the girl with bated breath watched the desperate battle from the distance. Lifting his burly antagonist in his arms, the primeval man hurled him into eternity. A moment later Jenny was in his arms weeping, a burden lifted from her heart, the strange, new longing vaporing heavenward with the soul of the cowboy whose stiffening body lay at the base of the cliff.

A REMARKABLE SLIDE FEATURE.

Life in Sing Sing Prison is the title of an intensely interesting subject being offered to showmen by A. J. Clapham, the pioneer manufacturer of features. At an enormous expense Mr. Clapham secured 45 excellent photographs of this famous prison showing convicts at work, the various departments, cells, and death chairs, etc. These scenes have never been previously published and every picture is stamped with genuineness. Mr. Clapham's advertising shown in this issue explains fully what he has to offer. An attractive line of lithographs has been prepared and every requisite for the proper exhibition of this subject has been carefully attended to; advance slides, two styles, one sheets, three sheets, electrotypes and a very dramatic lecture and lobby display goes to make it complete. The subject is a strong one and will undoubtedly be in great demand. It treats of the prison matters in an educational as well as sensational manner. The slides are perfect in photographic quality; and some idea can be had of the value of the subject from the fact that Mr. Kellmann, of the Kellmann Feature Film Company, Boston, Mass., purchased the New England rights from Mr. Clapham for the sum of $500. This is probably the first time in moving picture history that State rights have been sold on slides. Mr. Clapham, however, does not intend to sell State rights in other parts of the United States, but will offer the subject to anyone who wants it. We can heartily recommend this subject to exhibitors looking for a novelty.

Shower Baths in Sing Sing Prison.

THEATERS OPENING FOR SEASON WITH NEW MACHINES.

Mr. J. H. Hallberg, "The Economizer Man," reports that the better class of moving picture theaters are throwing out their old machines and opening for the coming season with new, up-to-date equipments. Among recent sales by Mr. Hallberg are one Powers No. 6A complete with Hallberg Standard A. C. Economizer, to E. H. Haverly, Lewistown, Pa.; a Powers No. 6, E. E. Jardine, Phœnix, N. Y., and many Hallberg Economizers to all parts of the country.

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Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, SEPTEMBER 1st, 1912.

ECLAIR—Two Brave Little Hearts (Drama) .....
REX—In Honor Bound (Drama) .....

MONDAY, SEPTEMBER 2nd, 1912.

IMP—The Love Test (Drama) .....
NESTOR—On the Border Line (Drama) .....
CHAMPION—The Maid of the Rocks (Drama) .....

TUESDAY, SEPTEMBER 3rd, 1912.

GEM—The Celebrated Case (2-Reel—Drama) .....
ECLAIR—The Actress Pulls the Strings (Comedy) ....
BISON—The Arizona Land Swindle (Drama) .....

WEDNESDAY, SEPTEMBER 4th, 1912.

POWERS—Love Will Find a Way (Drama) .....
NESTOR—The Evidence (Drama) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, SEPTEMBER 5th, 1912.

REX—From the Wilds (Drama) .....
IMP—Tares of the Wheat (Drama) .....
ECLAIR—The Guest at the Parsonage (Drama) .....

FRIDAY, SEPTEMBER 6th, 1912.

VICTOR—After All (Drama) .....
POWERS—His Weakness (Drama) .....
NESTOR—The Girls and the Chaperon (Comedy) .....

SATURDAY, SEPTEMBER 7th, 1912.

IMP—Lem's Hot Chocolate (Comedy) .....
IMP—Queenie and the Cannibal (Comedy) .....
MILANO—Victims of Ingratitude (2-Reel—Drama) ...
BISON—Her Last Resort (Drama) .....

UNIVERSAL ADVANCE RELEASES.

SUNDAY, SEPTEMBER 8th, 1912.

ECLAIR—The Kind Old Man (Comedy-Drama) .....
REX—The Ghost of a Bargain (Drama) .....

MONDAY, SEPTEMBER 9th, 1912.

IMP—The Intrigue (Drama) .....
NESTOR—In the San Fernando Valley (Drama) .....
CHAMPION—The Trysting Tree (Comedy-Drama) ....

TUESDAY, SEPTEMBER 10th, 1912.

GEM—A Tune of Fate (Drama) .....
ECLAIR—The Haunted Bachelor (Comedy) .....
ECLAIR—The Marshal's Honeymoon (Comedy) .....
BISON—A White Indian (Drama) .....

WEDNESDAY, SEPTEMBER 11th, 1912.

POWERS—His First and Last Appearance (Comedy)...
NESTOR—The Men Within (Drama) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, SEPTEMBER 12th, 1912.

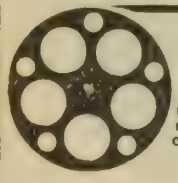
REX—The Squatter's Rights (Drama) .....
IMP—Human Hearts (Two Reels—Drama) .....
ECLAIR—The Rancher's Lottery (Comedy-Drama) ....

FRIDAY, SEPTEMBER 13th, 1912.

VICTOR—All for Love (Drama) .....
POWERS—The Supreme Power (Drama) .....
NESTOR—Three Love-Sick Cowboys (Comedy) .....

SATURDAY, SEPTEMBER 14th, 1912.

IMP—Dolly, the Tom Boy (Comedy) .....
IMP—Dick's Predicament (Comedy) .....
MILANO—The Wedding Gift (Drama) .....
BISON—(Title not reported) .....



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CURRENT RELEASES.

SUNDAY, SEPTEMBER 1st, 1912.

MAJESTIC—The Chaperon (Comedy) .....
THANHOUSER—The Capture of New York (Military and Educational) .....

MONDAY, SEPTEMBER 2nd, 1912.

AMERICAN—The Greaser and the Weakling (Drama).1000
COMET—The Dentist's Dilemma (Comedy).....

TUESDAY, SEPTEMBER 3rd, 1912.

"101" BISON (N. Y. M. P. Co.)—For the Honor of the Tribe (Drama) .....
GAUMONT—The Refugee's Casket (Drama).....
MAJESTIC—Mabel's Beau (Drama) .....
THANHOUSER—The Voice of Conscience (Drama)..

WEDNESDAY, SEPTEMBER 4th, 1912.

AMERICAN—The Marked Gun (Drama).....1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—The Heart of a Cossack (Drama).....
SOLAX—The Fight in the Dark (Drama).....

THURSDAY, SEPTEMBER 5th, 1912.

AMERICAN—The Stranger at Coyote (Drama).....1000
GAUMONT—A Midnight Encounter (Comedy-Drama).
GAUMONT—The Launching of the Imperator (Top.)..

FRIDAY, SEPTEMBER 6th, 1912.

"101" BISON (N. Y. M. P. Co.)—An Old Tune (Drama)
LUX—A Cripple's Folly (Drama)..... 990
SOLAX—Open to Proposals (Comedy).....
THANHOUSER—His Father's Son (Drama).....

SATURDAY, SEPTEMBER 7th, 1912.

COMET—Title not reported.
GREAT NORTHERN—The Afflicted Governor (Com.) 496
GREAT NORTHERN—The Spring Lock (Com.)..... 457
RELIANCE—The Bully and the Shrimp (Drama).....

FILM SUPPLY COMPANY—ADVANCE RELEASES.

SUNDAY, SEPTEMBER 8th, 1912.

MAJESTIC—The Pleasures of Camping (Comedy).....
MAJESTIC—Willie's Dog (Comedy) .....
THANHOUSER—Don't Pinch My Pup! (Com.-Dr.)...

MONDAY, SEPTEMBER 9th, 1912.

AMERICAN—The Dawn of Passion (Drama).....1000
COMET—Title not reported.

TUESDAY, SEPTEMBER 10th, 1912.

"101" BISON (N. Y. M. P. Co.)—Title not reported.
GAUMONT—Love's Serenade (Drama) .....
MAJESTIC—Lola's Sacrifice (Drama).....
THANHOUSER—A Star Reborn (Drama).....

WEDNESDAY, SEPTEMBER 11th, 1912.

AMERICAN—Vengeance That Failed (Drama).....1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Love Knows No Laws (Drama).....
SOLAX—Treasures on the Wing (Comedy).....

THURSDAY, SEPTEMBER 12th, 1912.

AMERICAN—Title not reported.
GAUMONT—The Plague-Stricken City (Drama).....

FRIDAY, SEPTEMBER 13th, 1912.

"101" BISON (N. Y. M. P. Co.)—Title not reported.
LUX—Tommy's Playmate (Drama) 980
SOLAX—The Soul of the Violin (Drama).....
THANHOUSER—The Birth of Lotus Blossom (Drama)

SATURDAY, SEPTEMBER 14th, 1912.

COMET—Title not reported.
GREAT NORTHERN—Aunt Jane's Will (Com.-Dr.)...
RELIANCE—For Love of Her (Drama).....

The KINEMATOGRAPH WEEKLY

is the original journal devoted to the motion picture industry, and is recognized as the leading organ of the trade. It has a guaranteed circulation of 10,000 copies weekly.

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Fairman Advertising Agency, 250a Kingston Avenue, Brooklyn, N. Y.

Calendar of Licensed Releases.

Current Releases

MONDAY, SEPTEMBER 2nd, 1912.

BIOGRAPH—In the North Woods (Drama).....
KALEM—The Hoodoo Hat (Comedy).....
KALEM—From Jerusalem to the Dead Sea (Scenic)...
LUBIN—A Substitute (Comedy) 691
LUBIN—His New Cane (Comedy)..... 363
PATHE—Pathe's Weekly No. 36—1912 (Topical).....1000
SELIG—As the Fates Decree (Drama).....1000
VITAGRAPH—Tommy's Sister (Drama).....1000

TUESDAY, SEPTEMBER 3rd, 1912.

EDISON—The Triangle (Comedy-Drama).....1000
ESSANAY—Back to the Old Farm (Drama).....1000
CINES—A Tragedy of Long Ago (Drama).....1000
C. G. P. C.—Beatrix d'Este (Drama).....
SELIG—An Equine Hero (Drama).....1000
VITAGRAPH—Coronets and Hearts (Drama).....1000

WEDNESDAY, SEPTEMBER 4th, 1912.

EDISON—Aladdin Up to Date (Comedy).....1000
ECLIPSE—An Eccentric Sportsman (Comedy)..... 455
ECLIPSE—From Lauterbrunnen to Murren, Switzerland (Scenic) 382
ECLIPSE—Small Game at the Zoo (Educational)..... 165
KALEM—Down Through the Ages (Drama).....1000
LUBIN—The Bank Cashier (Drama).....1000
PATHE—Locked Out of Wedlock (Comedy).....
VITAGRAPH—Captain Barnacle's Legacy (Drama)....1000

THURSDAY, SEPTEMBER 5th, 1912.

BIOGRAPH—Getting Rid of Trouble (Comedy).....
BIOGRAPH—He Must Have a Wife (Comedy).....
ESSANAY—The Wildman (Comedy) 1000
LUBIN—The Smuggler (Comedy-Drama) 1000
MELIES—The Obsession (Drama) 1000
PATHE—The Penalty Paid (Drama).....
SELIG—Sergeant Byrne of the N. W. M. P. (Drama)..1000

FRIDAY, SEPTEMBER 6th, 1912.

EDISON—Believe Me, If All Those Endearing Young Charms (Drama) 1000
ESSANAY—Twilight (Drama) 1000
C. G. P. C.—Whiffles and the Magic Wand (Comedy)...
C. G. P. C.—The Bud, the Leaf and the Flower (Science)
KALEM—The Loneliness of the Hills (Drama).....1000
LUBIN—A Romance of the Coast (Drama).....1000
SELIG—Circumstantial Evidence (Drama).....1000
VITAGRAPH—Bunny's Suicide (Comedy) 400
VITAGRAPH—She Wanted a Boarder (Comedy) 600

SATURDAY, SEPTEMBER 7th, 1912.

EDISON—Bridget's Sudden Wealth (Comedy)..... 600
EDISON—Opening of the Y. M. C. A. Playground, Lynchburg, Va. (Descriptive) 400
ESSANAY—The Ranchman's Trust (Drama).....1000
CINES—The Sacking of Rome (Historical Drama).... 770
CINES—Picturesque Sardinia, Italy (Scenic)..... 242
KALEM—The Darling of the C. S. A. (Drama).....1000
LUBIN—A Little Family Affair (Comedy).....1000
PATHE—Gee! My Pants! (Comedy).....
VITAGRAPH—A Wasted Sacrifice (Drama).....1000

Advance Releases

MONDAY, SEPTEMBER 9th, 1912.

BIOGRAPH—An Unseen Enemy (Drama).....
KALEM—The Girl Reporter's Big Scoop (Drama).....1000
LUBIN—The Halfbreed's Sacrifice (Drama).....1000
PATHE—Pathe's Weekly No. 37—1912 (Topical).....1000
PATHE—The Blighted Son—Special (Drama) .....
SELIG—The House of His Master (Drama).....1000
VITAGRAPH—The Road to Yesterday (Drama).....1000

TUESDAY, SEPTEMBER 10th, 1912.

EDISON—The Manufacture of Paper, Maine (Ind.)...1000
ESSANAY—Title not reported.
CINES—Scenes Along the Salerno Coast, Italy (Scenic) 140
CINES—The Conspiracy of Catiline (Drama)..... 885
C. G. P. C.—Love's Progress (Comedy-Drama).....
C. G. P. C.—A Little Journey in Tunis (Scenic).....
SELIG—The Fighting Instinct (Drama).....1000
VITAGRAPH—The Higher Mercy (Drama).....1000

WEDNESDAY, SEPTEMBER 11th, 1912

EDISON—The Stranger and the Taxicab (Comedy)...1000
ECLIPSE—Glimpses of St. Petersburg (Scenic)..... 560
ECLIPSE—Chemical Action (Educational)..... 180
ECLIPSE—Winter Sports at St. Moritz, Switzerland (Topical) 485
KALEM—Dr. Skinnem's Wonderful Invention (Comedy)
KALEM—The Ancient Port of Jaffa (Scenic).....
LUBIN—A Red-Hot Courtship (Comedy) 1000
PATHE—Black Beauty (Drama) .....
VITAGRAPH—The Hindoo's Curse (Drama).....1000

THURSDAY, SEPTEMBER 12th, 1912.

BIOGRAPH—Blind Love (Drama) .....
ESSANAY—Title not reported.
LUBIN—Betty and the Roses (Drama).....1000
MELIES—The Unworthy Son (Drama).....1000
PATHE—Anguished Hours (Drama) .....
SELIG—The Indelible Stain (Drama).....1000

FRIDAY, SEPTEMBER 13th, 1912.

EDISON—The Dam Builder (Drama).....1000
ESSANAY—Title not reported.
C. G. P. C.—For Her Lord (Drama).....
C. G. P. C.—The Late Harriet Quimby's Flight Across the English Channel (Topical).....
KALEM—The Street Singer (Drama).....1000
LUBIN—Never Again (Comedy) .....
LUBIN—Buster and the Pirates (Drama).....
SELIG—The Trade Gun Bullet (Drama).....1000
VITAGRAPH—The Loyalty of Sylvia (Drama).....1000

SATURDAY, SEPTEMBER 14th, 1912.

EDISON—The Rescue, Care and Education of Blind Babies (Educational) .....
ESSANAY—Title not reported.
CINES—Honors Divided (Drama) 1075
KALEM—A Railroad Lochinvar (Comedy-Drama).....1000
LUBIN—A Trustee of the Law (Drama).....1000
PATHE—Saved at the Altar (Drama).....
VITAGRAPH—Popular Betty (Comedy-Drama) 600
VITAGRAPH—The Fortune in the Tea-Cup (Comedy). 400

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"Somebody's Coming to Town"—Smith & Brown.
"Humming Bird"—H. A. Weymann.
"Come to Dolly's Party"—H. Von Tilzer.
"Won't You Let Me Take You Home"—Crown.
"Those Wonderful Eyes"—Harris.
"After All I've Been to You"—Haviland.
"Any Time is Loving Time"—Crown.

A. L. Simpson.

"Do You Regret the Days Gone By?"—Pub. by F. B. Haviland Pub. Co.
"My Girl of the Golden Days"—Pub. by J. H. Aufderheide, Indianapolis, Ind.
"When I'm Away"—Pub. by Robert B. Thompson, Chicago.
"Just a Twig From the True Lover's Tree"—Pub. by J. Fred Helf, New York.

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"I Always Knew the Girl I'd Love Would Be a Girl Like You"—M. Witmark & Sons.
"What Made the Boys Like Rosie"—J. H. Remick & Co.
"Rainy Days"—Jerome & Schwartz Pub. Co.
"Hear Those Chimes"—Jos. W. Stern & Co.
"Everybody Two Step"—J. H. Remick & Co.
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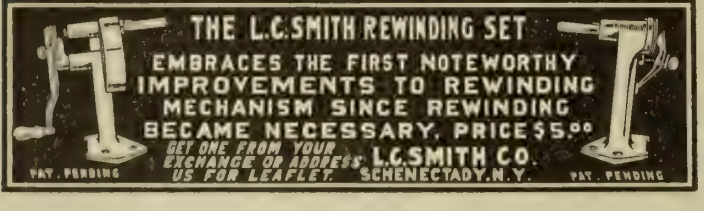
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LOUISVILLE.

THE Consolidated Theaters Company, which will operate a string of moving picture houses in Kentucky, Southern Indiana and Eastern Tennessee, has been incorporated under the laws of Arizona, with a capital stock of $500,000. O. T. Crawford, owner of a dozen houses in St. Louis and Chicago, and largely interested in the Atlas Manufacturing Company, of St. Louis, has been elected president of the Consolidated Theaters Company. Other officers have been chosen as follows: William C. Higgins, vice-president; Allen Kinney, secretary and treasurer, and I. C. Simon, manager. Mr. Kinney is well known as holding a heavy interest in the Princess Amusement Company, of Louisville. Mr. Higgins is a rich whisky man of the same city. Other capitalists are also interested in the new company, included in the list of incorporators being Edward L. Williams, president of the Southern National Life Insurance Company of Louisville. The Consolidated Theaters Company will confine its efforts to towns which boast of a population of at least 5,000. Small theaters will be the rule, except in cases where the erection of an expensive building is justified by the outlook. It is planned to begin work within the next month on at least four new theaters in the three states named. The erection of others will begin as soon as the towns are selected. This phase of the work already has been started, inquiries having been put on foot to ascertain just which cities present the greatest possibilities for one or more new theaters. While not definitely decided, it is likely that the new company will begin operation by taking over the Orpheum, Casino and Crystal, now operated by the Princess Amusement Company in Louisville. Subscriptions to stock will not be solicited, although if residents of any town wish to invest in Consolidated stock they will be given an opportunity to do so. While the film service to be used has not been announced, it is probable that it will be about evenly divided, Licensed and Independent being placed in towns where they are considered most popular. Vaudeville may be used in some cases, but, in the main, straight moving pictures will prevail. The admission price is another subject yet to be settled, but it is likely that local conditions and the size of the theater erected will govern that end of the business. The announcement of the formation of the Consolidated Theaters Company caused a great deal of interest in Louisville, though rumors of the organization had been current for some time. The official announcement followed a visit of O. T. Crawford, the St. Louis magnate.

"Old Tennessee," a Thanhouser production, was a recent feature at the Novelty Theater in Louisville. Owner Dave Levinson expressed satisfaction with the results. The recent change of service has exercised a favorable effect, according to Mr. Levinson.

M. Switow, head of the Falls Cities Amusement Company, has returned from French Lick, Ind., where he spent a couple of weeks, and has left for Indianapolis, Ind., on a business trip.

The Louisville moving picture men who attended the national convention in Chicago recently, have returned to the Kentucky metropolis, enthusiastic over the meeting. The exhibitors, while in the Windy City, inspected the Selig plant, many taking their first peep behind the scenes. Several were accompanied by their ladies, and Miss Martha Russell, of the Essanay Company, took the Louisville women in hand, conducting them through the Essanay establishment. Miss Russell spent a few days in Louisville during the winter and became fast friends with the exhibitors' ladies. The intimacy was renewed in Chicago, Miss Russell showing the Louisville folk the sights in one of the Essanay touring cars. The Louisville party included Fred Dolle and Louis and Joe Steurle, of the Broadway Amusement Company; Fred Hoffman, a stockholder in the same concern; Max Simon, of the Hippodrome; Louis J. Ditmar, of the Majestic Theater Company, and official delegate of the Kentucky Motion Picture Exhibitors' League; J. M. Wentzel, of the Norman Theater, and Arthur V. Sheckler, Louisville representative of the Gomes Theatrical exchange of Cincinnati.

H. B. Strube, head of the Pastime Amusement Company, who with his wife intended to take in the convention, was prevented from attending from an accident to his son, Henry R. Strube. The youth was injured in a street car accident, which occurred when two cars collided. The exhibitor and his wife were packed and ready to leave when the news of the accident reached them. Young Strube is getting along nicely and is now out of danger.

While in Chicago, Fred Dolle and the Steurle Brothers, of the Broadway Amusement Company, ordered three Wurlitzer pianos for their three houses. The largest instrument cost $12,000, and will be installed in the Ideal Theater at Twenty-third and Market Streets. The other two cost $8,000 each, and are intended for use in the West Broadway Theaters. The new Ideal Theater is practically completed and will be opened shortly. The Ideal has a seating capacity of 1,350, exclusive of the balcony, which will not be opened at once. Vaudeville and moving pictures will be used in the Ideal, with a three-times-a-week change. Two acts will be presented. Fred Dolle will give the splendid new theater his personal attention. The theater has cost $75,000 instead of the $40,000 which was originally to be spent. The owners, however, are satisfied with the outlay, believing that they have the most beautiful theater in the South, and one that will compare favorably with any other house in the country.

L. H. Ramsey, secretary of the Kentucky Motion Picture Exhibitors' League, is in Lexington after his trip to Chicago. Mr. Ramsey had little time for pleasure while in the Illinois metropolis, being a member of several committees which had their hands full during the sessions. After a close-down of several weeks, Mr. Ramsay will re-open the "Hipp" to the public. Vaudeville and moving pictures will be staged, as in the past. The Annex ran steadily, while its partner, the "Hipp," was closed, and played to unusually large crowds. Mr. Ramsey has secured Stamper & Lyons, Lexington vocalists, for the Annex, and both are winning the crowds. Miss Stamper is the daughter of the president of the Kentucky League, who is owner of the Orpheum.

Cansler & Mahoney have opened a new moving picture house in Earlington, Ky., remodeling a building for the purpose. New floors have been installed and other alterations made. An electric piano will provide the musical entertainment. Earlington now has two animated picture theaters, exclusive of the Opera House.

Owner Stamper, of the Orpheum Theater, Lexington, Ky., is confident that his house boasts more noise-producing instruments than any other in Kentucky. Mr. Stamper's orchestra can reproduce any sound, from that of a steamboat to a mouse running across the floor. The clever methods of operating the devices have added life and snap to the performances at the Orpheum, and are largely responsible for the popularity of that handsome theater.

Robertson & Watson, of Henderson, Ky., are to operat a new theater in that town, it is understood. Necessary alterations will begin at once and the house will open early in September.

The Woodruff Theater, of Murray, Ky., has increased its attendance recently by giving away a barrel of flour each week. Every patron receives a chance on the flour with each ticket, and the commodity is given away each Saturday night.

G. D. CRAIN, JR.

NEW ENGLAND.

MEMBERS of the Pilgrim Athletic Association, Boston, had a chance to see for themselves whether or not Ad. Wolgast, the boxer, has "gone back," as the club exhibited the moving pictures of the Wolgast-Rivers bout in California. These reels are exceptionally clear, and made a big hit when shown at the Pilgrim Club.

The Boston Association for the Relief and Control of Tuberculosis, in co-operation with local vaudeville and picture houses, is giving the public an insight about the "White Plague," and the best methods of escaping it. The secretary, Mr. S. H. Stone, lectures in the theaters, using colored slides to illustrate his talk. The writer is glad to report that Mr. Stone has met with excellent treatment from local managers, all of whom were only too glad to allow the lecture to be given. The audiences have been extremely receptive to the lecture, and seem to have been much interested. Mr. Stone reports that his association intends to enlarge its scope of operations this fall and that lectures will be given throughout the New England States. The lecture lasts seven minutes, and is absolutely without charge to the theaters. Many houses have advertised the attraction and found it a good box-office winner.

A certificate of incorporation was filed by the Germania Theater Company at New Haven, Conn. The capital stock is set at $2,500, with H. M. Miller as president, A. O. Pallman treasurer, and Michael Hilsenbach as secretary. These men all reside in New Haven, and will operate a theater in Germania Hall, Wooster Street. Extensive alterations are being made in the building, and vaudeville and photoplays will form the programs. Mr. Pallman is the city clerk of New Haven, and promises a good show.

The City Opera House of Somersworth, N. H., has undergone very extensive alterations, and is much improved in appearance. Manager Harry Rosendorf now has a theater which plays to good business. Moving pictures form the bills.

Another recent corporation is the Hyde Park Amusement Company of Hyde Park, Mass. This firm is incorporated at $25,000, and is composed of W. E. Greene, L. B. Cozzens, R. L. Hogg and several others. A first-class, thoroughly modern and fireproof theater is promised for Hyde Park, to be devoted to motion pictures and vaudeville.

Main Street, Hartford, Conn., will soon have another moving picture house, located on Longley Block.

The new Theater in Newburyport, Mass., is now nearly ready for its initial opening, and Manager George Goldthorpe is anxious to start the ball going. Moving pictures and vaudeville are to be given.

Mr. J. F. Appleton of Beverly, Mass., is nearly ready to open his new moving picture house which he is building. This house is to be known as the Marconi Theater, with an excellent location on Wallis Street.

Mr. Charles H. Bean, the well-known manager of the Pastime Theater, Franklin, N. H., has enlarged his house considerably, and now boasts of a seating capacity of 725, which is nearly 200 more than the Pastime could accommodate last winter.

Waterbury, Conn., will soon have another first-class theater, as Mr. S. Z. Poli, the theatrical magnate, intends to erect a house there. Land has been secured, which will admit of a theater to seat about 2,600. It is reported that the new house will play vaudeville and pictures, while the present Poli Theater and the Jacques Theater will present legitimate and stock company attractions respectively.

Michael R. Sheedy of Boston, has become a member of the Sheedy and Affiliated Vaudeville Circuit.

Mr. C. H. Blackall, the Boston Architect, has completed plans which call for a theater to seat 2,000. The plans are for a new theater, to be built in Springfield, Mass. The promoters are the Goldstein Brothers, who own a large number of New England theaters. The location chosen is Bridge Street, and the house will be 115 x 150 feet. Vaudeville and photoplays will be shown.

The moving picture operators of New Bedford, Mass., have organized, and are now known as the Moving Picture Operators' Union Auxiliary 18. The following officers have been elected: Fred C. Burke, president; J. E. Slinger, vice-president; corresponding secretary, Thomas Maloney; financial secretary, W. S. Smith. About fifteen members now comprise the union, but more will be taken in.

The state police of Danielson, Conn., who have been looking into the question of what is what in moving picture machines, booths, etc., evidently did not find anything seriously wrong with present conditions. Accordingly the revised rules regarding the use of moving picture machines are practically a replica of the old ones, with only a few very minor changes being ordered. The rules are very explicit, and give instruction for operators as to the proper size of booths and other similar things.

The new theater which has been talked about for Greenfield, Mass., for so long a time, has now become a certainty. The house is to be built by the Lawler Brothers Theater Company, which was just incorporated for this purpose. N. J. Lawler is president, T. L. Lawler is treasurer, and F. J. Lawler has been elected secretary. Federal Street has been chosen as the site, the exact location being the old Ames lot. It is surely expected that this new theater will be ready by December 1, because the builders agreed to deliver the house on that date or to pay a certain amount if they cannot deliver as promised. About 1,000 people will be easily taken care of, as the auditorium will hold 600. The estimated cost will be $60,000. Vaudeville and pictures will be the regular policy.

Mr. A. Sanditz of Waterbury, Conn., reports that he is now having a theater built in that city. The house is on East Main Street, and will seat nearly 400. Mr. Sanditz's house will be of brick, and is being made to conform with the standards required in a first-class house. Moving pictures are to be given, with the admission fee at 10 cents.

Extensive alterations are now being made in the City Theater of Brockton, Mass.

The Music Hall of Worcester, Mass., is being transformed into a moving picture theater. A seating capacity of 1,000 is called for.

The Scenic Theater of Clinton, Mass., is doing exceptionally well since it reopened for the new season. This house, which is owned by Mr. J. Jasper, has a seating capacity of 450, and is using Independent service.

"Mutual" service seems to suit the Scenic Theater in great shape, and Manager Benjamin has nothing but good to say of his new service.

Mr. Jacob Lurie, president and general manager of the Beacon Theater Company, reports that his concern has just completed a deal, whereby the Nashua Theater, Nasua, N. H., comes into their control. Besides owning the Bacon Theater of Boston, the Colonial of Nashua, has been operated by the company. By gaining control of the Nashua Theater, Mr. Lurie practically has the theatrical situation of Nashua in his hands. Mr. Davis, who formerly owned the Nashua Theater, has been retained as manager of both the Nashua and Colonial Theaters. Mr. Lurie will supervise all three houses. The Beacon uses Licensed service, as does the Colonial, but the Mutual Corporation will supply the Nashua Theater with pictures from the Film Supply Company.

Mr. Maurice F. Tobias of the Mutual Corporation, Boston, handling the product of the Film Supply Company, jumped to Boston from New York, and was seen scouting about after new houses. Mr. Tobias remained in Boston some time in order to start the Mutual game in Boston, and had no difficulty in lining up a large number of houses.

Mr. James H. Donovan, Manager of the Central Square Theater, Lynn, Mass., recently came in for a bunch of free publicity. This arose from the fact that Manager Donovan had a thousand children of the vacation schools as his guests. The Kiddies had a great time and were greatly interested in the big program of pictures. The local papers gave Mr. Donovan a great deal of favorable space, stating that the treat was an excellent deed.

Mr. R. A. Worsley is now the manager of the Dreamland Theater, of Keene, N. H., which offers moving pictures and illustrated songs. Mr. P. P. Spencer, who was the first manager, has left Keene in order to accept a position in Stamford, Conn.

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Two Reels handcolored.

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Thursday, Sept. 12, **The Plague Stricken City** handcolored

Thursday, September 19, Two Reels.
Black and White. Tinted and Toned.

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Tuesday, Sept. 24, THE HEART OF THE REDMAN
Thursday, Sept. 26, THE STOLEN CUB
Thursday, October 3, ZIGOTO to the RESCUE

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Since the Scenic Temple of Union Square, Allston, Mass., has changed hands business has improved in good shape. The house closed late in July and extensive alterations and general improvements were made. Mr. W. J. Hammond has sold his interest in the house to W. H. Walsh. Moving pictures and songs are now given, with Mr. Walsh as the active manager.

Mr. Fred Mardo, for a long time manager of the New England office of the Marcus Loew Vaudeville Circuit, has left his position in order to take charge of the Boston branch of the United Booking offices. Mr. Jeff Davis will assist Mr. Mardo, as will Mr. Wesley Fraser. As these agencies book the vaudeville of a large number of New England vaudeville and picture houses, many managers will be interested to hear of this change.

The Cox Hotel, Savin Rock, near New Haven, Conn., was the meeting place of the various managers for the S. Z. Poli houses last Sunday. Mr. S. Z. Poli was present, as were P. Alonzo and Edward Renton, both of whom are associated in an executive way with Mr. Poli. The conference was for the purpose of completing plans for the coming season.

The baseball nine, composed of members of the Rockland Theater, Rockland, Me., won a ten-inning game from the Elks last week. The score was 16-14, and manager Al Rosenberg of the Rockland Theater, is very proud of his boys. HENRY.

IN THE MISSISSIPPI VALLEY.

AN effort is being made by the theater managers of Jerseyville, Virden, Carlinville, Litchfield, Gillespie, Staunton, Hillsboro, Pana and Nokomis, Ill., to organize a circuit. It is planned to have stock companies and to give two reels of pictures.

The Home Circle Airdome, Eighteenth and State Street, East St. Louis, Ill., has been conducting a baby contest.

Max Goldberg of Joliet, Illinois, has sold his lease on the Castle Theater at Bloomington, Ill., to Gallagher & Lyons, of Litchfield, Ill.

Members of the Woman's Christian Temperance Union, after visiting the Majestic Theater in Granville, Ill., asked the village board to pass an ordinance to close the show on Sunday nights. The municipal authorities probably will call for a referendum vote by the male residents of the village.

Henry Tiemann has purchased a site at Spring Valley, Ill., for a temperance amusement park. An airdome is included in the construction, which is to begin next spring.

In the voting contest conducted by Don McClellan at Pekin, Ill., the name "Celestial" was the most popular choice for rechristening the old Standard. In succession followed, "Wonderland." "Pastime," and "Majestic."

The Fox Theater at Aurora, Ill., has been remodeled.

The Lyric Theater, the Allhardt vaudeville house at Danville, Ill., has been remodeled.

Dreamland Theater at Galena, Ill., was closed during the session of a Chautauqua association in that city.

Lincoln, Ill., photoplay house owners are surrounded by arguments as to the advisability of running Sunday shows.

The Phincess Theater, Elkhart, Ind., will have a new stage dressing room and increased seating capacity.

The Advance Motion Picture Company of Chicago, has been negotiating with business men and city authorities in Moline and East Moline, Ill., for a reel of local pictures.

Basil Argeropolis, who conducts the Olympia Theater in Kewanee, Ill., will open a new house in North Chestnut Street in that city, to be known as the Nickelodeon. This will make five picture houses for Kewanee.

The Washington Theater Company of Granite City, Ill., has leased one of the ground floor rooms in the new Fire Department Building at Madison, Ill.

The village board of Clayton, Ill., has voted to furnish E. B. Coe light for free motion pictures on Saturday nights, so long as he does not take up collections.

The Motiograph Company of America, with headquarters at St. Louis, Mo., has been incorporated, with a capital stock of $2,000, to manufacture, sell and deal in moving picture machines and appliances. The incorporators are: George W. Helmrich, Frank X. Hiemenz and Albert Kochs.

The charters of the Mecca Amusement Company and the Washington Amusement Company of Missouri, have been revoked for failure to submit annual reports to the Secretary of State.

Arthur and Horace Heaton of White Hall, Ill., have started a moving picture show, and will play at Manchester, Glasgow and other nearby towns.

Walter Arndt, singer-manager of the Royal Theater at Elkhardt, Indiana, is said to have disappeared.

The Turman Opera House at Virginia, Ill., has been remodeled and redecorated. Six reels of pictures are given on Saturday nights for ten and fifteen cents.

It is reported that W. M. Sauvage, the Alton, Ill., amusement magnate, may go into the excursion steamboat business.

The Imperial Theater Company, of Chicago, has been incorporated with a capital stock of $2,500. Incorporators are: W. M. Franey, H. P. Munn and E. B. Munn.

The American Theater, Decatur, Ill., gave a special matinee for the benefit of Chicago fresh-air kids and their hosts. F. H. MADISON.

IN THE NORTHWEST.

EDUCATIONAL moving pictures will form a part of the exhibit of the Minnesota Federation of Women's Clubs at the Minnesota State Fair.

Nels J. Nelson, of Chicago, an aviator for the Mills Aviators, will take moving picture of the Green County Fair at Monroe, Wis., September 11-14. The machine will be taken aloft in his Curtis biplane.

A better standard of livestock in Wisconsin will be urged upon breeders, who attend the Wisconsin State Fair, by means of moving pictures. The exhibit will be furnished by the Wisconsin Live Stock Breeders' Association.

Rev. Henry Faville, D.D., of Appleton, Wis., proposes to give historical and biblical moving pictures under the auspices of the Young Men's Society at the beginning of the regular winter service. He is a successful worker among men, having founded the Men's Sunday Evening Club of the First Congregational Church in Peoria, Ill., which has been very effective in that city.

The opposition of Alderman A. L. Moore, of Minneapolis, Minn., to granting a license to the A. L. Moore Company, for a picture show at 1301-1305 West Lake Street, was lost.

Attorney General Lyndon A. Smith, of Minnesota, has given an opinion that political candidates may use moving pictures showing their accomplishments, provided they are labeled with the name of the author, like other political announcements.

Managers of moving picture shows in Seattle, Washington, have appeared before the license committee of the city council and asked for lower rates. The present fee of $250 is declared exorbitant for some of the smaller houses, and a graduated scale is asked.

The Miles Theater Company of Minneapolis, Minnesota, has declared its second quarterly dividend of 3% on its capital stock.

W. S. Butterfield, of Battle Creek, Michigan, and Marcus Heinan have secured the Grand Opera House at Oshkosh, Wisconsin, which they will use for road shows and vaudeville.

The Lyric Theater, Minneapolis, Minnesota, is now giving three complete shows each evening. Patrons arriving as late as 10 o'clock can see a full show. A number of improvements have been made at this place, consisting of a canopy, containing more than 1,000 electric lights, a new stage set, electric fountain, new electric sign, and a playground for the children with all kinds of toys as well as chutes and sand piles. A rest room has also been provided for shoppers where hot tea and cocoa will be served by colored matrons after the matinee free. The Minneapolis Journal published a coupon which, with five cents, admitted one adult to any Tuesday evening performance or any matinee (holidays and Sundays excepted) during the month of August. Two coupons and five cents admitted two children. Anita DeWitte Cook at the pipe organ is being featured.

F. H. MADISON.

IN THE SOUTHWEST.

MAJOR EMELIANO LOPEZ FIGUEROA, chief of the police of the City of Mexico, is establishing free picture shows in each ward of the municipality to keep the lower classes away from the saloons. Fedrico Gonzales Garza, governor of the Federal District, is said to heartily approve of the plan.

The Greenville Amusement Company of Greenville, Texas, has decreased its capital stock from $25,000 to $15,000.

Misses Beulah Allred, formerly a stenographer at Cheildress, Texas, and Miss Naomi Gibson, formerly a teacher at Marshall, Texas, are successfully conducting an airdome moving picture show in the shadow of the University of Texas at Austin, where they are students. Miss Allred formerly served on the missionary committee of the Young Women's Christian Association, and the possibility of securing pictures bearing on missionary themes to be exhibited in the downtown theaters, suggested itself to her. She failed to get the co-operation of the photoplay managers and the idea of going into business for herself was evolved. A site was secured for an airdome and the enclosure was made greater by judicious planting of vines. With the opening of the university term, performances will be given both afternoon and evening. Students will be employed as operators, pianists and ticket-sellers. It is the managers' intention to show films that correlate with courses in the university and the common school.

F. H. MADISON.

SAN FRANCISCO.

THE members of the California Exhibitors' League can now secure, at a very nominal cost, a neatly printed and framed "Notice to Membership," which is intended for display in theater lobbies. It not only makes a nice advertisement for the house, but also, as it contains a warning clause similar to that on the Jewelers' Protective Association sign, it acts as a preventive of the acts of vandalism and destruction usually very apparent around moving picture theaters.

The steel work of Mr. Grauman's new Market Street house is now finished, and the concrete pouring is well under way. The completion of the theater will be accomplished within a very few months, but as yet no announcement has been made regarding the class of attraction and this omission has lead to considerable conjecture among other theater owners. Mr. Grauman's contract with the S. & C. Circuit prevents his putting in vaudeville, and the supply of legitimate houses is about complete. So there is only one of two policies left open; he can either put on stock musical comedy or else a straight motion picture program, with the odds in favor of the latter possibility. Developments will be awaited with a great deal of interest by all concerned.

Another of the "re-openings" of the Washington Square Theater occurred recently when a program of Italian stock "varity" and Independent moving pictures was inaugurated. Many changes in policy have been made since the original opening of the house several years ago. The Washington Square is unfortunately located, being in the midst of the Italian settlement which is seldom visited by outsiders, and the Italian population is not large enough to support a theater of this size, 1,500 seats.

The Richmond Theater, which switched from Licensed to Independent service three weeks ago, is now under the management of Mr. A. Walter. The policy of the house remains the same, four acts of vaudeville, changed twice per week, and four reels of pictures, chandeg daily. Ten cents for adults and five cents for children is the price of admission charged. ffi

Mr. Guy Smith's fourth theater, the Home, was opened in East Oakland on August 16 with the three-reel feature entitled, "Tom Butler," in addition to the regular three-reel show. Music is plentifully supplied by a Wurlitzer Orchestra, a Fotoplayer, and a Sound-'o-phone. On the opening night and succeeding evenings, the seating capacity has been taxed. Mr. Smith has just placed an order for a large size Fotoplayer to be installed in his Broadway Theater.

Mr. Lesser is in receipt of a telegram from the Mutual Film Exchange, which confirms a contract his Golden Gate Film Exchange holds with the Mutual Co. This telegram refers to the arrangements which permits the Golden Gate Film Exchange booking the output of the Mutual Exchange. Mr. Lesser is just back from a trip to Salinas and intermediate towns. He found each and every exhibitor enthusiastically boosting for the coming State Convention.

The Actograph Theater was opened in Sacramento last week by J. W. DeStastio, with an Independent program of four reels, with a daily change. Film service is supplied by the California Film Exchange, which also installed two Simplex machines and a General Electric Rectifier. The seating capacity is 500 and the admission charge is five cents.

Mr. C. Robinson changed the service of his Manterey, Cal., Bheby Theater, to Independent releases.

Mrs. Doreman opened a theater on Haight Street, this city, recently, and at first the name Pastime was given the house. Undoubtedly this will be changed, as the name conflicts with Mr. Herzog's Pastime Theater, which was opened several months ago. Mrs. Doreman placed an order for the entire furnishings of her house with the California Film Exchange. They installed 225 chairs, a silvered curtain, two Edison "B" machines and a Perdy Coke coil. The admission charged is one cent.

San Jose recently welcomed the opening of the Lyric and the Garden theaters. They are both under the management of Mr. Tonancia, who is really the pioneer motion picture exhibitor of that city, but who has been out of the game for a while. The Garden is a house seating 1,000 people. The operating room has a battery of Powers No. 6 machines. This equipment was installed by the Golden Gate Film Exchange, which exchange also supplies film service for both theaters.

Mr. Winterhod, who has an interest in two moving pictures in San Jose, motored up to the Exposition City recently in his new auto. ANDY.

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EDISON.

THE MANUFACTURE OF PAPER, MAINE (Sept. 10).—We first see the delivery of the logs to the mill after their journey of eighty miles down the river. They are stacked in enormous piles, a three months' supply looking as though it would furnish paper for years to come. One by one they are taken into the mill where they start on theirtrip which is to be an eventful one.

First, with huge circular saws they are cut into lengths convenient to handle, then a machine shaves off the bark, after which a beaklike device cuts them into small clocks. Again they are cut up, this time into ships, these travelling into huge "digesters" where they are cooked for eighteen hours under steam pressure and with acid, to separate the fibre and remove the rosin, thus the fluid pulp is formed.

This is carried onto cylinders, coming off in large sheets. Split into smaller sheets this is stored in piles and the first part of the operation is completed. The sheets of pulp go into the beater room where they are beaten up with water until it becomes like mush.

This substance, again thinned with water, is run onto the paper machine, after which it passes through forty-two hot cylinders to dry. Now it is finished paper and is rolled into enormous rolls, some of them weighing 4,000 pounds. The real manufacturing operation being over we visit the store room, the shipping room, the laboratory, where pulp specimens are tested and are finally shown a very beautiful view of the mill itself on the water front.

THE STRANGER AND THE TAXICAB (Sept. 11).—True love never runs smooth as the saying goes, and this is the case with Harry and his sweetheart Rose. The trouble begins when he declines to take Rose to a ball and she decides to go alone. The night of the ball he fancies she may be dancing with some unknown rival and determines to attend the ball in order to satisfy his suspicions. Sure enough he finds her accompanied by a most attentive young man.

Harry becomes insanely jealous, the supposed rival however being only Rose's brother, home on a visit, and unknown to Harry. Rose noticing Harry's jealousy tantalizes him by keeping up the deception and concealing her brother's identity. Rose and her brother decide to go home in a taxi and Harry, who has been planning revenge, now sees an opportunity of carrying out his plans by bribing the chauffeur to change places with him and thus enable him to drive to some lonely spot and administer a sound thrashing to his hated rival.

Without turning to look at his passengers Harry drives off at a furious rate of speed and when at last they halt Harry is astounded to discover that his passengers are Rose's parents instead of Rose and his rival. The old folks indignantly refuse to ride any further with him and walk home. Meanwhile Rose and her brother start for home in another automobile which later breaks down. Harry by chance happens to come across them and offers to tow them home, where, upon arrival he recognizes them but they enter the house before he can administer the intended thrashing.

The following day the matter is cleared up by a note from Rose which reads: "Dear Harry: I ought never to forgive you but perhaps I was a little at fault myself. My brother, who was with me last night, says so anyway. Come quick. Rose." Suffice it to say he loses no time in reaching his sweetheart's house and once more true love runs smooth.

THE DAM BUILDER (Sept. 13).—Jack Marley, a young engineer who is in charge of the construction of a great dam, has occasion to discharge Bill Murdock, an unruly foreman. Murdock threatens to get satisfaction.

A few miles up the valley there is a settlement of Norwegian farmers of the most thrifty type, though ignorant of modern methods. They believe the dam will back the water over their farms and ruin them. Marley receives a letter from one of his associates advising him to go to the Norwegians and explain the matter to them. Murdock accidentally gets the letter and sees his chance for revenge by misusing its contents.

In riding to the settlement to square the matter, Marley comes upon Thelma, the daughter of the moving spirit of the Norwegians, Peter Wist. She has been stunned by a fall upon the rocks while fishing. Marley revives her and takes her home. The old farmer refuses an introduction when he learns that Marley is employed on the dam. This, however, does not affect the very evident interest that Thelma and Marley have awakened in each other. They have many walks together unknown to her father.

Murdock finds little difficulty in convincing old Wist that the dam will ruin the settlement, so, in a conference of the farmers, Wist and Murdock incite them to blow up the sluices at the dam. Thelma overhears the plan and vainly tries to intervene against this folly. They will not listen and old Wist roughly puts her aside. What can she do? Her lover's life and work are in danger! The only available horses are hitched to the wagon that is to carry the farmers and the deadly explosive! With no thought of danger to herself the brave girl decides to cut across the valley on foot. The way is rough and dangerous for she must avoid the road in order to make time.

The scenes shift from Thelma to the wagon with increasing tension; she arrives a few seconds before them and warns Marley.

In a terrific struggle between Marley's men and the farmers, led by Murdock, the latter is thrown overboard and the enraged engineer leads the Norwegians to his office and makes them understand the fallacy of their belief about the dam. The closing scene gives promise of a happy ending to the love of Marley and Thelma.

THE RESCUE, CARE AND EDUCATION OF BLIND BABIES (Sept. 14).—This film shows how blind children are educated. You see them run and play, dance, read and write and the blind teaching the blind to walk. You are shown little Rachel as she appeared before the governor and how, through her pleadings, a bill was passed allowing blind infants before the age of eight, to be placed in proper institutions. You are also shown the Arthur Home, the only one of its kind in the world (a free institution for blind children, where they are taught the beauties of nature and of life). Rachel is a living example as she was rescued from one of the institutions for the feeble minded when only a few months old. She can do almost everything that a child blessed with her eyesight can accomplish.

ECLIPSE.

WINTER SPORTS AT ST. MORITZ, SWITZERLAND (Sept. 11).—St. Moritz is known all over the world as a splendid winter resort. The facilities offered to indulge in all sorts of out-door pastimes for that season of the year, are certainly unexcelled anywhere else. We see in the film some marvelous tobogganing and ski-jumping, which almost make us hold our breath in suspense. Skillful exhibitions of skiing by horse, and several exciting games of hockey and curling on the ice, are also shown.

CHEMICAL ACTION (Sept. 11).—Showing a series of very wonderful pictures, taken under a powerful microscope, of the action of acid upon metals. We are vividly shown the destruction of chalk by sulphuric acid, the action of nitric acid on silver wire, the destruction of metallic gold by Aqua Regia, and many other marvelous phenomena.

GLIMPSES OF ST. PETERSBURG (Sept. 11).—An extremely interesting visit to the capital city of Russia, showing a panorama of the whole city, views of fine buildings, such as the Winter Palace of the Czar, St. Isaac's Cathedral, the Statue of Peter the Great, Alexander Memorial Cathedral, and the many picturesque sights of street life.

CINES.

THE CONSPIRACY OF CATILINE (Sept. 10).—To set fire to Rome! murder the consuls! cancel all debts! and proscribe the wealthy citizens, is the plan of Catiline and his fellow conspirators, when they meet at the house of Quintus Curius, in the year 66 B. C.

Their lowered voices are overheard by a spy, who carries the news to Cicero, the consul. With this evidence the great orator plans the utter destruction of Catiline and his followers.

At the next meeting of the Senate, Cicero majestically rises from his seat, and pointing an accusing finger at Catiline, delivers his famous denunciation, branding him a traitor to his country. Catiline rushes from the chamber, followed by the curses of the senators.

He then hastens to his army, and not long afterwards hazards battle with the consular forces. A terrible engagement ensues, in which not one of the conquered is taken alive. Catiline's body is found far in advance of his own ranks, amidst a heap of the enemy.

SCENES ALONG THE SALERNO COAST, ITALY (Sept. 10).—An extremely interesting travalogue subject, spreading before us a magnificent bird's-eye view of the town of Salerno and many interesting points of interest along the coast.

HONORS DIVIDED (Sept. 14).—Edwin Blake, a struggling young author, toils day and night in writing his new play, and is making rapid progress, when suddenly he is taken ill, and is forced to retire to his bed.

During the long days of sickness, Helen, the landlady's daughter, offers her gentle sympathy to the impatient invalid, and listens with close attention as he explains the story of his play. She becomes greatly interested and longs to try her talents along this line.

Seeing her friend in despair at not being able to finish his work, she is suddenly struck with an idea, and her purpose formed, she carries the manuscript off to her room. By working almost continually for several days, the girl manages to complete the play, and confident of the quality of her work, she delivers it in Edwin's name to the theatrical manager.

As it turns out, the play proves the success of the season. When Edwin grows better, he is at first unable to understand why he is to be congratulated, but the truth soon begins to dawn upon him, and when he receives the first reward of his success, he rushes to find Helen, and offers her a partnership, not only in this venture, but for life

KALEM.

THE GIRL REPORTER'S BIG SCOOP (Sept. 9).—Aline, the girl reporter, is seen at work securing unusual photographs for her paper. When she returns to the office she is commissioned to visit the home of the Ellsworths and obtain pictures of the young heiress who is about to wed Count Brigan-thal. The couple, however, are hostile toward the photographers who visit the country home and Aline is obliged to return without accomplishing her mission.

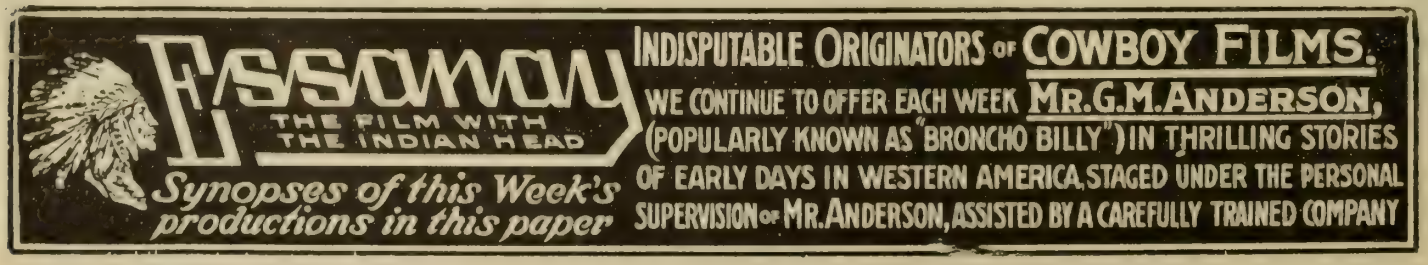
As she sits despondently in the station, Aline picks up a newspaper and notices that a maid is wanted at the Ellsworth home during the social activities. The girl reporter is right on the job and secures the position. While engaged in her duties she sees the count meet Mr. Ellsworth and demand a larger dowry. When the demand is refused the count bargains with the chauffeur to steal some of the costly wedding presents. Aline finds that she is on the trail of an unusual "scoop" and sends to the office for a flash-light outfit.

That night the young lady secrets herself in the parlor and touches off the flash just as the count and the chauffeur are about to make away with the valuables. The house is aroused and while the startled family turns on the unscrupulous count, Aline hastens to the office to prepare her "scoop."

DR. SKINNEM'S WONDERFUL INVENTION (Sept. 11).—Dr. Skinnem is flat broke and greatly distressed. His maid-of-all-work notifies him of her intended departure, which completely crushes the doctor. Making himself comfortable in a lawn chair, the Doctor falls asleep and dreams of a wonderful invention that enriches him and causes the departure of all his troubles. What the invention accomplishes and its final results are laughably depicted by the Kalem players.

THE ANCIENT PORT OF JAFFA (Sept. 11).—The picture opens with a scene on a steamship, showing the Kalem players ready to depart for the ancient port of Jaffa, referred to in the Bible as Joppa. A successful landing is made after navigating the dangerous, rocky passage. A splendid view of Jaffa from the sea greets our eyes and, going ashore, we marvel at the wonderful street scene near the Custom House. We journey on to the auction market and then visit the public fountain on the Jaffa road.

THE STREET SINGER (Sept. 13).—Our story opens with a scene on Fifth Avenue, New York, in the neighborhood of 34th Street, where a small crowd is gathered about Papita, a little street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TUESDAY, SEPT. 10th.

THE FIGHTING INSTINCT

A dramatic western story depicting the law of self preservation. Pictured in that ever interesting land of the real, though fast disappearing, cowpuncher, Colorado. About 1,000 ft.

THURSDAY, SEPT. 12th.

THE INDELIBLE STAIN

A picture of the old, picturesque mission days, before the time of the Gringo, when the romantic Spanish people lived and laughed and loved in sunkissed California. About 1,000 ft.

FRIDAY, SEPT. 13th.

THE TRADE GUN BULLET

An incident in the daring and exciting life of the western yesterday. A young westerner's life is saved by the finding of a trade gun bullet in the wounded arm of a visiting companion. About 1,000 ft.

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singer, who stands holding her father's hand—singing to the assembled men and boys. Suddenly Papita's father falls and upon the arrival of the ambulance it is discovered that he has died from heart failure. Carl, a young musician, who has been attracted by Papita's singing, observes the plight of the little street singer, and takes her to his home, where the exquisite quality of her voice impresses both Carl and his mother. Ten years pass by and the voice of the little street singer continues to improve. Carl finally decides to take her to a great vocal teacher. After a few months under the instruction of the master, Papita makes her appearance in the drawing-room of a rich patron of music. The wonderful promise of the fair singer impresses them all and Mrs. Burleigh, a lady of means, offers to give Papita a musical education abroad. Papita leaves for Europe and after three years of hard study under the leading teachers, she returns to America and makes her debut at the Metropolitan Opera House. Carl visits the opera and sends his card in to Papita. The card is intercepted by Mrs. Burleigh, who meets him and informs him that Papita does not wish to be bothered. Carl becomes ill, brooding over Papita's apparent ingratitude. Papita, after scoring an immense success at her debut, feels there is something lacking to complete her happiness and, alone, she goes in search of Carl and his mother. Arriving at the former home of Carl, she learns that his mother died some time ago and the neighbors have no knowledge of the son. While walking through the street she hears the sound of a violin and readily recognizes that it is Carl playing her favorite air. Entering the house she climbs the stairs, locates the unhappy musician and proves to him that her heart is true.

A RAILROAD LOCHINVAR (Sept. 14).—Bob Tempest, just home from college, tells his father he wants to go to work and applies for a job. His father, president of the W. & R. Ry., writes to his superintendent asking him to give his son a position as fireman and cautions him to let no one on the line know who he is. While on his first trip over the road as fireman, Bob meets Peggy, the line superintendent's daughter, and it is a case of love at first sight. Later Bob and Peggy meet again under dramatic circumstances. The train stops at a way station and fire is discovered in a car next to one that is loaded with powder. The agent happens to be busily engaged at the station and Peggy notifies Bob of the fire. They back the train to the water tank, where a stream of water is turned on the burning car and the fire extinguished. During the next three weeks Peggy and Bob become ardent lovers. This is much to the displeasure of Peggy's father, who orders the young man from the house, saying he is only a fireman and has "nerve" to aspire for the daughter's hand. The two lovers are not discouraged, however, and a scheme is fixed up to elope. They run to a waiting engine, climb aboard and make a rapid run to a nearby town, where a clergyman is taken on the locomotive. Peggy's father learns of the flight of the lovers and follows in another engine. The laughable situation that follows and the final triumph of Peggy and Bob bring a decidedly novel climax.

VITAGRAPH.

MEMORIES OF PATIO DAYS (Sept. 9).—After Many years of toil, Ygnacio Marquez, now an old man, visits the home of his youth. In the place of the old rancho he finds a new civilization. There is only one landmark left, the home of his dead sweetheart. Wearied by his days of travel he falls exhausted on his sweetheart's grave and dreams of yesterday—his courtship, his serenades to his senorita and the confirmation of her love by the token of a rose. He beholds a vision of the base plot of Pasqual Chavez, who demands the hand of Juanita by threatening to take advantage of a law to dispossess her father, and for his sake, she marries Pasqual. The ceremony has just been completed when the rancho is besieged by hostile Indians. Pasqual, in terror jumps from a window and is shot by one of the besiegers. The rest of the company give battle. The savage attackers are fast closing in upon the house. Ygnacio, late for the wedding, is just putting in an appearance. He spurs his horse and turns back and notifies a party of cowboys. With them, he comes to the rescue of Juanita and her friends, killing and putting the Indians to flight. Pasquale's body is found, Juanita is now free to give her heart and hand to Ygnacio.

As the last vision of the days of long ago fades away, Ygnacio awakens in the land from whence no traveler e'er returns.

THE HIGHER MERCY (Sept. 10).—No matter how absorbed with affairs of state, Abraham Lincoln was always ready to give audience to his little son Tad. Little Tad, playing at the boat landing of the White House lake, falls into the water and is saved from drowning by a young fellow named Jasper Brinton. When young Brinton carries Tad into the White House, the president is very grateful to him and says if there is anything that he can do for him at any time he will be glad to do it. Young Brinton's mother is an enthusiastic supporter of the Federal cause, and when the war breaks out, she urges her son to join the Union army. He has an inherent dread of danger and naturally hesitates. He finally enlists. On the battlefield his natural fear takes possession of him. He trembles in every limb and flees in terror when he hears the cannon's roar and sees the shot and shell falling about him. He rushes into the colonel's headquarters. The colonel tells him to carry a message to the commanding officer, who is in the front ranks of the fighting regiment. The poor fellow starts out with it to the battlefield. As he sees the dead about him, the bombs bursting and hears the bullets whistle, he determines to desert. He changes his uniform for a dead Confederate's and continues his flight, dropping his message as he goes. Some Union soldiers see him, pursue and capture him. He tells them that he is a Union soldier and confesses the reason for his disguise. He is tried for desertion and sentenced to be shot. His mother intercedes for him with the president, and reminds him that her boy saved little Tad from drowning. The president is in great stress of mind. The poor boy's offence is so evident that the president feels, aside from his personal feeling and gratitude, that he can make no plea in behalf of the offender. While he is meditating over the matter, an officer enters the room and tells him that young Brinton has died in prison of heart-failure. Little Tad, unseen, enters the room, throws his arms around Mrs. Brinton's neck and in his childish way tries to comfort and console her.

THE HINDOO'S CURSE (Sept. 11).—Living by their wits in India, two adventurers, Guy Randall and Jack Lowell, are caught cheating in a game of cards at the English army quarters. They are about to leave India, when their Hindoo servant, Sukim, proposes that they go with him to the Hill Country, where a festival is being held to one of the Hindoo gods. At this feast, all the natives contribute money. Under Sukim's guidance, Randall and Lowell hide in the temple, and when the high priest is alone counting over the offering, they strike him insensible and steal the money. From the forehead of the god, Randall steals a costly jewel which the Hindoo people consider sacred. Sukim tries to persuade him against the theft, warning him that a curse will follow him. The priest recovers, and calling his two assistants, they swear to be avenged and recover the jewel.

Randall, with his colleagues, escapes to England, prospers, and is now a land proprietor. He seeks in marriage the hand of Grace, the daughter of Lord Leverton, an impoverished peer. He forces her to accept Randall, although she is already engaged to young Greyson, whom she loves. On the wedding day, the Hindoo avengers, who have tracked Randall with unrelenting determination and hatred, hover about the scene. That night they follow him to his country house where he is to spend his honeymoon. Unseen, they stab him to death. Grace, suddenly left a widow, is quite ready to accept Greyson, and fulfill her betrothal to him.

THE LOYALTY OF SYLVIA (Sept. 13).—"I cheerfully accept the guardianship of your daughter Sylvia, during your trip abroad. You say she is rather mischievous and self-willed, but I am sure we will get along famously together." This is what Mr. Dudley Laurence wrote to his old friend. In response, Sylvia makes her appearance in the doctor's home. She is very attractive, but certainly up to all sorts of pranks. Her first manifestation is with a bouquet of flowers which she fills full of pepper and presents to the doctor, causing him to sneeze immoderately. While surprised, he cannot suppress his laughter, and with it all, rather enjoys her lively cheerfulness with which she fills his home. Three months later she becomes acquainted with one of the doctor's friends, young Benson, who proposes to her and asks Doctor Laurence's consent. It is then that the doctor realizes that he has grown to love Sylvia himself. He does not refuse Benson, who joyfully imparts the news to Sylvia. Sylvia is not so joyful apparently.

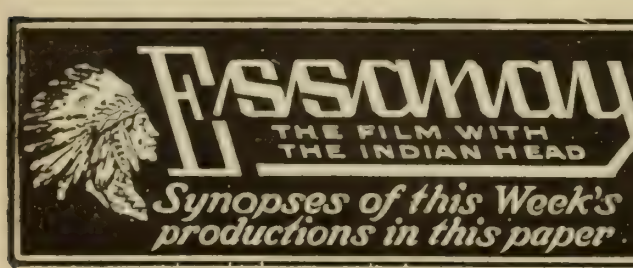
The doctor gives an engagement party to Sylvia and her young friend. He is just about to join them when he receives a call to attend a poor sick child. He responds, very much to the disappointment of Sylvia. The doctor administers to the child who has a contagious disease, but his efforts are unavailing. He hurries back to his home, anxious to put in an appearance at the party. Sylvia is delighted to see him. Exhausted from his services at the bedside of the sick child, the strain is too great. He falls in a half-faint upon the sofa. Sylvia is at his side. He tells her that he fears he has contracted the disease of his recent patient. Everybody leaves the house. Benson flees in terror at the thought of contagion. His cowardly action disgusts Sylvia and later she returns their engagement ring. During Dr. Laurence's sickness, Sylvia is his constant nurse. When the crisis is past and he is convalescent, he notices that the engagement ring is no longer on her finger. He takes her hand in his and asks her about it. When she tells him, he declares his love for her and she informs him she is the happiest girl in all the world.

POPULAR BETTY (Sept. 14).—Ruth Rise is a very sweet girl, but Betty is both sweet and popular. Jack Winget is expected at the Hotel Riggs, where the girls and their party are stopping. Ruth is very much smitten with Jack, and she is afraid that Betty will win his attention; so she circulates reports that Betty is flighty and not altogether rational. Upon Jack's arrival, Betty meets him at the station. Sitting on the edge of a well, talking to Betty, Jack accidentally falls into the well. Betty rushes off to secure help. In her distress, she is very much excited. She frantically tries to tell the guests at the hotel what has happened. In the meantime, some farm laborers hear Jack's cries and lift him from the well. The guests notify the town policeman and he rushes back to the hotel, where they find Jack talking to the guests, and they can't understand it. Before Jack has time to explain matters, the guests make a charge of insanity against Betty. She is taken to the station house. She cannot make the officers understand that she is perfectly sane, and that her excitement was perfectly natural under the circumstances. While they are trying to make matters clear, Ruth comes to the rescue and tells that it was all her fault. She apologizes for the trouble she has made. Betty is discharged. A great surprise comes when they discover that Jack and Betty are engaged. This is a shock to Ruth on account of her admiration for Jack.

THE FORTUNE IN THE TEA-CUP (Sept. 14).—Tea is served during an afternoon visit of Sybil with her friend Mabel Brown. Sybil begs Mabel to tell her fortune from the tea leaves in her cup. Walter, Mabel's older brother, is in love with Sybil. Mabel complies, and at the same time puts in a good word for Walter. She tells Sybil that she will cross the water, come into possession of a fortune and marry a man with a title. This is the way her fortune came true: Mabel's little brother hides his little clay pig bank with its savings at the foot of a tree on the opposite side of a brook in a nearby wood. Walter takes Sybil for a walk and he helps her across the brook. They hesitate at the tree where the little brother has hidden his bank. Sybil impatiently strikes her parasol upon the ground and comes in contact with the bank, which, upon investigation, she finds. They return to Mabel, and Sybil tells her that her fortune came true, She crossed the water, came into possession of a small fortune, but, she asks, "Where is the honorable gentleman whom I am to marry?" Walter shows her that he has been elected by his townspeople to a judgeship and has secured the title of "Honorable." This settles it. She accepts him. Mabel and the little brother come in for their share of the completed happiness of Sybil and Walter, and the fortune in the tea-cup.

LUBIN.

THE HALF-BREED'S SACRIFICE (Sept. 9).—Manuel's father was a Mexican and his mother an Indian. While walking beside a precipice he hears horses' hoofs and, looking up, loses his balance and falls to the rocks below. Don Remo, the governor of the state of Sonola, Mexico, sees the accident and hastens to the half-breed's rescue. After finding that his hip is broken, he takes him to his home where he turns him over to Major Domo for attention. When he recovers he is a cripple and the don keeps him as a body. servant. The breed, through thankfulness, becomes a human dog, following Don Remo like a shadow, attempting to protect him at every turn. One day Don Remo, the worse for liquor, starts out to tour the theaters in a lowly district. He meets with a well-known dancer, and flirts with her, much to the chagrin of Castinette's sweetheart. The breed, watching, throws a stone which, by accident, strikes the girl and she dies from its effects. Don Remo is warned by a friend that he is accused of the crime. Believing



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Phœnix, Ariz.

himself to be innocent he determines upon flight. Don Remo rides off to an old ruin in the farthermost corner of his estate. The breed follows him. In the scuffle that has occurred in the theater, two of Don Remo's ribs were fractured, which causes him intense pain. After arriving at the ruins he dismounts and nearly faints from agony. The breed runs to his assistance. The soldiers, who have been warned to take Don Remo, come upon them. A fight ensues and the breed, thinking his master wounded unto death, when in reality he has only fainted, tells the soldiers that it was he who committed the crime and deliberately taking a knife from his belt, stabs himself and falls across his master's body dead. The don, recovering from his fainting spell, learns what has transpired. He instructs the soldiers to take the body of the breed to his home, says a prayer to God for the soul of the breed and returns home to his mother and sister.

A RED-HOT COURTSHIP (Sept. 11).—Nellie Nugent, an attractive young actress, is stranded in a small, one-night stand. She remains at the boarding house while her husband goes to New York. Nellie makes a hit among the rubes. Hoyt Heffoner and Folsom Barrymore, two village dandies, both forsake their sweethearts, who also board at Mrs. Heffoner's. Then they start an ardent courtship for Nellie. After many love situations, Folsom is driven to desperation. He thinks of some way to eliminate his rival. He passes a drug store, enters and asks the clerk for two pills—one deadly poison, the other harmless. The drug clerk sizes up Folsom as a "bug," but to humor him, gives him two pills. Both are red-pepper.

At the boarding house he bursts into Hoyt's room. "Choose one of these," he commands, holding out the box to Hoyt, who is too frightened to refuse. He swallows one pill, Folsom swallows the other. Hoyt almost immediately begins to scream with pain. Folsom laughs. Then he too is convulsed with pain. Both run madly through the door. Outside in the yard they encounter the hired man with two buckets of water. They grab these, drink part of them. Not having yet quenched the horrible fire inside, they run madly to the front yard. Here they beg the man who is sprinkling the lawn to soak them with water. They feel no better. They then rush wildly upstairs into the bathroom. One of the boarders, peering into an upper shelf, is standing on the edge of the tub. In their mad rush to plunge into the water, Hoyt and Folsom upset the balance of the third man, and he too splashes into the tub. The water runs over and trickles down into the dining room below, deluging the table where the boarders are eating, with the exception of Nellie, who, in her bedroom, has just received a wire from hubby saying he will arrive that morning for her. She starts to pack up. The water causes a panic among the boarders. Headed by the landlady they rush upstairs and put Hoyt and Folsom to flight. While they are upstairs, Nellie's husband arrives, meets Nellie, and they hurry from the house to catch the train. In the front yard they meet Hoyt and Folsom. Then the bucolic swains discover to their intense chagrin that Nellie is married. They collapse and their two sweethearts, whom they had forsaken, agree to take them back.

BETTY AND THE ROSES (Sept. 12).—Tom White's father is wealthy and Tom is averse to work. His father receives a letter that a relative has died and left him a country estate at Rosedale. Here is the chance to get some work out of Tom. White sends his son to Rosedale to assume charge of the estate. Tom tears himself away from the city angered at his father. In Rosedale Tom is miserable. His sole companion is a grumpy butler, who is perpetually sad.

One morning, while Tom is eating breakfast, a bright, winsome, smiling face is reflected in the mirror across from the dining table. He leaps to his feet, impressed with the idea to gain the girl's friendship. She is called "Betty of the Roses" because of her penchant for spending most of her time in the rose garden adjoining Tom's property. But she is a worrying teasing young miss and while Tom tries vainly to impress her with his love, she wears a tantalizing air of indecision that is maddening. At the same time, Hiram, a country lout, who imagines he loves Betty, worries her with his advances. She laughs at him. Hiram's real admirer is Sallie Rhodes, a country damsel. But Hiram will have none of her. Finally Tom, in his room, reads that in the language of flowers the red rose stands for love. He writes a note to Betty, asking her if she really loves him to leave a rose on her window sill next morning. He creeps forth to slip his note under Betty's window. Betty receives the note with secret delight, sleeps with it under her pillow, and early next morning she places a red rose on her window sill, with a note reading: "If the rose means love, this will show you just how much I value your affections." Before Tom arrives at the window, Hiram accidentally passes by. His eye catches sight of the rose and he carelessly thrusts it in his button-hole. He reads the note. He is carrying a bunch of carrots at the time and replaces the note with one of the carrots. Tom finds the note and the carrot. "The little wretch! So this is what she thinks." Tom packs up to go back to the city. Outside his front door he encounters Hiram. Hiram ironically offers him a carrot. As Tom angrily dashes it to the ground, he sees the rose in Hiram's coat lapel. He gives Hiram a punch in the head after Hi has confessed and rushes around to find Betty. He finds her, and papa White gets this message: "This is the finest place in all the world; my wife and I are going to settle here."

NEVER AGAIN (Sept. 13).—George Hartzwell, lately acquiring the habit of going out with the boys and leaving his young wife at home to spend the evenings alone, she determines to give him to understand that she is through with him. One evening after a very eventful time, George returns home very much under the influence of liquor. Wifey is on watch. She swats him right and left, rubs the floor and cleans off the furniture with him, until George is as limp as a dish rag. She then leaves the room and hubby to his thoughts. George does not take the lesson very seriously; he falls asleep on the sofa and dreams of the horrible things his wife has done and told him. First seated in a cafe he is approached by a giant with a large head, and in his flight he meets several persons with whom he tries to speak and whose heads turn to represent animals, until finally George dreams he is surrounded by a jungle of animals and is about to meet a watery grave, when he falls off the sofa and wakes up. He calls for his wife, who is repentant of her lecture, and with the aid of a pitcher of water, soothes his fears and George promises never to do it again.

BUSTER AND THE PIRATES (Sept. 13).—The parents of Buster White, Brooks Black and Henrietta Brown take them to the park for a little outing. Buster and Brooks fall out over Henrietta's interest in Buster's yacht. Brooks throws a pail of sand on the yacht. Buster tearfully relates the incident to his parents who pet him. He falls asleep and dreams that during a trip on his yacht with Henrietta, he is pursued and captured by pirates. Brooks is the pirate chief. All the sailors are killed expecting Buster. The pirates take him with Henrietta to their island. Buster is bound hand and foot and forced to watch Brooks make violent love to Henrietta, who showing too plainly her dislike of Brooks, enrages him. She too is tied and left with Buster, who watches the pirates until they are out of sight and bites the ropes that bind Henrietta. She in turn releases him. They in escaping come upon the pirates asleep. Brooks is seated on a keg of powder. Buster throws a lighted match in the keg of powder and with Henrietta flees from the scene. The keg explodes, killing all the pirates and the noise awakens Buster from his dream.

A TRUSTEE OF THE LAW (Sept. 14).—Bob McNeal, an attractive and popular young man, is elected sheriff. He loves Virginia Gordon, but her parents object to his attentions paid to their daughter. One of Virginia's two brothers is found dead, and a worthless negro is suspected of having murdered him. The evidence against him seems conclusive to the Gordons and the community, and they determine to lynch him, when he is captured by the Sheriff. To their amazement, Bob declares that he will protect his prisoner. Bob's deputy deserts him—the entire community is against him and worked up to fire heat. Bob prepares to defend his prisoner. It is certain that both Sheriff and prisoner will be killed. An accident demonstrates the fact that young Gordon's death was accidental. Virginia is just in time with this information to prevent a deadly assault on the Sheriff. The conclusion of the story sees Bob with enhanced popularity, the friendship and approval of the Gordons, and the accepted suitor of Virginia.

SELIG.

AS THE FATES DECREE (Sept. 2).—George Clark hears that Bertha Wilson, a charming widow, is about to receive a legacy of fifty thousand dollars. Desirous of securing a portion of this fortune, Clark proposes marriage to the widow. Later he learns that the legacy has been used up in court proceedings and that Mrs. Wilson will receive but a small share of the money. He jilts her and goes to the seashore, where he meets Dorothy, the widow's pretty eighteen-year-old daughter. Dorothy and her sweetheart, Dick Gregory, have had a slight lovers' quarrel and Clark finds conditions ripe for a flirtation.

Dorothy is soon captivated by Clark. Finally Clark is shown up in his true colors, when the canoe in which they are paddling is upset and they are both plunged into the icy waters. Clark leaves Dorothy to her fate while he swims to shore. Luckily for Dorothy, Dick sees the accident and swims to the rescue. He manages to save Dorothy's life and when the young reunited couple return to their friend's cottage, Dorothy finds that her mother has arrived to spend the week end. Mrs. Wilson denounces Clark and the young couple repair to a secluded retreat nearby where they can whisper sweet nothings to each other.

AN EQUINE HERO (Sept. 3).—Mabel and her sweetheart, Billy Cutler, living among the foothills of Colorado, have been in the habit of sending love notes to each other by Mabel's horse "Doc." Pete, a lazy half-breed, who works on the same ranch with Billy, is also in love with Mabel. One day Mabel's horse comes into Billy's corral with a note tied to its mane. Pete secures the note, and in his jealousness refuses to give it up to Billy. Billy knocks Pete down and takes the note away from him. Pete, much humiliated, vows vengeance. Billy writes a note to Mabel and ties it to "Doc's" mane. Pete is a witness to this action, and when the horse starts for Mabel's home, he follows. He overtakes the horse and reads the note. He thus learns of Billy's plan to meet Mabel at their usual trysting place that afternoon. Pete replaces the note and sends "Doc" on his way. He then loads himself down with whiskey and goes to a nearby Indian camp. He gets the Indians intoxicated and then tells them of his hatred for Billy. He enlists their aid in a plan to scare the sweethearts, and they proceed to the old hollow log which marks the trysting place. By the time they reach the log the Indians are beyond all control, and a regular fight ensues. Billy is wounded and left for dead, while the redmen carry Mabel to the ledge of a nearby canyon, the only egress from which is a single log stretched across the abyss. "Doc" trails her to the canyon, walks across the log, and with his teeth, unties the captive's bonds. In the meantime Billy has recovered and has started for the canyon with a sheriff's posse. The Indians, upon finding that Pete can furnish them with no more whiskey, make short work of him. Billy meets Mabel and "Doc" and there are general rejoicings.

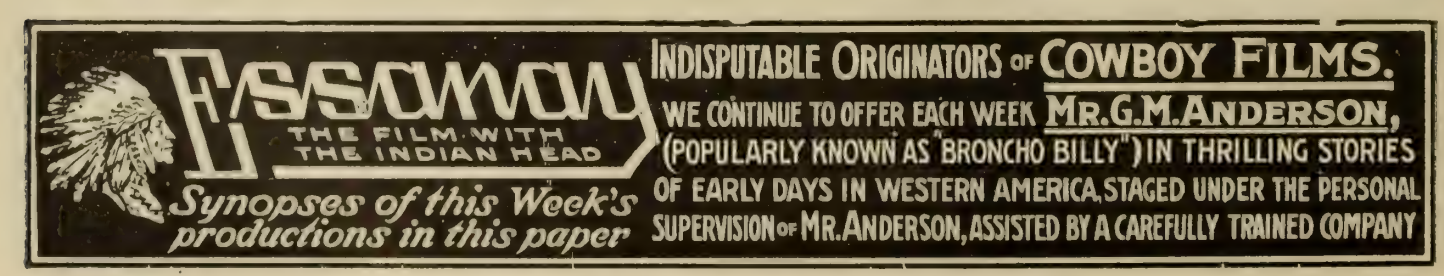
SERGEANT BYRNE OF THE N. W. M. P. (Sept. 5).—A young rancher by the name of Byrne is in love with Jessie Long. A city chap named Harvey is also courting her. Jessie has consented to become engaged to Byrne. Byrne has a weakness for cards, and on his way from town with his engagement ring he gets into a game. In his excitement he gambles away the ring, and overindulges in liquor.

On his arrival at Jessie's, her disappointment in him is so keen, that she turns to Harvey. While she still loves Byrne, in her exasperation, she marries Harvey. Byrne loses his self-respect for a short time, and gambles away his little ranch. Growing disgusted with himself, he determines to seek the company of real men and brace up. So he enlists in the Mounted Police.

Harvey, after his marriage with Jessie, degenerates into a good-for-nothing and drifts to the outskirts of a saw mill settlement, where he sets up a still and makes liquor illicitly. The Mounted Police learn of the place, and Byrne is assigned to the duty of investigating. He discovers Jessie and her child in misery and squalor. But duty is first, and he proceeds to attempt the arrest of Harvey. This is no easy matter, and there is a chase of many days through the forest, during which the fugitive is slowly starving to death. But the Mounted Police never give up, and Byrne plods on until he finds the dead body of his quarry.

In the meantime Jessie, deserted, has taken her child and moved into the saw mill settlement, where she secures work as a waitress. Byrne, returning from his long quest, stops at this boarding house to get a meal, and encounters Jessie. He gives her news of Harvey's death, and she realizes then that she is better off without him. Byrne takes her in his arms, and she is at last happy.

CIRCUMSTANTIAL EVIDENCE (Sept. 6).—Tom Ellis, a young backwoodsman, is in love with Angie Lister, a country girl. Hort Ingles, a good-for-nothing, shiftless, young bully of the neighborhood is also in love with her. This rivalry is not particularly hostile until Hort, passing the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house one morning, sees Tom bid Angie goodbye in a somewhat affectionate manner.

That afternoon, while Hort is passing through a clearing in the forest, he accidentally overhears a quarrel between Tom and Ike Thompson. The latter had been hunting a squirrel and Tom had shot it. Ike becomes very bitter in his arraignment of Tom, and, as the quarrel progresses, he attempts to climb over a huge log, in order to get closer to Tom. In climbing over the log he accidentally discharges his gun and the shot kills him instantly. Tom and Hort are the only ones who see the accident and Hort's lying testimony sends Tom to prison for the murder. Tom serves his time in prison and, when he is finally released, he marries Angie, who has remained true and loyal through it all. About this time a devout parson comes to the village and exerts such an influence for good in the community that Hort finally tells the truth about the Thompson shooting. Tom is cleared of all suspicion and happiness at last comes to the young couple.

THE HOUSE OF HIS MASTER (Sept. 9).—The blight of Sylvia Steem's otherwise happy young life is her husband's crave for drink. Finally, when she can bear it no longer, Sylvia decides to leave her husband. While Robert is out with some friends of his she leaves the house, supposedly never to return again. Robert and his friends come across a pretty Gypsy girl on a country road. While the girl is struggling to free herself from Robert's embraces, she falls and lies stunned. Her cries for help are heard by her companions. They come to her assistance, but before they reach her, Robert runs away and hides among the trees. Joe, Robert's old colored servant, who has followed him to induce him to return home to his wife, comes across the Gypsy girl just as Robert is fleeing. The girl's companions see Joe, and, thinking him guilty of mistreating Carida, give him a beating, leaving him for dead. Robert, who has watched his old servant taking the punishment that rightfully belonged to the master, thinks that Joe is dead. He runs away like a craven and hides in his home. He then finds his wife's note telling him that she is leaving him. Heartbroken, he sees what a beast he has been. Summoning up what little courage he still has left, he swears never to touch another drop of liquor. Old Joe recovers and returns to Robert's house. Sylvia also returns and the reformation of Robert is complete.

THE FIGHTING INSTINCT (Sept. 10).—Billy Kent, a product of the sage brush country, is suspected, through a chain of circumstantial evidence, by his sweetheart, of having attacked and robbed her father. Although Billy is possessed of a peaceful disposition, when he is wrongfully accused, the fighting instinct, inherited from past generations, is awakened within him and he starts out to find the man whose crime has been laid at his door. He strikes the trail and, by some dexterous horsemanship, follows it through the hills. After a daring and perilous chase Billy is wounded, but he makes it so hot for the outlaw that he is forced to abandon his horse and engage in a hand-to-hand battle with Billy on the edge of a cliff. During the desperate struggle that follows, the outlaw is plunged to the bottom of the gorge. By a most unique method Billy manages to bring his wounded captive back to the ranch. There everything is fully explained and complete happiness is once more the reward for Billy's rough experiences.

THE INDELIBLE STAIN (Sept. 12).—In an age-old mission village lives Padre Argos, ministering with wonderful power to the sick, the grieving and the sinful of his quaint flock. In the Padre's flock is a passionate, wayward girl for whom the priest feels much compassion, because she has been misled by the town swaggerer, Juan Mendoza, but Piedad, the gossip of the community, leads the people to a misunderstanding of the Padre's tender humanity and love of justice.

One moonlight night Maria lays a new-born babe on the church steps with a pathetic note to the Padre, appealing to him to find a home for her child. In the morning as the villagers are on their way to work a crowd collects at the church to look at the baby, and Piedad, the hypocrite, warns the simple folk not to touch this child of sin, or they themselves will be contaminated. All fall back from the innocent babe as from a thing unclean. Padre Argos comes from the church, reads the pathetic note, takes the babe in his arms, kisses it, and demands if there is no woman in the crowd with mother enough in heart to adopt and raise the child. All hang back save the good wife of Eduardo, the village baker, who comes forward and takes the baby from the Padre. The Padre then rebukes Piedad for her un-Christian tongue, and in this moment Piedad becomes embittered forever against the family of the baker and their adopted daughter.

Elsa, the little outcast, grows up and for twenty years is kept in ignorance of her origin. But the day comes when Pedro, the son of a rich merchant, falls in love with Elsa. The merchant himself is very proud of his pedigree, and is in constant fear of any stain being cast on the family name. Piedad, whose disposition has not improved with age, knows this, and she satisfies her craving for revenge against Elsa by informing old Don Luis of the origin of the girl his son is courting. Then tragic events follow fast, with dear old Padre Argos, the protector and comforter of the girl he has loved as his own daughter since he first found her on the church steps. Pedro deserts Elsa when threatened with disinheritance by his father, and the beautiful girl turns to her only refuge—the church. There only may the indelible stain which lies on her innocent soul be cleansed away. She takes the veil and disappears forever into the convent, with old Padre Argos bidding her a last farewell at the gate.

THE TRADE GUN BULLET (Sept. 13).—Jim Redfield, the foreman of the 3 V Ranch, is in love with Bertha, the daughter of his employer, and she is interested in him, but is very young and wishes to retain her freedom a while longer. An aristocratic young Englishman comes to the ranch to restore his health, and Bertha is much struck by his charm of manner and distinction, and overcome with pity for his weakness. Jim's jealousy makes a fool of him, and he goes too far in his distrust of her motives so that when a treacherous Gila River Apache shoots Cecil with an old muzzle loading trade gun to obtain his money and jewels, which had been left too temptingly displayed, Jim is suspected and has to ride for his life. He is tracked by the men assisted by the Apache, is caught and condemned to die. He is saved, however, by the finding of the round bullet from the trade gun in Cecil's wound. Bertha flies to his rescue, realizing, now that he is in danger, how much she cares for him.

MELIES.

THE PRISONER'S STORY (Sept. 19).—Grace and her lover, Graham, being caught in the rain while riding, Graham begs her wait beneath a tree while he searches for a place of shelter. When, however, he does not return in due time she becomes alarmed and follows the path he took. Peering in the window of a house she discovers a man dead and her lover embracing a prostrate woman. Her conclusions are that her lover has committed murder, and in a fit of jealousy, she informs the authorities. Graham is captured and about to be lynched when remorse fills the heart of Grace. Perhaps he has some explanation. She pleads with the lynchers and obtains a hearing for her lover. Graham explains that the woman he embraced was his sister; that he had arrived at the hut just after she had been choked to death by her husband, a gambler, who had forced her to marry him to pay a gambling debt of Graham's; that in a conflict that followed between himself and the gambler-husband, the latter was killed. The lynchers are convinced by this story and Grace reconciled.

BIOGRAPH.

AN UNSEEN ENEMY (Sept. 9).—Two girls and their brother live at the little homestead left them by their late father. The brother, having disposed of a portion of the small estate, comes home with the money to show it to his sisters, telling them that they may now enjoy a few of the luxuries of life. As it would be after banking hours before he could get to the village, he places the money in the safe and returns to his office, some distance away. He has hardly departed when the maid, a slattern individual, who has seen him put the money in the safe, attempts to get it. Failing to work the combination, she calls up an erstwhile friend requesting him to come and help her. While these two work, the sisters are locked in the sitting-room, terrorized in a most unique way. The brother, however, arrives after a series of tantalizing delays and apprehends the criminals just as their scheme seems to have succeeded.

BLIND LOVE (Sept. 12).—In a little village there lived two families who were almost lifetime neighbors and friends. In the one family there was a boy, in the other, a girl. These two had been sweethearts from childhood and each found happiness in the other's company. All was sunshine for Dave, the boy, until the day of the church lawn party, when the nephew of the minister arrived from college. His easy manners and good clothes make an impression on the unsophisticated girl, and it is with slight persuasion she consents to elope with him that evening. The result is the inevitable, for the man proves to be a scapegrace. Meanwhile, the girl, through pride, pretends in her letters home to be doing well. Dave, however, has his misgivings and decides to pay them a visit. The result of this visit is a startling revelation. Later the girl is made to realize faithful Dave's true worth.

PATHE.

PATHE'S WEEKLY, NO. 36, 1912 (Sept. 2).—Indianapolis, Ind.—After being notified of his nomination for the vice-presidency on the Democratic ticket by Judge Alton B. Parker, Governor Thomas R. Marshall reads his speech of acceptance.

Bizerte, Tunis.—The bey, returning from his visit to Paris, takes the train for the City of Tunis.

Asbury Park, N. J.—Governor Woodrow Wilson attends the Annual Baby Parade.

Toulon, France.—The French navy puts into commission the Kangaroo, a boat for transporting submarines.

Chicago, Ill.—Sixty people are left homeless as a result of a $500,000.00 fire which completely destroys a grain elevator and twenty houses.

Port Baltic, Russia.—The German Kaiser and the Czar Nicholas meet and exchange courtesies.

Newton, Mass.—The invading Red Army crushes the Blue defenders in the war game by capturing Taunton Hill in a charge while the Blue's fire is being drawn in another direction.

Utica, N. Y.—Vice-president James Schoolcraft Sherman accepts his renomination and, against the advice of his physicians, makes a vigorous speech.

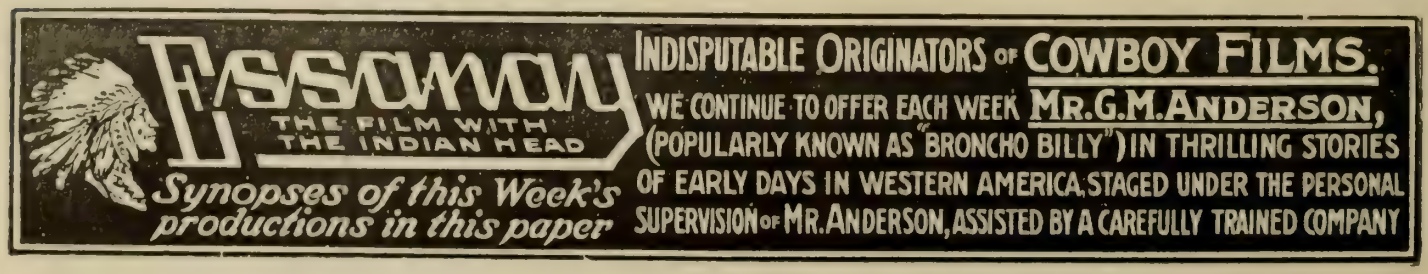
BLACK BEAUTY (Sept. 11).—Discovering a fire in his stable, Black Beauty breaks loose and awakens the family. He then races to the fire bell and rings it until the firemen are summoned. He further endears himself to his master by winning the County Stake in a race which makes the blood tingle. Things go against his owner later on and he is forced to sell the animal to a tradesman. Beauty's new lot is a hard one, but he struggles faithfully to earn his oats until his old owner is able to buy him back and allow him to end his days on the quiet farm.

ANGUISHED HOURS (Sept. 12).—John Parsons is of such a nervous temperament that the playing of his two little children drives him almost to distraction. He leaves the house in anger and goes to his club. He participates in a game of cards there and indulges in an excessive amount of liquor. Returning home with heavy head he falls into a deep sleep in which he dreams that his little daughter, playing "hide and seek," locks herself in a heavy chest. All his efforts fail to open the chest. He summons a locksmith who opens the box, but the child is dead. The horror of it all awakens him and he rushes to the children's room to find them safe and sound asleep. Then and there he realizes how much he would miss their noise and resolves to join in their play hereafter.

SAVED AT THE ALTAR (Sept. 14).—Grace, the daughter of Colonel Wesley, is betrothed to a young army lieutenant, Jack Dunbar. She is also loved by William Burton, an attache of the War Department, whom she refuses to marry. Through Burton's influence, the aged Colonel is transferred to the Philippine Islands. Burton offers to have him returned if Grace will consent to marry him. Dunbar withdraws as a suitor, and the girl agrees to make the sacrifice, in order to save her father from the harsh climate. As the marriage is about to be solemnized, Dunbar rushes into the church with the information that Colonel Wesley has been killed in battle. This ends the ceremony and, as the true lovers are married later on, Colonel Wesley does not die in vain.

C. G. P. C.

LOVE'S PROGRESS (Sept. 10).—An illustration of Cupid, awakening, in joy, in sorrow and finally in triumph is the unique method of introducing each chapter employed in this delightful story. A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A LITTLE JOURNEY IN TUNIS (Sept. 10.)—A portrait of the Arabian tribesmen at home, at work and at play.

FOR HER LORD (Sept. 13).—A peasant girl is entrusted with the passport which will enable the Marquis de St. Gilles, accused of conspiring against the French Republic, to escape to England. She delivers the passport to the Marquis but the soldiers with a warrant for his arrest arrive immediately after her. Nothing daunted, the girl disguises herself as the Marquis and St. Gilles thus escapes. When the trouble is over the Marquis returns and makes the brave girl his bride.

THE LATE HARRIET QUIMBY'S FLIGHT ACROSS THE ENGLISH CHANNEL (Sept. 13).—The world's greatest aviatrix is shown accomplishing her most notable flight, and as she appeared before she met her tragic death a short time ago.

Among the Exhibitors

Cincinnati, Ohio.—The North Cincinnati Amusement Co. will erect a new $12,000 five-cent theater here at 2021 Vine Street.

Chicago, Ills.—Alcazar Amusement Co., capital $50,000, inc. W. M. Bennett, W. B. Bennett and Fred M. Outhouss.

Philadelphia, Pa.—Work has commenced on the reconstruction of the old Reigel Building, 333 Market Street, into a moving picture theater.

Norway, Mich.—The new Bergeron Theater, which is being erected here is nearing completion.

Perham, Minn.—J. J. Dougherty and A. R. Nelson have just opened their moving picture theater here.

Greenup, Ills.—William Nolting has leased the Ewart Theater here and will operate it as a moving picture theater.

Philadelphia, Pa.—Lewin and Leighton are preparing plans for the erection of a new moving picture theater at 62nd Street and Woodland Avenue for Charles E. Futcher.

Salt Lake, Utah.—F. A. Dillingham of New York is planning to erect a new theater here.

Linton, Ind.—Robert Scherer has purchased the Nickelo Theater from William Ham.

Wheeling, W. Va.—The Elite Theater on Main Street, Elm Grove, has just been opened to the public.

Kansas City, Mo.—Plans will be prepared for the erection of a new moving picture theater at 3313-15 Main Street for Hugo Eysell.

Washington, D. C.—W. S. Plager, 210 N. Capitol Street, is receiving estimates for the erection of a moving picture theater for W. T. Carrington at 62 H Street, N. W.

Washington, D. C.—Speiden & Speiden, 1403 New York Avenue, is receiving bids for a moving picture theater for W. F. Holtzman at 1365 I Street, N. W.

Logansport, Ind.—The Broadway theater, this city, which has been closed during the summer months, was opened recently with moving pictures and vaudeville. Mr. E. E. Cunningham is the manager. A straight admission of five cents will be charged at all times.

Utica, N. Y.—The Gem Theater in Bleeker Street, which has been closed for sometime owing to redecoration, etc., opened recently with pictures and a good attendance.

Prairie Du Sac, Wis.—Garrison & Booth of Baraboo, have opened up a new moving picture theater in the Tabor Opera House here.

Allyance, Neb.—H. A. Dubuque and C. E. Calder, of this city, have purchased the Crystal Theater here.

Jackson, Mich.—A new Moving Picture Theater has just been opened here.

Philadelphia, Pa.—A new Moving Picture Theater will be built here on the northeast corner of Kensington and Allegheny Avenues.

Bay Ridge, N. Y.—Plans are being prepared by Thomas A. Lamb for the erection of a new theater here at the southwest corner of 4th Avenue and 50th Street.

Sedalia, Mo.—The Rex Moving Picture Theater in East Third Street, this city, was opened recently with good attendance. No vaudeville is shown and the admission price is five cents.

Pine Bluff, Arkansas.—The Orpheo Amusement Company, of this city, which will engage in moving pictures, vaudeville, etc., filed articles of incorporation with the secretary of state. The capital stock is $5,000, all of which has been subscribed.

Wilmington, Del.—Consolidated Film and Supply Company of Wilmington, Del., capital stock $250,000, secured a permit to do business in Texas. The principal Texas offices are to be at Dallas and San Antonio.

Wrightsville, Pa.—Plans are being prepared for the erection of a new moving picture theater here.

Pleasantville, Ia.—W. L. Hart has completed arrangements to operate a new moving picture theater here.

Charlotte, N. C.—Ground has been broken for the erection of a new theater here in North Tryon Street.

Cincinnati, O.—The Hyde Park Amusement Co., moving pictures, etc., incorporated capital $40,000. Incorporators: W. B. Straton, Karl H. Williams, Archer E. Cragg, Philip E. Williams, H. C. Hyndman.

Toledo, Ohio.—The Western Exhibitors Feature Film Co., incorporated, capital $3,000. Incorporators: Will C. Bettis, Leslie Wm. Bettis, Grover C. Schenck.

Wausau, Wis.—The Electric Theater here is to be remodeled. It had been planned to add a balcony, but the management decided that it would detract from the comfort of the playhouse and the plan was abandoned.

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INDEPENDENT FILM STORIES

RELIANCE.

THE HEART OF A COSSACK (Sept. 4).—Helia leaves her father to keep tryst with Nazar while Hant, the friend, watches. A general, high up in Russian circles, bribes the father by offers of money, to help him wed Halia. In order to get Nazar out of the way, he is sent on a secret mission, and a committee (following the Russian custom) calls upon Halia and her father to arrange for the wedding. Halia does not know that it is the general and not Nazar whom she is arranging to wed and joyously acquiesces. Hant overhears the plot and brings the news to Nazar. They return in time to bring consternation upon the committee. Nazar and Hant leave, but arrange to kidnap Halia. The father learns of the abduction and follows with his retainers. Nazar holds them at bay until his friends ride up and defeat her father and his party. Hant is about to shoot Halia's father when Nazar gives back the old man's daughter. The father, overjoyed, has a change of heart and agrees to the marriage of Nazar and Halia.

THE BULLY AND THE SHRIMP (Sept. 7).—A synopsis of this subject was printed on page 910 of our last week's issue.

LOVE KNOWS NO LAWS (Sept. 11).—Jackson, a young revenue officer, starts up into the mountains to locate an illicit still. He leaves word at his departure that he will telegraph for them when the opportunity is ripe. Burying his telegraph instruments at the foot of a telegraph pole, he works on up the mountain. Red Dick, the old moonshiner's assistant, is in love with Mary, the old man's daughter. He presses his unwelcome attention upon Mary, and Jackson coming along, saves her. The old man, though suspicious at first, finally admits Jackson to his service as a lumberman, and Mary promptly gives him her heart. Jackson eventually discovers the still and while he is telegraphing his deputies he is captured. Mary learns of it, robs the men's guns of bullets, informs Jackson and, when he is supposedly shot, she is left to bury him. As she is untying his bonds, "Red" returns and, disgusted at her slowness, begins to bury Jackson himself. Mary, to gain time for the arrival of the deputies, leads "Red" to think that her love for him is real and, as he takes her in his arms, the deputies arrive, release Jackson and capture "Red." Mary, in the meantime, has run away unseen and warns her father and his helper. They escape and Mary, after leading the deputies on a false chase, goes to Jackson and makes known her love for him.

FOR LOVE OF HER (Sept. 14).—Jonas Heather suffers from moments of amnesia which is unknown to his daughter, Nellie, or his friends. His daughter is in love with Bob Wisner, a young ne'er-do-well of the town, whose saving grace is his love for Nellie. They become engaged, but her father won't permit the marriage and Bob leaves. Later he follows the old man during one of his bad moments and saves him from robbing a house. He is accused and goes to prison to save the father's name because of Nellie. Nellie goes blind from overstudy, and only the specialists in New York at the free clinic are available for her cure. To get to New York the father offers to take charge of a canal boat. On the trip, Bob, who has escaped from prison, takes refuge in the canal boat. Excuses are made to the blind girl and the pursuers placed on another scent. They are married before the boat reaches New York. In New York the operation is successful, and it is then she learns of her husband's prison term. The father explains all and the girl takes Bob to her heart.

GAUMONT.

LOVE'S SERENADE (Sept. 10).—Mr. and Mrs. Humbolt have just finished an enjoyable honeymoon. Long before twelve months have elapsed, the young couple's home is rent with the noise of continual quarrels. They decide to separate and leave each other.

It so happens that a year after their divorce, both Mr. Humbolt and his wife, Suzanne, stop at the same summer hotel. At the hotel, Humbolt is inconsolable. He can see no one but Suzanne and can think of no one but her, while she is quite as devoted to him, without letting him know of it. A most bold admirer, Don Juan, is smitten with the charms of the divorcee and pursues her relentlessly for her hand. She encourages him only to increase the jealousy of her former husband. Young Humbolt rages with fury at the advances of Don Juan and many are the comical situations that arise from the eagerness of these two to outstrip each other in bestowing favors and tokens upon the pretty little miss. Of course, Suzanne finally gives in to her husband and a complete reconciliation is effected.

THE PLAGUE STRICKEN CITY (Sept. 12).—Many of us sigh for the "good old days," but there are few of us who would care to go back to the time when sovereigns were spending the time that they should be devoting to the betterment of their governments in drinking and debauchery. This film takes us back to those days. We see how badly the streets are kept and how poorly ventilated and unclean the houses are, which all tend to make the city an easy prey to that terrible Black Plague.

When the inhabitants appeal to their Prince for sanitary conditions and for food to keep them from starvation, they are thrust out of his castle and he continues to carouse and make merry with his courtiers. But there is one man among the merry crowd who will not participate in the hilarity, and he is the captain of the Prince's bodyguard. The Prince requests him to join the happy crowd and to also bring his wife and daughters, which he does.

When the eyes of the Prince fall upon one of the captain's pretty daughters, he is struck by her beauty and starts to make violent love to her. She repulses his advances, and the captain is killed on attemping interference. Late that night, when the revellers are asleep, the captain's wife and daughters slip out by a subterranean passage—all other means of egress being shut off so as to avoid any strangers getting among the courtiers and spreading the terrible disease there—and go into the most stricken part of the city, where they do all in their power to alleviate the pain and distress of others. Having taken no precautions against the pestilence they easily succumb to the terrible plague.

Soon learning that they are of little help to the sufferers, they hasten back to the castle, where a man, much under the influence of liquor, seizes the older girl. The Prince, seeing that his prize is slipping from him, rises to interfere. The man who has now reached the zenith of his anger, and caring not for Prince or King, stabs the sovereign to death. The captain's wife, cognizant of the fact that their escape is cut off, sets fire to the tapestries and furniture, thereby wiping out not only the pestilence, but the whole den of debauchery.

THANHOUSER.

DON'T PINCH MY PUP (Sept. 8).—The boy's parents were poor, and he helped out the family income by selling newspapers. He was a lonesome little chap, and had no pals among the other chaps, and although he never admitted it openly he longed for someone who would love him and "be a chum."

While at work one day, the youngster met a dog, seemingly homeless, and most certainly hungry. The boy divided his scanty noon-day meal with the dog, and was delightfully happy when the dog refused to go away insisting upon accompanying the child home.

The newsboy found that his joy was not shared by other members of his family. They regarded the animal as an unnecessary luxury, but finally consented to take him in. Then for a few days the child was happy, for he had something to lavish his affection upon.

Anxiety came to him, however, when his father told him that a crusade against unlicensed dogs was to be instituted, and that all animals without tags would promptly be captured and destroyed. The amount of the license fee was trifling, but it was far beyond the financial ability of the newsboy. After vainly trying to borrow money from his mother, the youngster spent his spare time doing odd jobs, and slowly but surely his secret hoard mounted.

The trouble was, however, that there was a time limit. The day before it expired the boy counted over his money and found he was twenty-one cents short of the necessary sum. He had learned by patient inquiry that the law would not permit of partial payment and his little heart was filled with bitterness. He had done all he could, there was nothing left now but to defy the authorities.

Accordingly he wrote "a warning" to the police. In it he informed the police that he had labored hard and faithfully, had been unable to amass the sum necessary for a dog license.

A great big policeman saw the child shove this threatening message under the station house door. He read it, then called his companions, and they also perused the document.

Perhaps they were afraid: perhaps their hearts were touched. Anyhow, very shortly afterwards, they marched around to the boy's house and made him happy for a year by presenting him with a collar and a license good for one good dog that a little newsboy loved.

A STAR REBORN (Sept. 10).—"Nothing for you today," was what the girl heard in each theatrical office and agency where she applied for an engagement. Weary and despairing, she at last called at a theater where a Shakespearian star was rehearsing. The door-keeper rudely rebuffed her, but fortunately the star's attention was attracted, and he went up and talked to her.

The actor was a good-hearted chap, and his sympathy was aroused. He "tried her out," and as she made good, a regular position was given her. She did not become his leading lady, because she did not have the ability. As an actress she was just ordinary, but she was sweet and pretty and won the heart of a most presentable young millionaire, who was extremely happy when she consented to become his bride.

Some years later, on her return from a long trip abroad, the former actress was shocked to learn that the star was in financial difficulties. The public no longer cared for Shakespeare.

The woman called on her one-time employer and found him starving in a garret, although he tried to conceal the facts from her, she was not deceived. Knowing him well she realized he would not accept charity, but something had to be done, and she vigorously told her husband so.

The husband had plenty of money and was willing to help his wife. They sent for a theatrical manager and asked him to send the star out in Shakespearian productions. He was willing when they agreed to meet the deficit.

An open air performance of "Twelfth Night" was arranged to be given on the grounds of a country club. The one-time star appeared as Malvolio, made a great hit, and happily signed a contract.

He never knew to whom he owed his fortune. Actor-like, he honestly believed that his merit had finally been discovered. Arm in arm with his new manager, the shabby little man strutted off, explaining just what should be done and how. Husband and wife watched them.

THE BIRTH OF THE LOTUS BLOSSOM (Sept. 13).—One of the prettiest legends of old Japan, concerns the birth of the Lotus Blossom. It tells how, many years ago, a brave warrior fell under the displeasure of the Mikado, and a troop of soldiers were sent to capture him. He fought them off, single handed and made his escape, although badly wounded. Realizing that his end was near, he painfully made his way to the shrine of Hachiman, the God of War, to die there. Upon his arrival the temple was deserted, except for one of the priestesses, who bound up his wounds, hid him when the soldiers appeared. Then the warrior and the priestess departed.

The God of War was naturally the patron saint of soldiers, and in this time of peril he aided them. Knowing that the absence of the priestess would be noted, and a search that would be fatal to the fugitive, Hachiman descended from his shrine and took the place of the priestess at the altar.

The brave soldier reached a place of safety, but soon expired of his wounds. The broken-hearted priestess returned to her temple in fear and trembling, to pay homage to the god. When she reached the door and looked inside, she was stricken with awe, for she saw herself, in her garb of a priestess, kneeling at the altar.

The god, for the god it was, smiled upon her, and beckoned her to enter. Reverently she did so. As she walked forward, the god retreated and entered the shrine. Then the girl fell fainting on the steps.

The priest and a number of worshippers entered in time to see a miracle. On the altar steps, fainting, was lying the beloved priestess. The image of the God of War was alive. It stretched for-

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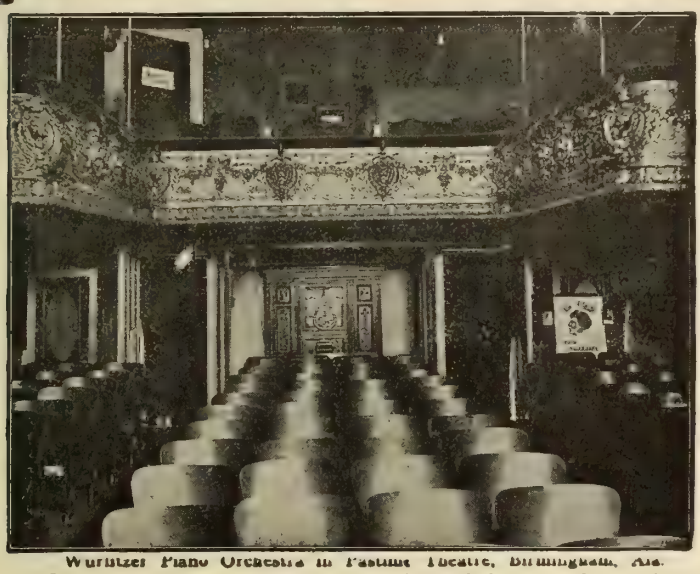

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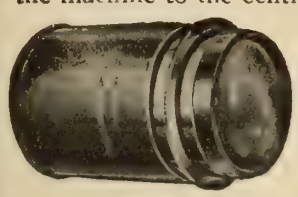

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ward its hands and slowly turned back into stone. As it did so, the body of the priestess disappeared and a lotus blossom appeared in the place where she had been. For the god, knowing that life would be a misery to her without her soldier lover, had taken her to join him in the land where there is no sorrow.

ECLAIR.

THE MARSHAL'S HONEYMOON (Sept. 10).—John Calhoun, marshal of Green Briar, is on his way to church to marry Lillian Carter, the village belle. He passes the railroad yards and duty halts him. Peregrinating Pete, a traveling worthy of the road, must needs be arrested and put in the calaboose. This accomplished, he returns to his wedding and soon he and his bride are off on their honeymoon.

The villagers release the hobo and leave a human skeleton in its stead. The marshal and his bride return and he goes at once to see his prisoner. He sees the skeleton and thinks poor Mr. Vagrant has starved to death. Until he is told there is fun galore.

THE HAUNTED BACHELOR (Sept. 10).—John Morgan, a rich bachelor, has a negro valet called Sambo. In a fit of rage he strikes the darky and thinking he has killed him, he puts his body into a trunk and plans to bury it. But Sambo revives and hides through fright.

Morgan waits till night and then takes the trunk to bury it and at every turn comes face to face with Sambo, whom he takes to be a haunting ghost. The movements of the doubly scared pair attract the police and both land in the station house.

THE RANCHER'S LOTTERY (Sept. 12).—Jim Gardener, a quick-tempered, well-to-do rancher, has invited two of his neighboring ranchers, both bachelors, too, to dinner. His Chinese cook commits a blunder and is discharged. Jim tries to finish preparing dinner and thinks he has done well till all three sit down to eat it. Briefly, it is impossible to eat. All three determine they ought to be married, so they advertise for a wife.

Three Eastern girls, who are going West for their vacation, see the advertisement and plan to have fun through it. Ida Carstairs, the prettiest of the three, gets herself up as an old maid. The three ranchers meet the three girls. They decide that two of them will do but each one balks at Ida in her disguise. So they decide to draw straws, the shortest straw means Ida. Jim gets it and turns and runs away while Ida gives chase and catches him. The other two are twitting him about his luck when lo, Ida removes her disguise and Jim laughs last.

MARRIAGE OF CONVENIENCE (Sept. 15).—Gavroche lives by his wit, so when he reads an ad, which tells that a rich American girl will marry the man who can cause her to experience the greatest thrill or sensation, he puts his mental ingenuity working. And he conceives a plan to win.

He calls at her address and sees two suitors try and fail. He then goes to a menagerie, where he buys two lions. With these he returns and enters the office where the contract is to be signed if one should prove the victor.

All flee before Gavroche and his lions, all but the heiress, who flies into his arms begging protection. Thus it is that he caused her the greatest emotion or thrill and she gladly names him victor and husband-to-be.

AROUND CONSTANTINOPLE (Sept. 15).—An animated panorama of those picturesque and antiquated views that abound around the Turkish capital.

IMP.

THE LOVE TEST (Sept. 2).—Margaret Burnham leaves her country home for the city and obtains a position as stenographer to Philip Steele, a well-know attorney. The chief clerk in this office, Mark Loring, is attracted by the girl's beauty and becomes a persistent wooer. Mr. Steele himself falls in love with his attractive employee and is surprised one day to find Loring and Margaret very much wrapped up in each other. Boxes of candy and flowers are given by Loring to the stenographer, but she has grown to care for her employer. Financial difficulties arise at home and Margaret's mother writes her for assistance, explaining that unless a thousand dollars is raised within a limited period their home will be taken away from them. Margaret is distracted, but, while reading the letter, is surprised by Loring, who hands her a check for the amount. She accepts it, but in doing so, gives Loring the opportunity he desires, and at a little dinner party that evening he takes advantage of the obligation and insults her grossly. Later he continues his advances and Margaret sees that the only way in which she can free herself is to repay him the thousand dollars. The chance comes when Mr. Steele hands her a check book with several checks signed by him. He orders her to fill out the amounts and in a weak moment she makes one out payable to herself for one thousand dollars and hands it to her persecutor. He denounces her as a forger and at that moment Steele enters the room. He learns of the girl's error, dismisses the chief clerk, and, not knowing the suffering through which the girl has gone, also discharges her. She returns to her parents and tells of her mistake. One day Steele, in loking over her papers, finds the letter from her mother in which the tale of the mortgage is told. He then realizes the great sacrifice the girl has made, rushes out of his office and goes to Margaret's home. He finds her in her little gown of gingham, with a towel tied around her head and a broom in her hand, working industriously. Upon seeing him she tries to make herself more presentable, but he insists upon taking her to his arms just as she is.

CHAMPION.

THE MAID OF THE ROCKS (Sept. 2).—Laid in a little seacoast village, the story is woven around the love of two men, one a smuggler, the other a Coast Guard, for the daughter of a fisherman. The girl favors the smuggler and his promise to give up smuggling wins her consent to marry him.

The flesh is weak, however, and the smuggler listens to the call of his former comrades and agrees to accompany them on a smuggling expedition. This, he asserts, is to be his last trip. But the Coast Guards have got wind of their plans and catch them red-handed. In the ensuing fight the girl's lover wounds his rival, the Coast Guard, and is taken into custody.

The Guard, realizing the power of his situation, sees his chance of winning the girl. She has pleaded with him to release her smuggler sweetheart. He agrees on one condition, that she marry him, the guard. To save her lover the girl agrees. Afterwards, realizing that the girl can never love him, and seeing the suffering he is causing her by the promise he has extracted, the Guard begs her forgiveness, releases her from the promise and reunited the lovers.
POWERS

POWERS.

LOVE WILL FIND A WAY (Sept. 4).—Two old gentlemen, life long friends, have adjoining estates, using the same entrance for both. One has a daughter, the other a son. The youngsters, while at college, become engaged. Meantime the old people have a quarrel. Each forbids the other to trespass on his property. The children arrive home and both fathers ignore the engagement. The young folks in their endeavors to meet, have many exciting experiences as they are invariably discovered by the older folks. The young folks finally devise a scheme to cut the gate in half. This allows thin people to pass, but not stout. They each call their parent, show them the idea, pass through, but when the older folks try, each gets caught. While stuck the humor of the situation strikes all. The laugh breaks the strain and a general reconciliation follows.

HIS WEAKNESS (Sept. 6).—Two young men love the same girl. One is a doctor, the other an artist. The girl chooses the artist. The doctor discovers that the artist is a drug fiend. He decides for the girl's sake to cure the artist of his habit. The artist in his delirium, tries to kill the doctor. The doctor grapples and manages to get the gun away as the girl enters the scene. The doctor is denounced by the girl and is accused of trying to murder. He maintains silence. The artist, while under treatment, dies, and at his death, the girl discovers his curse and realizes the injustice done the doctor.

MAJESTIC.

THE LEASURES OF CAMPING (Sept. 8).—John Wall and his wife suffering from the heat and dissatisfied with their suburban home, are attracted by an advertisement setting forth the pleasures of camping, on the riverside. They decide to spend their vacation in the open and they lose no time in buying the necessary camping implements. Wall scorns the oil stove and relying on his theoretical experience, he buys only the strictly necessary implements: tent, sleeping bags, provisions, hammock, pots, etc. They settle in a valley and are driven away by the river suddenly rising after a heavy rain. They have to move and this time select a high spot. After fighting the mosquitos all night, they fall asleep. A hurricane arises and the tent is blown up discovering husband and wife sleeping in plain sight of the passengers on a passing excursion boat.

Having seen enough of their experiment, Wall and his wife paddle to the passing boat in their canoe, but the husband makes a quick gesture trying to grasp a rope and the canoe is upset. They are hooked up on the river boat and reach home safely, but they continue to suffer from the heat until Wall comes back from town with an electric fan. This help makes them enjoy their home the more for their past experience in camping.

WILLIE'S DOG (Sept. 8).—Little Willie brings home a stray mongrel dog which he has found on the street, much to the annoyance of his father, mother and sister. To humor the boy, who is the pet of the family, they decide to let the dog remain. All goes well until the dog shows a destructive turn of mind and succeeds in destroying about everything within reach. The limit of patience arrives when the dog destroys mother's new spring hat and gown and she orders the dog put out of the house and summons father to get rid of the animal. Father secures a handbag and places the dog inside. Willie gets his painting outfit, and while father is getting his hat, the boy paints the word "Dynamite" across the bag in white letters. Father unconscious of this, starts to get rid of the dog. He meets several of his neighbors and is about to pass the time of day with them when they see the word "dynamite" and run away. Father thinks they have suddenly gone mad. He stops in a cafe for refreshments and the barkeeper who is about to serve him sees the word "dynamite" and makes for the open followed by the hangers on. Father, still mystified leaves the place and enters another shop, with the same result. He is then taken in hand by a policeman who very gently leads him before a magistrate. The bag is placed on the judge's desk and there is a general scramble by all to get out of the courtroom. The policeman, braver than the rest, siezes father and leads him away from the deadly bag. All hands cautiously re-enter the courtroom, when little Willie, who has been following his father to see what would happen, rushes up and grabs the bag, which starts another stampede. Willie opens the bag and lets the dog out to the relief of all.

LOLA'S SACRIFICE (Sept. 10).—Lola, a gypsy

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girl, repulses Tomo when he tries to make love to her. Angered, he makes Lola sing and dance to his violin playing when she is so ill that she can scarcely hold her head up. While dancing in a crowded street Lola sinks to the pavement exhausted and is rescued from Tomo by a minister who takes her to his home and puts her in charge of his deaconess. Lola is educated and taught the ways of refined society, but not without falling in love with her protector who fails to notice her fondness for him, as he is merely interested in helping her and is engaged to marry a society girl. Lola suffers the pangs of jealousy when she sees the minister with his fiancée. Sitting by her window in a passion of jealousy, she sees the minister walking in the garden with his future wife. Then she sees her gypsy lover, Tomo, sneak up behind him to kill him. Lola quickly makes her way into the garden and the deep love and gratitude she feels for her benefactor triumphs over her jealousy. As Tomo is about to plunge his dagger into the minister's back, she throws herself between them and receives the full force of the blow in her own frail body, thus sacrificing her life for her benefactor.

GEM.

THE CELEBRATED CASE (Sept. 3).—Jean Renaud, a young peasant, marries Madeline, the foster sister of the Countess d'Auheterre, who presents Madeline with a beautiful necklace as a wedding present. Seven years after, Jean goes to war and wins fame through taking the British flag at the Battle of Fontenoy. While searching for a comrade on the field that evening after the battle, he rescues the Count de Mornay from the hands of a camp follower, named Lazare. The Count then entrusts his family papers and jewels to Jean and begs him to take care of them, giving Jean a sum of money for himself. Jean takes the jewels and papers and decides to carry them home and give them to Madeline for safe keeping—his home being in the vicinity. His wife and little daughter Adrienne are overjoyed to see him. Jean confides the jewels and papers of the Count de Mornay to Madeline, who places them in the casket with the necklace. She locks the drawer and puts the key in her pocket, neither he nor she being aware that Lazare is watching them from the window. Jean hastens back to camp. Before Madeline can bolt the door Lazare rushes in, demands that Madeline open the drawer and upon her refusal threatens to kill her. Little Adrienne, aroused by the noise, calls for her mamma. In the struggle, Madeline drops the key to the drawer. Lazare picks it up, obtains the casket and is about to leave when Madeline throws herself upon him. He stabs her and runs off. Madeline crawls to the door of Adrienne's room. The child rushes out, and Madeline expires while trying to tell Adrienne who murdered her.

The child's frightened calls for help are answered by the neighbors, and Adrienne, in answer to their questions, tells them her father was home that night. The next day Jean is accused of murder by the seneschal, and is confronted by his own child, who corroborates the charge that he had been home. Jean cannot deny it. He tells why he went home, but his story is not believed. He is tried by court martial and is sentenced to life imprisonment to the galleys, his life being spared only in consideration of his gallant conduct in battle. He begs his friend and comrade, O'Rourke, to take care of Adrienne. O'Rourke promises to do so and persuades the Duchess D'Auheterre to adopt Adrienne.

Fourteen years later, Jean, while being taken from one prison to another, is allowed to rest on the grounds of his former commander, the Duke D'Auheterre. He meets his daughter Adrienne there with a school friend, the daughter of de Mornay that Jean aided that fatal night. Adrienne, attracted by some strange impulse, recognizes Jean as her father. After the convicts depart, she determines to prove her father's innocence. Strange coincidence! That very day Lazare appears as the Count de Mornay to demand the confiscated estates, and lay claim to Valentine as his daughter. He brings the jewels and papers to prove his identity. The Duke D'Auheterre listens to the pleadings of Adrienne and sends for Jean to confront de Mornay. Adrienne, believing of course that the supposed de Mornay will confirm Jean's story, and thus establish his innocence. On Jean's arrival, Lazare denies all knowledge of him, and afraid of being unmasked, decides to leave at once. He starts to pick up the jewels and papers where he has placed them while talking to the Duke, and Jean sees Madeline's necklace and the jewels. He shows it to the Duchess, who recognizes the necklace. Lazare, realizing that his exposure is imminent, starts to flee, but is stopped by the Duke and put under arrest. Jean's innocence is proved, and he is at last restored to his daughter and happiness.

SOLAX.

TREASURES ON THE WING (Sept. 11).—Dr. Brown is called out of town on an emergency case. Mrs. Brown, a woman who loves her husband is very attentive to him and sees to the doctor's wants, most diligently. When the doctor is about to leave, Mrs. Brown notices the large awkward health shoes which her husband wears and im-

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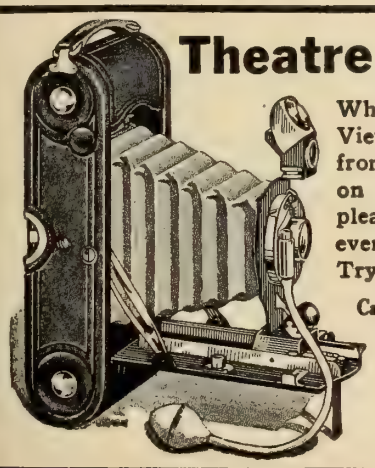

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mediately she protests that if he must go out of town in those shoes he would be the laughing stock of all. She induces him to take them off and wear his "city shoes." Before the usual leave-taking the doctor gives his wife a roll of bills with the request that she deposit it in the bank for him.

The doctor gone, the wife places the money in a purse and locks it in a bureau drawer for temporary safe keeping. Mrs. Broun's little daughter knows all this and as she looks on the calendar and sees that it is April 1st she waits until her mother puts her to bed and then when all is quiet, she stealthily walks down stairs, removes the money from the drawer and places it flat under the inner sole of her father's big shoes. She substitutes for the money in the purse the note—"April Fool — Go to School—Tell your mother you're a fool." Then she steals up to bed.

In the dead of night a burglar enters the house and among other things steals the purse! When he arrives in his den he discovers the note and is much amused at the joke on him.

Mrs. Broun the next morning sees her husbands shoes and decides to get rid of them forever, so she gives them to a passing tramp who finds that the shoes are too good for him and pawns them.

In the meantime Dr. Broun comes home and when he asks about the money; the robbery is discovered, the child during the rumpus goes for the shoes and discovers they are gone. She tells her story and then Dr. Broun makes a wild dash to recover the shoes and the money. His adventures are ludicrous.

The shoes turn up unexpectedly from the pawnbroker's via the butler and the poor fellow is innocently involved in a complicated case out of which he finds it difficult to extricate himself.

THE SOUL OF THE VIOLIN (Sept. 13).—Tony and Delores are happy together. Tony's blindness makes no difference. He earns money by playing on his old violin—an instrument very dear to him. His happy existence is interrupted by a rich man, a Mr. Gilbert who is interested in music. Tony and Delores one day play before Mr. Gilbert's palatial home. The harmonious strains of the violin attract his attention.

The alluring beauty of Delores fascinates Mr. Gilbert. He is very attentive and it occurs to him that he could be near her always if he arranger to take violin lessons from her blind husband. In this way an acquaintanceship develops. Mr. Gilbert is captivated by Delores' eastern seductiveness and takes advantage of every opportunity of being in her presence. He invites her to a masquerade ball and other functions. Her poor blind husband is ignorant of the growing attachment and constant companionship of the two.

Events come to a climax when Delores, temporarily overwhelmed by Gilbert's luxurious living, leaves her husband. Tony, abandoned and helpless, is soon reduced to penury and is forced to sell his violin.

Later, after the novelty of living in luxury wears off, Delores begins to think of her abandoned and helpless husband. Gilbert attempts at this time to get familiar and she repulses him. Then her slumbering conscience is awakened.

That night she sees a vision of her blind husband in despair. The strains of his old violin vibrate in her ears; with determination she casts off her fine clothes which Gilbert in his generosity had presented to her and then clothes herself in the rags in keeping with her station. She goes back to her husband full of remorse. He waits for her and takes her to his heart, the Soul of the Violin had done its work and forever after they live in harmony and good cheer.

BISON.

THE ARIZONA LAND SWINDLE (Sept. 3).—The farmers of a farming district in the Middle States are attracted by the promises made in exaggerated posters and circulars issued by a fraudulent land concern in Arizona. The clever agent so excites the credulity of the simple folk that a number of them buy tracts of land and start for the new mecca.

Mr. Strong heads the party of settlers and upon their arrival they set out with the land man, one Adams, to view their holdings and trouble broods at the outset. The party is informed that the water claims are taken up and that they will have to dig wells. Strong produces the contracts but they are waved aside.

For a time the settlers dig their wells and try to cultivate their land, but the drought comes and sickness and privations drive the settlers to desperation. They determine to either get the water given to them or to take it. They meet with determined resistance from armed desperadoes, hired by Adams. This scoundrel offers to grant the settlers the use of the water if a marriage is arranged between him and Strong's pretty daughter. Jack, her fiance, offers to ride for help and does so.

The suffering of the women folk and the children spurs the men to make a determined effort to get the water on their land and armed with spades they make another attempt to dig ditches from the spring. Armed resistance is again made and a battle is at hand when Jack rides up with the sheriff and a large posse who hold warrants for the defrauders. Adams and his desperadoes are taken prisoners and the settlers learn that the land they have paid out their good cash for, belongs to the government and that they may file their claims and have the use of the water.

HER LAST RESORT (Sept. 7).—Pedro, an ingenuous and willing Mexican, his wife and child, come to a small Western town. Pedro applies for work at several ranches, but is met with decided rebuffs. A reward is offered for the arrest of some cattle thieves and the cowboys around profess to suspect Pedro.

Pedro makes one more effort to get work, but his pathetic appeal is met by a refusal. Dispirited he turns homeward. Nearing a culvert he watches some workmen put in a blast, then seeing the rancher who has last refused him work ride into danger, he turns the horse and runs himself but is struck by a piece of rock. By the time the rancher has recovered from the shock and has asked for the man, who probably saved his life, Pedro has limped on his weary way. He arrives at the shack exhausted, and is helped to bed.

Pedro's faithful wife can stand the strain no longer. She steals out and, going to the rancher's barn leads out a cow, takes it home, milks it, and attends to the wants of her husband and child.

The loss of the cow is discovered and Pedro is suspected. The sheriff and rancher ride over with several cowboys. The cow is found and Pedro is about to be dragged from his bed, despite his wife's confession, when the rancher recognizes the man who risked his life for him.

The sheriff willingly withdraws and adds his quota to the collection raised by the cowboys and the rancher gives Pedro the cow and a steady job.

MILANO.

VICTIMS OF INGRATITUDE (Sept. 7).—Helene and Mario, a young married couple, living happily in their palatial home in Naples, receive a letter of appeal from Helene's old school chum, Gina, who has experienced a succession of reverses which ended in the death of her husband. They immediately extend an invitation to the woman to visit them.

Plans for Gina's future are discussed and they offer her the place of housekeeper and overseer of their country estate. This she accepts, but Gina grows discontented and fosters in her breast a feeling of jealousy for the woman who has befriended her, and this she allows to develop into a deep hatred.

Helene and her husband pay a visit to the country place and while gathering wild flowers in a rocky glen, Helene meets with an accident, which confines her to her apartment for several weeks. It is then that Mario becomes infatuated with Gina, Helene, recovered from the fall, returns to her home.

Later Helene seeks solace in travel, after securing a divorce from Mario. In England she meets the son of a wealthy French ship-builder. The two fall in love and are married. They make a tour of the world, returning after a year to her husband's home in Havre.

Mario and Gina were married, but all has not gone well with their plans. With a wild desire for pleasure and excitement, Gina has thrown herself into the whirlpool of fast society in the big European capitals, and her expensive habits and propensity for gambling have wrecked the fortune of the young man. He is sued for debt, and to escape a jail sentence which hangs over him, he is forced to flee from his own country.

He goes to France, and there, penniless and without friends, assumes another name and secures employment as a laborer in a great ship-building yard, being placed by the foreman in the Submarine Department. Here Mario labors for many weary months.

Word is passed among the employees of the big plant, that their employer's son has returned. The men prepare a big floral horseshoe in honor of the occasion and draw lots among them for one to express their congratulations and esteem in a presentation speech. This falls to Mario.

In the tragic moment of their meeting, Helene and Mario are brought to a thorough realization of the awful gulf which separates them. Mario, overcome with shame and remorse, slinks from the house,

Wandering back to the shops, he assists in drawing in a diver who has become exhausted at his work. He volunteers to take the man's place and, getting into the diver's heavy outfit, he is lowered to the bottom of the sea. Immediately he cuts the air-tube and connecting lines, and the helpers, knowing his peril, cry for assistance and attempt a rescue. But they are too late to save the unfortunate man. Other divers descend into the water and after a search bring his lifeless body to the bank.

News of the accident spreads to the house and, through a field glass, Helene sees and recognizes her former husband as he is carried to the shop. The truth breaks upon her and she falls fainting.

Recovering consciousness, Helene kneels, and with all the fervor of her good and simple soul, prays to God to pardon the man whom she herself has already pardoned.

VICTOR.

AFTER ALL (Sept. 6).—Margie, the only child of a widow, is loved by two young men, Rob and Orin. After being wooed most ardently by both men, Margie finally decides in favor of Rob. One day when Rob is kissing her, Orin comes upon them and is about to kill Rob from a distance. Margie sees him, but Rob does not. She is able to protect Rob with her own body and get him out of range, then playfully coaxing him to his own cabin, she locks him in. Returning to Orin she denounces him. Orin pours out his tale of love and tells her he did it all to win her.

While they are talking Rob appears in the distance. At sight of his rival, Orin tells Margie he will climb the tree under which they are standing and listen to their conversation and will shoot Rob dead unless she informs him that she does not love him any more and will never speak to him again. Margie agrees and when Rob joins her, she dismisses him. Rob returns home and, packing up his few belongings, he takes his canoe and goes down the river. Margie is confronted by Orin when he comes down from his ambush and at seeing him she flies at him like a mountain wildcat and leaves him bewildered and stunned by her fury.

The next morning, Margie, learning that Rob had gone away, steals down to the landing from which Bob had departed, and sat there gazing down the river. Orin, who has followed her, attempts again to plead his cause, but being struck by her dumb and abject misery, his heart is softened and he decides to restore her happiness. Taking his canoe he follows after Rob and discovering his camp by means of the fire, he comes in upon Rob and confesses his brutal treatment of Margie. Rob, in his natural anger, strikes Orin, but the latter controls himself and does not retaliate. Rob returns and the lovers are reunited.

REX.

FROM THE WILD (Sept. 5).—A young boy is found in the wilds of the forest, living with the denizens of the jungle. Sorelle, a trapper, takes him and tries to tame him. For the sake of the trapper's child, a small girl, the boy remains and endeavors to become civilized.

Years later, the girl has grown to womanhood. The bear-man worships her. The father brings a young trapper home with him, with whom the girl falls in love. When he leaves, the joy goes out of her life. The bear-man watches her, brooding He thinks out a way to give her peace. In the silence of the night he leaves and tracks the young trapper until he steals upon him. He binds him and forces him to accompany him homeward. The bear-man stands guard without sleep during the night, cooks the meals and feeds the bound prisoner, forcing the march between times.

At last they reach Sorelle's home. The girl is outside and the bear-man brings his captive to her. When she realizes what he has done, she is furious. She feels disgraced and ashamed, and furiously orders the bear-man back to the wilds. He leaves bowed with grief, not understanding why she is angry because he brought back to her the man she loves. The girl apologizes to the trapper and finally has to confess that the bear-man believed she wanted the trapper.

The father arrives and hears the story. It begins to amuse the trapper and when evening falls, he sees the girl sitting alone, in pathetic pensiveness. The thought has taken root in his mind, and he acts upon it. So he and the girl stand, in each other's arms, while the bear-man is out in the forest, suffering alone.

THE GHOST OF A BARGAIN (Sept. 8).—They wanted a house. They called upon a real estate dealer. They discussed the price. That started the trouble. The real estate dealer and his wife wanted him to pay three thousand dollars. He wanted to pay two thousand. The real estate dealer very politely refused to sell the house for the sum in question, and the woman very impolitely told him what she thought of a piker.

He stubbornly insisted that he would buy that house for two thousand dollars. To all his repeated offers no reply was given, and when he called himself he was told the the house had been sold for three thousand dollars.

Then he got an idea. He investigated, and learned that the house had been sold to an aged couple. So he invested in a long chain, stole into the house that night, and began the ghost act. He would blow a horn and rattle the chain and the aged couple would imagine the rest. One night of that was enough and the new purchasers rushed down to the real estate office the next morning, and flatly destroyed the contract. But again his offer of two thousand dollars was rejected, and the house was disposed of to a newly married couple.

To start housekeeping in the vicinity of a ghost is not a particularly encouraging situation, and the couple participated in a heated discussion with the agent, the result of which was that the house forthwith became vacant.

Then the agent became suspicious. He planted a trap in the house, announced it was to be occupied, and altogether with another, both armed with guns, they awaited the coming of the ghost. And he did. He fell into the trap in a double sense, and was soon limping down the moonlit road, with both pursuers close behind.

An officer joined the pursuit, and soon the ghost's wife was appalled to see the white-clad figure burst into the house, followed by the real estate agent, his friend and the officer. There was only one way out of it—he had to buy the house—for three thousand dollars.

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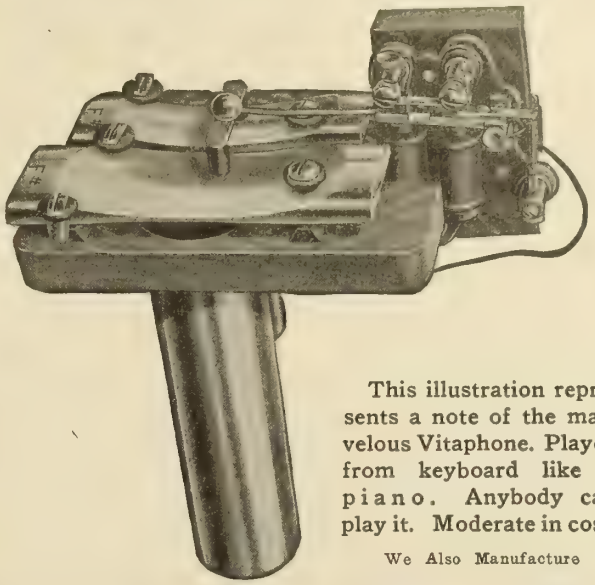

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NESTOR.

ON THE BORDER LINE (Sept. 2).—Robert Wilson, a stalwart Westerner, is married to a pretty Eastern girl. He has brought her to live upon a spacious ranch. Robert is proud of his holdings and loves the vastness of it all, and he tries to instill this same feeling into his wife. Poor Millie pines for the city and the bigness and the loneliness fill her with weariness. Robert does not notice how dissatisfied Millie is.

The lands next to one of Robert's boundary lines are owned by two fraudulent land promoters who find it necessary to obtain a portion of Robert's ranch. Henry Weyburn, a surveyor, is paid a large sum of money to impersonate a government surveyor and to successfully deceive him into the idea that he is not entitled to a large part of his ranch.

Weyburn is invited to Robert's ranch for a visit in order that they may talk matters over carefully. Being a man of good dress and polish, he finds it easy to get on good terms with Millie, in fact he provides the diversion that she is pining for.

Weyburn works cunningly and well; he deceives both Robert and Millie, and he persuades Robert that a portion of his land belongs to the United States Government. He flatters and makes love to Millie, until he makes her think that she has a real grievance and finally succeeds in making her agree to elope with him. Robert sees nothing of this domestic trouble. At the crucial moment a telegram arrives from a government official telling Robert to hold Weyburn who is wanted for fraudulent land deals. Weyburn is on the point of departure when he is stopped by Robert, and a fight occurs in which Robert detains Weyburn, but is shot in the arm. The sheriff arrives and Weyburn is arrested and taken away. Millie no longer yearns for the East, and her love is now all for her husband and his land.

THE EVIDENCE (Sept. 4).—John Bronson is in straitened circumstances and is reading a letter from his son, Bob, as his daughter May enters. "Dear Father and Sister:—Don't worry about the money. I have decided to quit college and go to work. I start for home at once. Yours lovingly, Bob."

Soon Bob arrives, and the next day he starts out to seek employment. At the Bar B ranch, he is given a trial position as manager, and at once writes his father. "Dear Father and Sister: Have secured a position as manager of the Bar B ranch. Tell Mr. Morgan that I will pay the interest on the note. Lovingly, Bob." A short time later, Bob receives the following letter. "Mr. Bob Bronson, Dear Sir: Will call as per your request to collect interest on your father's note. This must be paid to-day. Yours truly, M. H. Morgan."

Mr. Morgan arrived, and Bob paid the interest which he had gotten in advance from his employer, Frank King. In taking the note from his wallet, ete, the halfbreed, had seen that it contained a large sum of money, so when Mr. Morgan hung his coat up in the office, after having put the wallet in it. Pete crept cautiously to the window and searching inside, secured what he thought was the coat with the wallet. It proved to be without the wallet, however, for Mr. Morgan had just taken the wallet from his pocket to put the extra money in which Bob had given him. Bob then hung his coat on the same nail that Mr. Morgan's had, and that gentleman placed his wallet in the young man's coat, which was presently put on by Bob and missed by the other until Bob had reached home. In the meanwhile Pete had discovered that he had the wrong coat, and thrown it away, only taking from the pocket a fancy handkerchief. Bob, riding home, had picked up the coat and taken it with him. At home, being unable to explain how he came by the wallet, his father believed that he had stolen the money, as did his new employer and Mr. Morgan, who had followed in hot pursuit, until the latter saw the handkerchief which the halfbreed had taken and forced a confession from him, greatly to the relief of all concerned.

THE GIRLS AND THE CHAPERON (Sept. 6).—This subject will be released on this date instead of August 30th, as announced in last week's issue. A synopsis was published on page 914 of that number, and a Nestor two-reel subject entitled "Maud Muller" will be released on August 30.

AMONG THE EXHIBITORS.

New York, N. Y.—Santo Domingo Amusement Co., operates moving picture shows, capital $50,000, inc. E. E. Noble, E. V. Mann.

Dunlap, Ia.—W. C Wilkins has leased the moving picture theater here

Galvestin, Texas.—Mr. Campbell has purchased a moving picture theater near here.

Ames, Ia.—The Scenic Theater here was sold to Mr. H. L. Coulson of Valisca.

New Rockford, S. D.—A. P. Blonde, a former printer of Devils Lake, will establish a moving picture theater here

Orlando, Fla.—Plans are being prepared for the erection of a new moving picture theater here.

St. Louis, Mo.—A new $30,000 moving picture theater will be erected on Prairie and St. Louis Avenue by the William Goldman Amusement Co.

Reno, Cal.—Plans are being prepared for the erection of a new moving picture theater here.

Baltimore, Md.—Plans are being prepared to erect a new moving picture theater here on Hoffman Street.

Cantril, Ia.—Mr. J. F. Harbeidge and Mr. J. J. Irvin have purchased the moving picture theater of Carr & Prosser of Pulaski.

Coin, Ia.—Johnson & Miller of Burlington Junction, have rented the Mrs. Daugherty Building, and will convert it into a moving picture theater.

Westville, Okla.—H. Williams is planning to erect a new opera house here.

Waterloo, Ia.—Work has commenced on the erection of a new moving picture theater here.

Jasper, Ind.—A. W. Flick has purchased the nickelodeon of Spraver & Schneider.

Fort Wayne, Ind.—A contract has been awarded for the erection of a new theater at the corner of Wayne and Clinton Streets.

Dubuque, Ia.—Plans are being prepared for the erection of a new theater here.

Davenport, Ia.—A new moving picture theater has been opened up here at 324 West 2nd Street, by J. Harry Blanchard.

Philadelphia, Pa.—Anderson & Houpt are going to build a new moving picture theater here on Franklin and Clearfield Streets.

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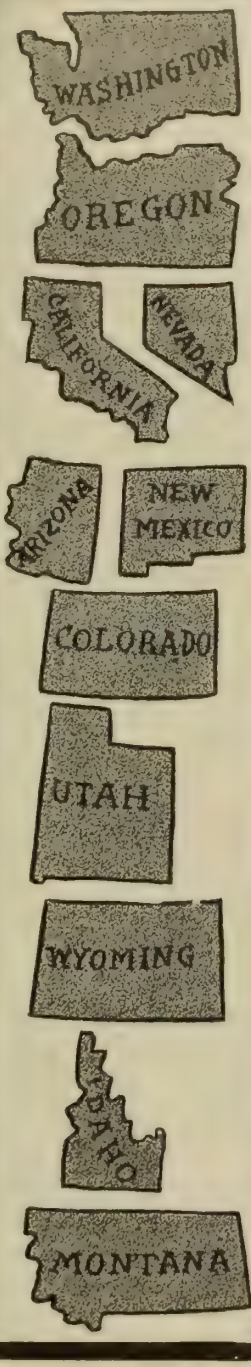

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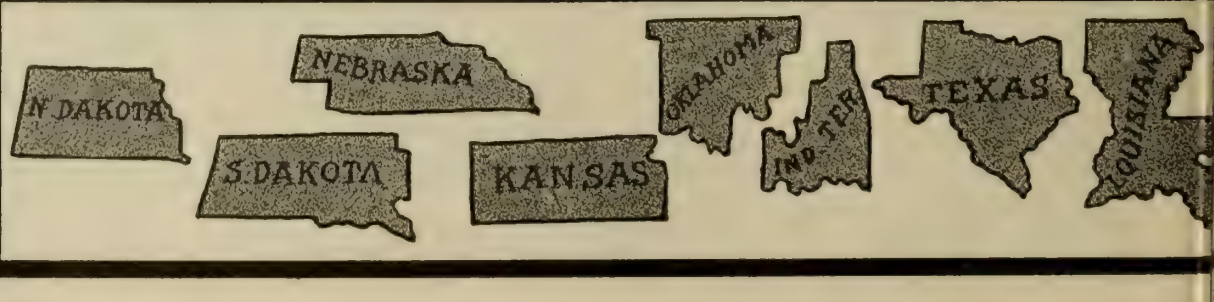

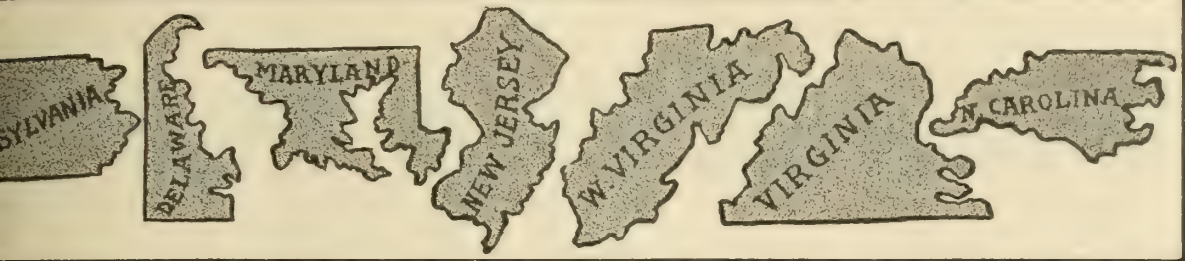

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Aug. 20—The Buffalo Hunt (Dr.).....1000
Aug. 23—The Reckoning (Dr.).....1000
Aug. 27—The Bandit's Gratitude (Dr.).....1000
Aug. 30—The White Lie (2 reels) (Dr.).....2000
Sept. 3—For the Honor of the Tribe (Dr.)....
Sept. 6—An Old Tune (Dr.).....

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Aug. 13—The Widow's Claim (Drama).....
Aug. 17—The Shot That Failed (Drama).....
Aug. 20—How He Made Good (Com.).....
Aug. 27—For Love, Life and Riches (Drama)..
Aug. 31—A Shot In the Dark (Drama).....
Sept. 3—The Arizona Land Swindle (Drama.)..
Sept. 7—Her Last Resort (Drama).....

CHAMPION.

Aug. 5—What a Woman Will Do (Drama)....
Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....
Sept. 2—The Maid of the Rocks (Drama).....

COMET.

July 29—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
Aug. 5—A Bachelor's Romance (Dramatic)...1000
Aug. 10—Hold-Up in Buckeye Canyon (Dr.)...1000
Aug. 12—Two Women and One Man (Dr.).....1000
Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

ECLAIR.

Aug. 22—Robin Hood (3 reels; Drama).....
Aug. 25—The Will (Drama).....
Aug. 25—A Moslem Lady's Day (Novelty)....
Aug. 27—Dolls (Dr.).....
Aug. 29—The Passing Parade (Tableaux).....
Sept. 1—Two Brave Little Hearts (Dr.).....
Sept. 3—The Actress Pulls the Strings (Com.)
Sept. 5—The Guest at the Parsonage (Drama)
Sept. 8—The Kind Old Man (Com.-Dr.).....
Sept. 10—The Haunted Bachelor (Comedy).....
Sept. 10—The Marshal's Honeymoon (Comedy)..
Sept. 12—The Rancher's Lottery (Com.-Dr.)....
Sept. 15—A Marriage of Convenience (Comedy)
Sept. 15—Around Constantinople (Scenic).....

GAUMONT.

Aug. 27—The Story of Chopin (Dr.).....
Aug. 29—Marriage on the Run (Com.-Dr.).....
Sept. 3—The Refugee's Casket (Drama).....
Sept. 4—Gaumont's Weekly (Topical).....
Sept. 5—A Midnight Encounter (Com.-Dr.)....
Sept. 5—The Launching of the Imperator (Topical). .....).....
Sept. 10—Love's Serenade (Drama).....
Sept. 11—Gaumont's Weekly (Topical).....
Sept. 12—The Plague-Stricken City (Drama)...

GEM.

July 30—Back to Her Own (Dr.).....
Sept. 3—The Celebrated Case (2 reels) (Drama)
Aug. 6—'Neath the Homespun (Drama).....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....
Aug. 27—Baby Fingers (Drama).....

GREAT NORTHERN.

July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Comedy).....
Sept. 7—The Spring Lock (Comedy).....
Sept. 14—Aunt Jane's Will (Comedy-Drama)...

IMP.

Aug. 12—Big Hearted Sim (Drama).....1000
Aug. 15—In Old Tennessee (2 reels; Drama)..2000
Aug. 17—Kidnapping Dolly (Comedy).....
Aug. 17—In and Around Charleston, S. C. (Sc.)
Aug. 19—Padrone's Daughter (Drama).....
Aug. 22—The Castaway (Drama).....
Aug. 24—Chappie, the Chaperone (Comedy)....
Aug. 24—The Great Geysers of Yellowstone Park (Scenic) .....
Aug. 26—Making Good (Dr.).....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar.....
Sept. 2—The Love Test (Drama).....1000
Sept. 5—Tares of the Wheat (Drama).....1000
Sept. 7—Queenie and the Cannibal (Comedy)..
Sept. 7—Lem's Hot Chocolate (Comedy).....

LUX.

Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980

MAJESTIC.

Aug. 18—Toodles (Comedy) .....
Aug. 18—A Game of Chess (Com.-Dr.).....
Aug. 20—The New Butler (Comedy).....
Aug. 25—A Corner in Kisses (Com.).....
Aug. 27—A Disputed Claim (Dr.).....
Sept. 1—The Chaperon (Comedy).....
Sept. 3—Mabel's Beau (Drama).....
Sept. 8—The Pleasures of Camping (Comedy)..
Sept. 8—Willie's Dog (Comedy).....
Sept. 10—Lola's Sacrifice (Drama).....

MILANO.

August 10—Playthings of Fate (2 reels, Dr.)..
Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....
Aug. 31—A Circus Romance (Drama).....
Sept. 7—Victims of Ingratitude (Drama).....

NESTOR.

Aug. 7—Fatty of E Z Ranch (Comedy).....
Aug. 9—A Mexican Mix-up (Drama).....
Aug. 12—A Tale of the Foothills (Drama)....
Aug. 14—How Steve Made Good (Com.-Dr.)..
Aug. 16—The Miner's Widow (Drama).....
Aug. 19—When the Heart Calls (Drama).....
Aug. 21—The Alibi (Drama).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet (Dr.).....
Aug. 28—Uncle Bill (Dr.).....
Aug. 30—Maud Mueller (2 reels) (Drama).....
Sept. 2—On the Border Line (Drama).....
Sept. 4—The Evidence (Drama).....
Sept. 6—The Girls and the Chaperon (Comedy)

POWERS.

Aug. 21—Her Diary (Drama).....
Aug. 23—What the Milk Did (Com.-Dr.).....
Aug. 28—An Exciting Outing.....
Aug. 28—U. S. Army Manoeuvres (Naval)....
Aug. 30—Life's Lesson (Drama).....

RELIANCE.

Aug. 3—The Wood Nymph (Drama).....
Aug. 7—Phillip Steele (2 reels) (Dr.).....
Aug. 10—The Two Fathers (Dr.).....
Aug. 14—Order in the Court (Comedy).....
Aug. 14—The Old Swimming Hole (Comedy)..
Aug. 17—A Man Among Men (Drama).....
Aug. 21—One Against One (Drama).....
Aug. 24—North of 53 (Drama).....
Aug. 28—The Secret Service Man (Drama)....
Aug. 31—Thelma (2 reels) (Dramatic).....
Sept. 4—The Heart of a Cossack (Drama)....
Sept. 7—The Bully and the Shrimp (Drama)...
Sept. 11—Love Knows no Laws (Drama).....
Sept. 14—For Love of Her (Drama).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Com.) .....

REX.

Aug. 22—An Old Fashioned Girl (Drama).....
Aug. 25—The Leader of the Band (Dr.).....
Aug. 29—A Japanese Idyll (Drama) .....
Sept. 1—In Honor Bound (Drama).....
Sept. 5—From the Wild (Drama).....
Sept. 8—The Ghost of a Bargain (Drama).....

SOLAX.

Aug. 16—The Strike (Drama).....
Aug. 21—His Double (Drama).....
Aug. 23—The Equine Spy (2 reels) (Drama)...
Aug. 28—Phantom Paradise (Drama).....
Aug. 30—Playing Trumps (Drama).....
Sept. 4—The Fight in the Dark (Drama).....
Sept. 6—Open to Proposals (Comedy).....
Sept. 11—Treasures on the Wing (Comedy)....
Sept. 13—The Soul of the Violin (Drama).....

THANHOUSER.

Aug. 25—When a Count Counted (Dr.).....
Aug. 27—Lucile (reels 1 and 2) (Dr.).....
Aug. 30—Lucile (reel 3) (Dr.).....
Sept. 1—The Capture of New York (Military and Educational) .....
Sept. 3—The Voice of Conscience (Drama)....
Sept. 6—His Father's Son (Drama).....
Sept. 8—Don't Pinch My Pup (Comedy-Drama)
Sept. 10—A Star Reborn (Drama).....
Sept. 13—The Birth of Lotus Blossom (Drama)

VICTOR.

Aug. 9—The Mill Buyers (Drama).....
Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....
Sept. 4—Love Will Find a Way (Comedy)....
Sept. 6—His Weakness (Drama).....

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July 15—Lights and Shadows of Chinatown (Dr.).....

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July 15—The Penalty (Dr.).....
July 29—The Circus Girl (Dr.).....

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April 15—The Dead Man's Child, 3 Reels (Dr.)

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May 7—A Gypsy's Love (Dr.).....
May 11—Algernon's Busy Day (Com.).....
May 14—On the Verge (Dr.).....
May 18—Algernon's Busy Day (Com.).....
May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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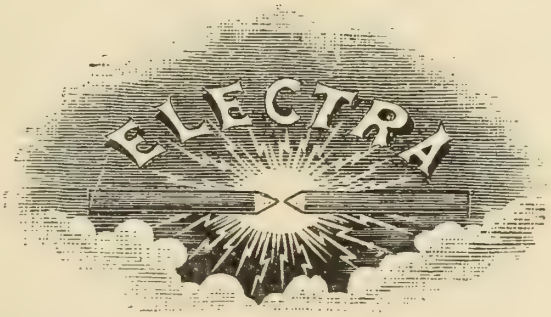
PINK 

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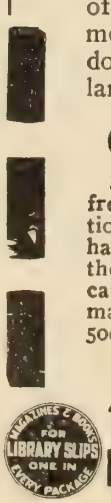

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

August 15—An Interrupted Elopement (Com.)..
August 15—The Tragedy of a Dress Suit (Com.)
Aug. 19—With the Enemy's Help (Drama)....1000
Aug. 22—A Change of Spirit (Drama).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)....
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend (Dr.).....
Sept. 2—In the North Woods (Drama).....
Sept. 5—Getting Rid of Trouble (Comedy)....
Sept. 5—He Must Have a Wife (Comedy)....
Sept. 9—An Unseen Enemy (Drama).....
Sept. 12—Blind Love (Drama).....

CINES.

(G. Kleine.)

Aug. 20—A Matter of Pride (Drama).....1000
Aug. 24—A Picture C. O. D. (Comedy)..... 470
Aug. 24—Jenkins, the Watchman (Comedy)... 250
Aug. 24—Modern Naples (Scenic)..... 305
Aug. 27—The Bride of Lammermoor (Dr.).....1000
Aug. 31—Richard the Lion-hearted (Dr.).....1070
Sept. 3—A Tragedy of Long Ago (Drama)....1000
Sept. 7—The Sacking of Rome (Historical-Dr.) 770
Sept. 7—Picturesque Sardinia, Italy (Scenic).. 242
Sept. 10—Scenes Along the Salerno Coast, Italy (Scenic) 140
Sept. 10—The Conspiracy of Catiline (Drama).. 885
Sept. 14—Honors Divided (Drama).....1075

EDISON.

Aug. 2—The Lord and the Peasant (Dr.).....1000
Aug. 3—Ninth International Red Cross Conference, Washington, D. C., May 7 17, 1912 (Top)..... 700
Aug. 3—Mary Had a Little Lamb (Com.)..... 300
Aug. 6—In His Father's Steps (Dr.).....1000
Aug. 7—Marjorie's Diamond Ring (Com.)....1000
Aug. 9—The Librarian (Dr.)..... 980
Aug. 10—The City of Washington, the Capital of the United States (Scenic)..... 960
August 13—A Dangerous Lesson (Drama).....1000
August 14—Holding the Fort (Comedy).....1000
August 16—The Harbinger of Peace (Drama)..1000
August 17—Spring Log Driving, Maine (Ind.)..1000
Aug. 20—The Street Beautiful (Edu. Dr.)....1000
Aug. 21—Mr. Pickwick's Predicament (Com.)..1000
Aug. 23—The Cub Reporter (Drama).....1000
Aug. 24—The War on the Mosquito (Edu.)....1000
Aug. 27—Alone in New York (Drama).....1000
Aug. 28—Helping John (Com.-Dr.).....1000
Aug. 30—The Boy and the Girl (Drama).....1000
Aug. 31—Simia (Scenic) 1000
Sept. 3—The Triangle (Comedy-Drama).....1000
Sept. 4—Aladdin Up-to-Date (Comedy).....1000
Sept. 6—Believe Me, if All Those Endearing Young Charms (Dramatic).....1000
Sept. 7—Bridget's Sudden Wealth (Comedy).. 600
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., (Descriptive). 400
Sept. 10—The Manufacture of Paper, Maine (Industrial). 1000
Sept. 11—The Stranger and the Taxicab (Com.).1000
Sept. 13—The Dam Builder (Drama).....1000
Sept. 14—The Rescue, Cure and Education of Blind Babies (Educational).....1000

ESSANAY.

Aug. 1—Her Hour of Triumph—(Dr.).....1000
Aug. 2—The Browns Have Visitors (Com.)...1000
Aug. 3—The Loafer's Mother (Dr.).....1000
Aug. 6—The New Church Organ (Dr.).....1000
Aug. 8—The Old Wedding Dress (Dr.).....1000
Aug. 9—The Tale of a Cat (Com.).....1000
Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000
Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000

KALEM.

Aug. 21—The Frenzy of Firewater (Drama)....1000
Aug. 23—The Beauty Parlor of Stone Gulch (Comedy) 1000
Aug. 24—Rube Marquard Wins (Drama).....1323
Aug. 24—Rube Marquard Wins (Dramatic)....1000
Aug. 26—The Little Wanderer (Dramatic).....1000
Aug. 28—The Woman Hater (Comedy).....
Aug. 28—Palestine (Educational) .....
Aug. 30—Jim Bludso (Dramatic).....1000
Aug. 31—Saved from Courtmartial (Dramatic)..1000
Sept. 2—The Hoodoo Hat (Comedy).....
Sept. 2—From Jerusalem to the Dead Sea (Scenic). .....
Sept. 4—Down Through the Ages (Drama)...1000
Sept. 6—The Loneliness of the Hills (Drama).1000
Sept. 7—The Darling of the C. S. A. (Drama).1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)..1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Comedy). .....
Sept. 11—The Ancient Port of Jaffa (Scenic)..
Sept. 13—The Street Singer (Drama).....1000
Sept. 14—A Railroad Lochinvar (Comedy-Drama)1000

LUBIN.

Aug. 24—The Government Test (Drama).....1000
Aug. 26—The Deceivers (Com.-Dr.).....1062
Aug. 28—The Caretaker (Com.).....
Aug. 28—A Burnt Cork (Com.).....
Aug. 29—For the Love of a Girl (Dr.).....
Aug. 30—Pinned (Com.).....
Aug. 30—The Overworked Bookkeeper (Com.)..
Aug. 31—The Sheriff's Prisoner (Dr.).....
Sept. 2—A Substitution (Com.) 691
Sept. 2—His New Cane (Com.)..... 363
Sept. 4—The Bank Cashier (Drama).....1000
Sept. 5—The Smuggler (Comedy-Drama).....1000
Sept. 6—A Romance of the Coast (Drama)....1000
Sept. 7—Little Family Affair (Comedy).....1000
Sept. 9—The Half-breed's Sacrifice (Drama)...1000
Sept. 11—A Red-hot Courtship (Comedy).....1000
Sept. 12—Betty and the Roses (Drama).....1000
Sept. 13—Never Again (Comedy).....
Sept. 13—Buster and the Pirates (Drama).....
Sept. 14—A Trustee of the Law (Drama).....1000

MELIES.

Aug. 8—The Ranger's Girls (Dr.) 1000
Aug. 15—A Romance at Catalina (Dr.).....1000
August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000

ECLIPSE.

(G. Kleine.)

Aug. 28—The Golden Curl (Dr.).....1030
Sept. 4—An Eccentric Sportsman (Comedy).. 455
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Scenic) 882
Sept. 4—Small Game at the Zoo (Educational) 165
Sept. 11—Glimpses of St. Petersburg (Scenic).. 560
Sept. 11—Chemical Action (Educational)..... 180
Sept. 11—Winter Sports at St. Mortiz, Switzerland (Topical)..... 485

PATHE.

Aug. 5—Pathe's Weekly, No. 32, 1912 (Top.)
Aug. 7—The Arrow Maker's Daughter (Dr.)..
Aug. 8—The Famous Scout to the Rescue (Dr.)
Aug. 10—Here and there in Oregon (Sc.).....
Aug. 10—Kittens (Juvenile).....
August 12—Pathe's Weekly No. 33—1912 (Top.)
August 14—Silver Wing's Two Suitors (Dr.)..
August 15—Cupid's Stolen Arrows (Com.).....
August 17—The Cactus County Lawyer (Dr.)..
Aug. 19—Pathe's Weekly No. 34 (Top.).....
Aug. 21—Jealousy on the Ranch (Dr.).....
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 24—The $2,500 Bride (Dr.).....
Aug. 26—Pathe's Weekly, No. 35, 1912.....
Aug. 26—Fire at Sea (Special Release) (Dr.)..
Aug. 28—The Live Wire (Drama).....
Aug. 29—The Detective's Chance (Dr.).....
Aug. 29—The Armless Wonder (Acrobat.).....
Aug. 31—An Aeroplane Love Affair (Com.)....
Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....
Sept. 9—Pathe's Weekly, No. 37 (Topical)....
Sept. 9—The Blighted Son (Special) (Drama)..
Sept. 11—Black Beauty (Drama).....
Sept. 12—Anquished Hours (Drama).....
Sept. 14—Saved at the Altar (Drama).....

C. G. P. C.

Aug. 9—The Burglar's Weird Reception (Com.)
Aug. 9—How a Letter Travels from the Great Lakes of Central Africa (Edu.)....
August 13—The Tyrolean Doll (Comedy).....
August 15—Some Inhabitants of Stagnant water (Educational) .....
August 16—A Love Story of Old Japan (Dr.)....
Aug. 20—His Windmill (Dr.) .....
Aug. 20—The Sedge Warbler and the Cuckoo (Ed.) .....
Aug. 23—The Queen's Pity (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 30—The Musketeer's Love (Hist.-Dr.)....
Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....
Sept. 10—Love's Progress (Comedy-Drama).....
Sept. 10—A Little Journey In Tunis (Scenic)...
Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)

SELIG.

Aug. 2—The Wreck of the Vega (Topical)..
Aug. 2—The Right Way and the Wrong Way (Educational) .....
Aug. 5—An Unexpected Fortune (Com.-Dr.)...1000
Aug. 6—The Man From Dragon Land (Dr.)...1000
Aug. 8—The Girl at the Cupola (Dr.).....1000
Aug. 9—The Boob (Com.-Dr.).....1000
August 12—A Messenger to Kearney (Drama)..1000
August 13—The Wayfarer (Drama).....1000
August 15—In the Tents of the Asra (Dr.)....1000
August 16—Two Gay Dogs (Comedy).....1000
Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.)....1000
Aug. 23—Land Sharks vs. Sea Dogs (Com.-Dr.)
Aug. 23—From Forest to Mills (Ed.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.).....1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (West.-Com.).....
Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
Sept. 5—Sergeant Byrne of the N. W. M. P. (Drama) 1000
Sept. 6—Circumstantial Evidence (Drama)....1000
Sept. 9—The House of His Master (Drama)...1000
ept. 10—The Fighting Instinct (Drama).....1000
Sept. 12—The Indelible Stain (Drama).....1000
Sept. 13—The Trade Gun Bullet (Drama).....1000

VITAGRAPH.

August 16—The Bogus Napoleon (Comedy)....1000
August 17—Two Battles (Drama).....1000
Aug. 19—Rip Van Winkle (Special 2 reel Dr.)..2000
Aug. 19—Her Grandchild (Drama).....1000
Aug. 20—Lovesick Maidens of Cuddletown (Comedy) 1000
Aug. 21—The Ancient Bow (Drama).....1000
Aug. 23—Saving An Audience (Comedy).....1000
Aug. 24—The Party Dress (Drama)..... 614
Aug. 24—On Board Kaiser Wilhelm the Second (Educational) 388
Aug. 26—A Double Danger (Drama).....1000
Aug. 27—Flirt or Heroine (Drama).....1000
Aug. 28—Two Cinders (Com.-Dr.)..... 555
Aug. 28—Bumps (Comedy) 447
Aug. 30—Written In the Sands (Drama).....1000
Aug. 31—Bond of Music (Drama).....1000
Sept. 2—Tommy's Sister (Drama).....1000
Sept. 3—Coronets and Hearts (Drama).....1000
Sept. 4—Captain Barnacle's Legacy (Drama)..1000
Sept. 6—Bunny's Suicide (Comedy)..... 400
Sept. 6—She Wanted a Boarder (Comedy).... 600
Sept. 7—A Wasted Sacrifice (Drama).....1000
Sept. 9—The Road to Yesterday (Drama).....1000
Sept. 10—The Higher Mercy (Drama).....1000
Sept. 11—The Hindoo's Curse (Drama).....1000
Sept. 13—The Loyalty of Sylvia (Drama).....1000
Sept. 14—Popular Betty (Comedy-Drama)..... 600
Sept. 14—The Fortune in the Tea-cup (Comedy) 400

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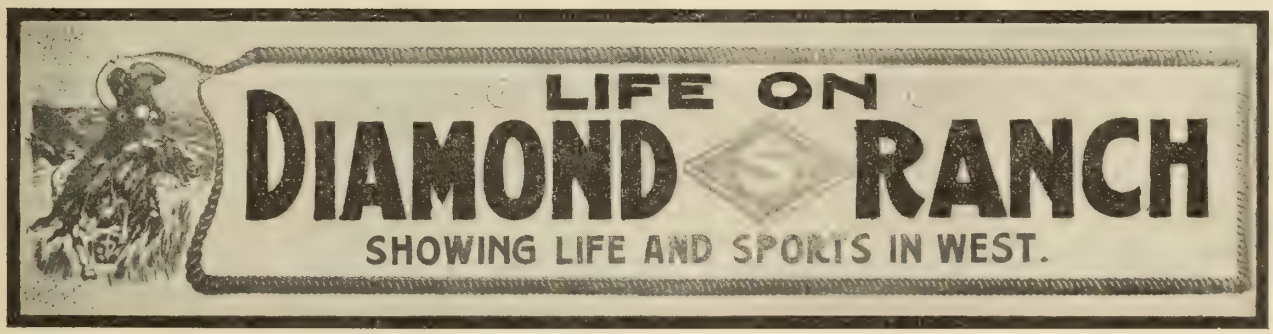

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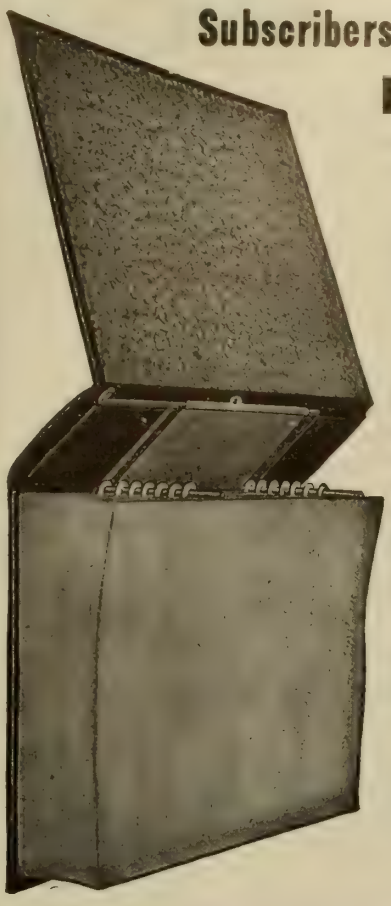

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PLASTER RELIEF DECORATIONS
Theatres Designed Everywhere
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THE DECORATORS SUPPLY CO.
2549 Archer Avenue, :: CHICAGO, ILL.

In answering advertisements kindly mention the Moving Picture World.

ANOTHER WINNER!
"CALEB WEST"
In two reels. Released Sept. 18th. From the famous book of F. Hopkinson Smith's. Wonderful lighthouse and under the sea scenes. Special 3 and 1-sheet posters.

RELIANCE

Advance Releases: "The Heart of a Cossack," Wed., Sept. 4th; "The Bully and the Shrimp," Sat., Sept. 7th; "Love Knows No Laws," Wed., Sept. 11th; "For Love of Her," Sat., Sept. 14th.

It is that wonderful, exquisite sweetness "Kubelic" draws out of his fiddle that makes his meal ticket spell $1000.00 per hour. A horse fiddle makes more noise but

"What a Difference!"

It is that quaint "humanly human" way "Whitcomb Riley" puts jingles together that makes him loved and famous. Not such great English but his "beat on the heart-strings"

"Makes a Difference."

It was the realism, fine arrangement of color and striking study of light and shadow that immortalized "Rembrandt." A circus ONE SHEET is sometimes even more striking but

"Oh! How Different!"

It is a Motion Picture when you only show "Flickering Shadows" that are meaningless, dull, indistinct, without perspective, roundness or depth and almost without interest. But on a "Mirror Screen" this same picture "comes to life," shows clear, true and sharp. Every detail is visible and not a shade, gleam or shadow is lost and "Believe Me"

"There IS a Difference."

It is a Motion Picture Theatre when your equipment and light is poor and you have a bum curtain. But the "Mirror Screen" insures you a great light so that an ordinary film shows like a FEATURE in comparison. Every foot is so realistic and natural that folks are spell-bound because pictures on a "Mirror Screen"

"Are Different."

It is the Extra Nickels over expenses that means Profits, Bread and Meat and some of Life's Luxuries. It is the "Mirror Screen" that will create a sensation in your theatre, bring the crowds, and it is the only way to get that Wonderful Light WITHOUT EYE-STRAIN. The old and young come and the pictures on the MIRROR are so delightful to look at that they won't miss a reel and that "Keep Them Coming" is what makes, in your bank balance,

"Such a Great Difference."

Please write us today and tell us WHY you don't order that MIRROR.

MIRROR SCREEN COMPANY

Frank J. Rembusch, President. SHELBYVILLE, IND., U. S. A.

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The Science of Perfect Projection

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The Acknowledged Peer of Any Screen or Curtain Now on the Market.

MIRROROIDE

Is Not Merely an Overlay of Metallic Substances But An Integral Part of the Canvas, Forever Perpetuating Its Flexibility, Durability and Great Brilliancy. Like the Skin of the Human Form, It is a Part, a Firm Unition of the Whole.

MIRROROIDE

Is Sold Under a Positive "Bona Fide" Guarantee That No Other Manufacturer Dare Make.
We Invite You to Get Our Large Free Samples. Test Them Against Any Screen or Curtain Now on the Market, Bar None.

2148 MIRROROIDE

Screens and Curtains Now in Use. Over 1,000 Testimonials the World Over. Weekly Shipments Averaged During, June, July and August 40 MIRROROIDE Screens Weekly—the Really Dull Season. There's a Reason.

MIRROROIDE

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Drop Us a Postal and Get Our Large Samples Free. Test Them Any Way You Desire.

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EASTMAN

motion picture film—the acknowledged standard the world over.

Manufactured by

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

We don't care if you are from Missouri

SO ARE WE!

When so many of the prominent exhibitors throughout America testify to the wonderful qualities of the **RADIUM GOLD FIBRE SCREEN** we know we can SHOW YOU.

Omar G. Murray of the Murrette Theatre, Richmond, Indiana, who stands way up in theatre circles in that big state, recently said in a few well chosen words, "The best screen in all the world." He knows and is proud to do us the honor.

Now if you want to show the clearest, most natural pictures, soft and easy on the eyes, and also pay for the screen by the saving in the juice bill get a **RADIUM GOLD FIBRE SCREEN.**

You have tried the rest—now buy the best.

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105 North Main Street St. Louis, Mo.

Pitzer & Smith, Special Representatives
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BLANCHE WALSH
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(FOUR PARTS)

WILL YOU BE THE MAN TO SHOW IT IN GOOD TERRITORY STILL OPEN?

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CELLULOID POSITIVE CELLULOID NEGATIVE
AND
NON-FLAM POSITIVE
(Made Under License of the Patentee)

RAW FILM SUPPLY CO.
15 EAST 26th STREET - - NEW YORK
Tel. Mad Sq. 7876 Cable Rawfilm New York

Texas Exhibitors, Attention!

We have the exclusive rights for Texas for the two-reel historical production

"The Fall of Blackhawk"

Write or wire for bookings.

SOUTHERN FILM CO.
San Antonio, Texas

American Moving Picture Machine Co.

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STANDARD

Automatic Moving Picture Machine

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(Incorporated)
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Jobbers in Edison, Powers and Motiograph Machines and Parts

Machines repaired by Expert Mechanics. Genuine Parts Only Used.

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"CAMILLE" BY SARAH BERNHARDT and "MADAME SANS GENE" BY MADAME REJANE
One Dollar for Both (Typewritten)
Also in printed form the following:

HOW TO PUT ON THE PASSION PLAY
(Second Edition)
For Pathe Freres World-Renowned Production

HOW TO PUT ON THE CRUSADERS, OR JERUSALEM DELIVERED
For World's Best Film Co., Feature Film
(Copyright 1911)

KEY AND COMPLETE LECTURE FOR DANTE'S INFERNO
For Milano Film Co. (Italy), Five-Reel Production

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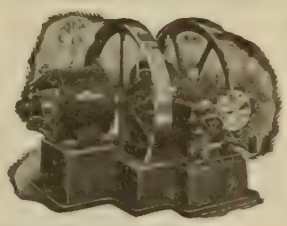

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ELECTRIC

Generating Set

will furnish direct current for your show and give you better quality of light than you can get from the best Central Station service. With a Foos Engine you can save 50 to 75 per cent. of the money you have to pay for electric current and have all the light you want when you want it.

Send for Bulletin F-98.

The Foos Gas Engine Co.
809 Linden Ave. Springfield, O.

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2 3 4 Reels **Feature Productions** 2 3 4 Reels

WRITE FOR LISTS QUICK

SUPERIOR FEATURE FILM CO.
32 Union Sq., New York City

Orchestra Music
FOR
MOVING PICTURES

Violin, Cornet and Drum parts have been added to the popular "Orpheum Collection" of piano music (dramatic and descriptive) for Moving Pictures. Practical for piano alone or any number of above instruments. Issued in two parts: No. 1 and No. 2.

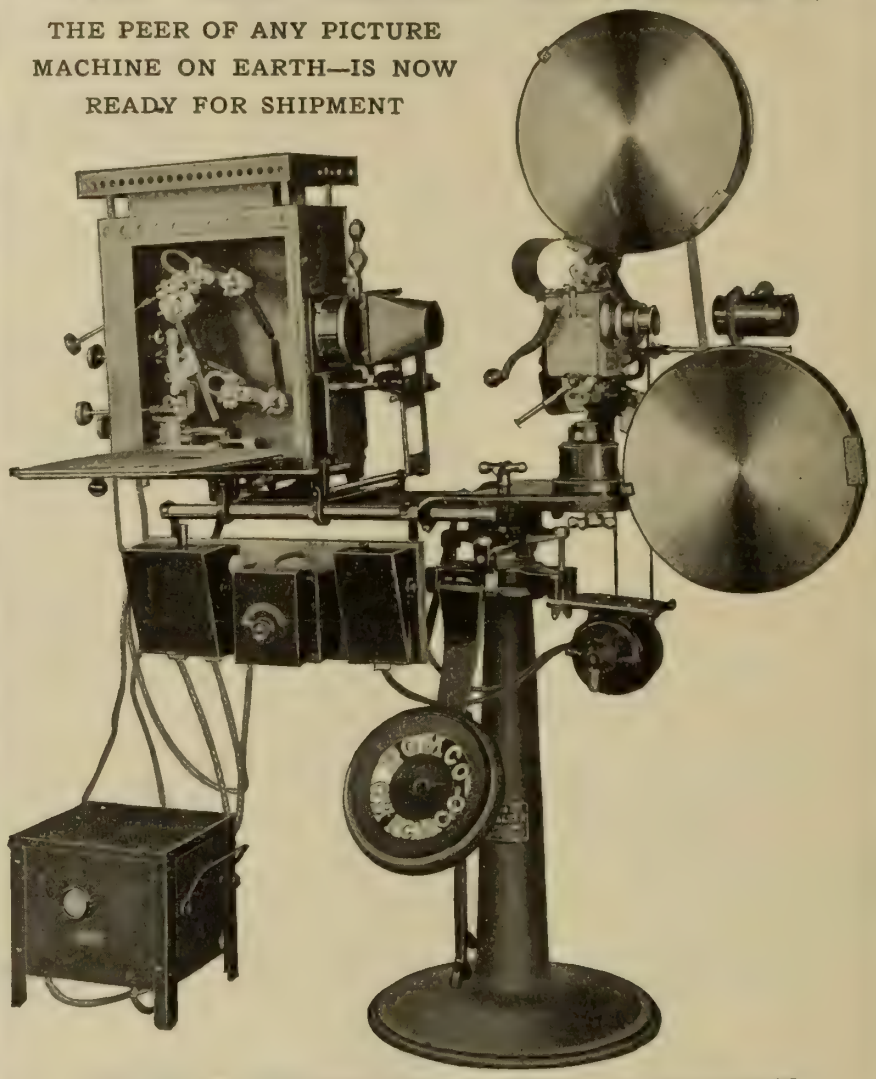
Piano, 58 cents each; both No.'s $1.15
Violin, 40 cents each; both " 75c
Cornet, 35 cents each; both " 65c
Drums, 30 cents each; both " 55c

Send for free sample pages.

CLARENCE E. SINN
1501 Sedgwick St., Chicago, Ill.

THE 1913 MODEL MOTIOGRAPH

THE PEER OF ANY PICTURE MACHINE ON EARTH—IS NOW READY FOR SHIPMENT



PRICES—COMPLETE AND PACKED FOR SHIPMENT:
$250.00 without motor, switchboard or seat.
$285.00 with motor (any voltage), switchboard and seat.
$300.00 special Massachusetts, with motor, switchboard and seat.

THE PRICE HAS GONE UP FOR THREE REASONS:
1st: Because of the advance in Material and Labor Cost.
2nd: Because we furnish a complete metal equipment.
3rd: Because the introduction of the Motiograph is complete.

OUR GUARANTEE

FREE UPKEEP FOR ONE YEAR COVERING PARTS of the 1913 model Motiograph mechanism, THAT MAY BECOME WORN OUT IN SERVICE, or WHICH MAY SHOW DEFECT IN MATERIAL OR WORKMANSHIP, with the understanding that the part be sent to us, charges prepaid, for examination.

Manufactured by **THE ENTERPRISE OPTICAL MANUFACTURING COMPANY**
564-572 W. Randolph Street CHICAGO, ILL.
For Sale by Live Dealers Everywhere

ANOTHER ENTERPRISE TRIUMPH

TOGO CALCIUM GAS OUTFIT

Complete with Rubber Tubing and Keyless Jet

SUPERIOR WORKMANSHIP and HIGH GRADE MATERIAL combined with SAFETY and SIMPLICITY place the TOGO **far ahead** of any other cheap outfit.
PORTABLE and ready for instant use - **$25.00.**

Anyone can operate it

—MANUFACTURED BY—
The Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago
FOR SALE BY ALL DEALERS

HERE IS WORD FROM THE WEST

ANSONIA AMUSEMENT CO.,
Incorporated,
62 and 64 West Park Street.

Philip Levy, Manager

Butte, Montana, Aug., 2nd, 1912

Inventors Specialty Mfg. Co.,
620 Ashland Block, Chicago, Ill.

Gentlemen:

Enclosed please find draft for one hundred and fifty dollars in payment for your most beautiful screen. It is the making of our house and all the moving picture exhibitors in the country have come to our place and rave over the beautiful pictures that they see on our "Perfection Concave Screen."

At any time that anyone that does not know what this screen is and wants any information regarding it, refer them to me and I will gladly tell them what a beautiful screen you are selling. Your screen has made a hit with the public here. We are only in business one week but are now playing to capacity, not on account of our ability or beautiful house, but simply because your screen is restful to the eye and a picture looks like it was a block away from the seat the spectator is occupying.

Wishing you success and prosperity, we remain,

Yours respectfully,
ANSONIA AMUSEMENT CO.,
Philip Levy, Manager.

This large screen is pulled into the flies when vaudeville is shown.

The satisfactory results are the same whether made to be used stationary or for fly work. We can please you as well as we have all the others if you give us the chance.

INVENTORS SPECIALTY MFG. CO.

620 Ashland Block CHICAGO

I Equip Theatres Completely

And the Increased Demand for My Services Has Forced Me to Add an Architectural Department to My Business. I am Prepared to Furnish Detailed Building Plans and Specifications for Your New Theatre.

The "Hallberg Electric Economizers" for all circuits, made only by Hallberg, "The Economizer Man," save you the most money on your electric bills and produce the best light possible on your screen.

For Sale--At A Bargain--Slightly Used Machines

1 No. 1A Motiograph, 1911 Model, first-class condition $135
1 No. 5 Powers, remodeled head, balance of machine new No. 6 Equipment..... 125
1 No. 5 Powers complete in good running order 100
1 Edison Exhibition Model One-Pin Movement, with fire shutter, first-class condition..... 85
1 Powers No. 6 in good running order, complete with lenses 100
Second-Hand Current Savers for 110 volts, 60 cycles, of all makes but Hallberg (which I have replaced with my Standard Hallberg Economizers) .....$20 and up.

Any information to help you in your difficulties along the above lines cheerfully furnished.

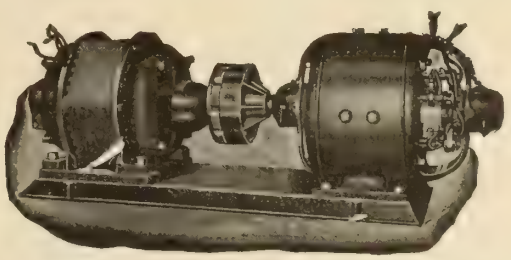
I am jobber of ALL MAKES of Moving Picture Machines

Through my Exchange Department I am prepared to make liberal allowance for your old machine in part payment on purchase price of new M. P. machine of any make.

FANS

Ventilating and Exhaust
$7.50 and up

Separate catalogues of different makes of machines, supplies and economizers furnished free upon request, BUT Hallberg's Big Complete Catalogue costs you 25c.

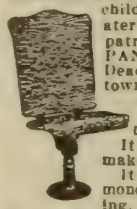


I carry the Largest Complete Stock of
Electra Pink Label Carbons

J. H. HALLBERG
36 E. 23rd St. New York City

OH! MR. EXHIBITOR!!

Think of the motherless, the fatherless, and the childless homes as the result of theater panics. Protect the lives of your patrons by installing our "ANTI PANIC" THEATER CHAIR. 26 Dead at Cannonsburg, 176 at Boyertown, 575 at Iroquis Theater, Chicago. Make these horrors impossible. Our chair is a friend to the Public.



It advertises your theater and makes your business grow.

It is a space-saver, life-saver, money-saver. Gives 25% more seating.

It will make your theater all aisles. It is the only sanitary chair. It is the world's greatest theater chair, perfected to the highest degree. Write to-day for Circular A.

THE HARDESTY MFG. CO., Canal Dover, Ohio. U.S.A.

ROSE'S RING SPROCKET

For Top or Bottom

Mr. F. H. Richardson in M. P. World of May 11 1912, says: "I certainly can vouch for the excellence of the workmanship put into it. The sprocket is mechanically well made, and I see no reason in the world why it should not work perfectly. The removal and insertion of the tooth ring is a very simple operation indeed."

COMPLETE SPROCKET $2.50

Extra Rings per pair $1.00. Give make of machine

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J. E. BOYLE, DISTRIBUTER

530 MAIN STREET DUBUQUE, IOWA

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theater Fixtures and Brass Rails of every description.

Write for Catalog.

Don't fail to visit our complete New York showroom, 101-103 4th Ave.

THE NEWMAN MFG. CO.

717-721 Sycamore St., Cincinnati, O.

Established 1882

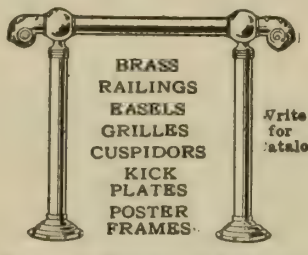
The Simpson Solar Screen

is the best Daylight Screen in existence. Fully covered by U. S. Patent No. 890,101. Don't buy imitations.

ALFRED L. SIMPSON, Inc.

No. 113 W. 132nd St., New York City

McKENNA



Write for Catalog.

McKenna Bros. Brass Co.

PITTSBURGH

MOTION PICTURE MACHINES

Powers No. 5, $115. Edison Exhibition, $125. Lubin 1909 Nickel Plated Head, as NEW, $125. Machines Repaired. Parts for all Machines. Supplies of all kinds. Send for Catalogues and Lists. Machines Wanted.

HARBACH & CO.

809 Filbert St., Philadelphia.

OPERA CHAIRS

FOR EVERY PURPOSE

1,000 STYLES

ESTABLISHED 1865

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The Wisconsin Seating Company

New London, Wisconsin, U.S.A.

OPERA CHAIRS

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34-36 E. 3rd Street

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CHEAP

STEEL FRAME THEATRE CHAIRS

ABSOLUTELY NON-BREAKABLE

Suitable for small Theatres and Moving Picture Shows. We carry these chairs in stock and can ship immediately.

Second Hand Chairs

Also seating for Out-of-door use.

Address Dept. W.

STEEL FURNITURE Co., Grand Rapids, Mich.

New York: 150 5th Ave. Pittsburgh: 318 Bissel Blk. Philadelphia: 610 Flanders Bldg.

WE CAN HURRY

YOUR ORDER OUT.

STAFFORD Chairs excell all others.

Heavy Five Ply seats and backs.

The last-forever kind, that you are using long after you have forgotten the price.

STEEL CHAIRS TOO

We carry several kinds of good chairs in stock, all guaranteed.

ASK FOR CATALOG 305

E. H. STAFFORD MFG. CO.

CHICAGO, ILL.

In answering advertisements kindly mention the Moving Picture World.

When Your Picture Machine Needs Repairing

Why don't you send it to us?

We have the best equipped machine shop in the country and can repair any make of machine. Write us and get acquainted.

We buy second hand machines.

GEO. M. HOKE SUPPLY CO., 176 N. State St., Bet. Lake & Randolph Chicago, Ill.

It pays to discriminate when you buy

THEATRE SEATING

WRITE TODAY for Cat. V2 (Mov. Picture Chairs) and Cat. V3 (Upholstered Chairs)

Send Floor Sketch for Free Seating Plan

Widest range of styles and prices. Large stocks.

American Seating Company

218 S. Wabash Ave., CHICAGO 15 E. 32nd St., NEW YORK

G.MÉLIÈS

"MAKE HER MARRY ME OR I'LL TELL ALL"

The Unworthy Son

Jim, after brutally attacking his wife, goes West, where he enters a horse-thieving partnership with Bill Haskins, whose daughter Nell he forms a desire for, and threatens to expose Bill if she refuses to marry him. Jim's father harbors the deserted wife, and sends his other son, Phil, to inform Jim that he is disowned. Nell learns that Jim is married, and reveals his wicked plot to Phil. In a desperate quarrel Jim and Haskins are both fatally injured and Phil takes Nell home a bride.

G. MELIES, 204 EAST 38th St., NEW YORK CITY

Approx. Length, 1000 ft. 9-12-12

POWER'S CAMERAGRAPH NO. 6A

THE MODERN MOTION PICTURE MACHINE

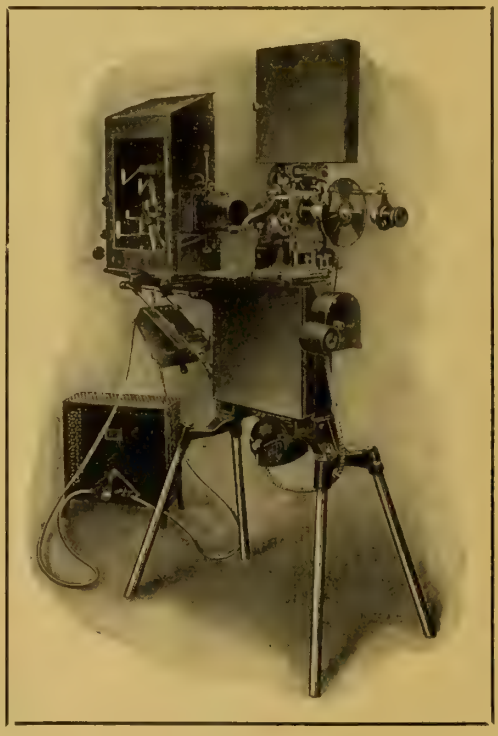
POWER'S CAMERAGRAPH has maintained its supremacy since the inception of the moving picture business, through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolute perfection than any other machine.

PROJECTION

Power's has developed this to the highest point of efficiency—pictures absolutely without flicker, clear and steady.

PARTS

Interchangeable, easy of access and constructed of the best material that money can buy; and all made by us, bearing our name and guarantee.



OPERATION

So delicately adjusted that a child may run it, though it always does a man's work—and without noise.

No More Dark Screens, No More Interrupted Pictures

Our new 6A is equipped with our patented loop setter device, which will re-set the lower loop automatically without stopping the machine.

These are but a few points, which make for **Power's** supremacy. It partially explains why we have made over 6,500 installations of the No. 6 and 6A in every corner of the world.

Do you want the best? Write for catalogue G, explaining in full detail **Power's Cameragraph, the Modern Motion Picture Machine.**

NICHOLAS POWER COMPANY

90 Gold Street :: :: New York

For Fifteen Years the Leading Makers of Motion Picture Machines

CAREY PRESS, N. Y.

Vol. 13. No. 11 September 14. 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Romance of the Coast" (Lubin).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.

You Get Perfect Publicity With "Undine"

EVERY Thanhouser two-reeler is a "Perfect Publicity Feature." Every method that means perfection in motion picture advertising—the use of one- and three-sheet lithos, of illustrated heralds and illustrated slides, of lobby displays and of halftone cuts—is brought to your easy reach for these features. "Undine," a marvel-picture adapted from the famous Riverside Classic of that name, is in *two reels*. It is therefore in the "Perfect Publicity" class. Two one-sheets and a three-sheet from your exchange. Illustrated heralds from Hennegan & Co., Cincinnati, O. Cuts for newspaper and circular advertising (2-column), 50 cents apiece, from Standard Engraving Company, 560 Seventh Avenue, New York City. Slides, 30 cents apiece, from Novelty Slide Company, 20 E. 14th Street, New York City. (*Released Tuesday, September* 24.)

"For the Mikado" Next in the Japanese Series

THIS is the second of the one-reel features produced by our special Japanese Stock Company, headed by Miss Taku Takagi. All are real depictions of real Japanese life by real Japanese Photo-players, and about the finest novelty ever offered the Photofan. Remember: Japanese plays will be the rage on Broadway this fall! Here you have a really "exclusive" proposition—no other film maker has a Japanese producing company.

(*Released Tuesday, October* 8.)

After "Undine" is "Put Yourself In His Place"

AFTER you have exhibited "Undine" and played a return date with "Lucile," get ready to feature "Put Yourself in His Place," to be released in two reels in October. It was filmatized from the popular story by Charles Reade, which has been read by countless thousands. It is a "perfect publicity" feature, of course. (*Watch for the release date*)

THANHOUSER CO., New Rochelle, N. Y.

Film Supply Company, Agents for U. S. and Canada

THE THREE-A-WEEK

Sunday, September 15.

ORATOR, KNIGHT AND COW CHARMER.

A story that is typically and charmingly American, dealing as it does with newspaper editors, angry politicians, newspaper cartoonists and angry cows. The surprise end is the cartoonist. SHE is pretty, also clever. Her cleverness with the sketch pencil caused the whole rumpus that caused this film.

Tuesday, September 17.

THE MAIL CLERK'S TEMPTATION.

A railroad mail clerk falls in love with a hotel man's daughter, but there is a quarrel and in a pique she throws him over and accepts a drummer of large salary. The mail clerk feels the sparseness of his own pay has lost him the girl, and resolves to get rich at any cost. His first plunder is a returned ring and a note—and miraculously he is spared from further temptation.

Friday, September 20.

TWO SOULS.

He was a mere race track "bookie" and she an unfortunate who threw herself from a city dock in the hope that death would end her misery. He jumped in after her, rescued her, and later they were wed. Then the law came after him for an old crime, and he went to prison manfully—and unknown to the lost soul he had saved. How he tried to keep all knowledge of his fate from the one who worshipped him, is the story, and it is one that thrills.

FOUR-A-WEEK ESSANAY

The Name: "BRONCHO BILLY"
The Man: G. M. ANDERSON
The World's Most Popular Photoplay Star!

THIS WEEK

Released Tuesday, Sept. 10th.

"A Woman of Arizona"

A strong, vigorous drama of the Far West, portrayed with rare skill amidst the grandeur of the rugged hills. Showing how a brave woman took the law into her own hands and revenged a bitter wrong.

Released Thursday, Sept. 12th.

"The Listener's Lesson"

A unique and laughable bucolic comedy of two old spinsters who "rubber" over the phone, and the dire results it brings on. Portrayed with that snap and vim that characterizes all Essanay productions. Howard Missimer, Lily Branscombe and Eleanor Blanchard in screamingly funny roles!

Released Friday, Sept. 13th.

"Billy McGrath's Love Letters"

Another humorous adventure of the popular Billy, with John Steppling in his well-known portrayal. A plot entirely out of the ordinary, snappy and replete with good old-fashioned laughs.

Released Saturday, Sept. 14th.

"Broncho Billy Outwitted"

Mr. G. M. Anderson in the famous role he has made a household word throughout the film-world. A big, gripping, and intensely powerful Western dramatic subject portrayed as only this master of photoplay craft can. A feature for your feature program!

Coming! "THE FALL OF MONTEZUMA" Coming!

WATCH FOR THIS ROARING COMEDY! **"'Alkali' Ike's Pants" NEXT WEEK!**

COMING: More Essanay Releases!

PHOTOS OF ESSANAY PLAYERS, SIZE 8 x 10, PRICE $3.00 PER DOZEN, CAN BE SECURED FROM THE PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL. YOUR SOUVENIR NIGHT NOT A SUCCESS WITHOUT THOSE CLASSY POSTAL PHOTOS OF G. M. ANDERSON AND FRANCIS X. BUSHMAN IN TWO POSES. ORDER AT ONCE!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle Street, Chicago

Branch Offices in London, Paris, Berlin, Barcelona

LET THE PRESS TELL THE STORY

(NEW YORK HERALD)

Mme. Bernhardt Seen Here in Motion Pictures

Mr. Daniel Frohman Gives Private View of Films Showing Actress in "Queen Elizabeth."

Mme. Sara Bernhardt as an actress in motion pictures made her American début yesterday afternoon in the Lyceum Theatre before a few spectators, who were present at the invitation of Mr. Daniel Frohman, who recently became managing director of a new motion picture firm called the Famous Players Film Company, the purpose of which is to present well known players of the legitimate stage in the plays that have won fame for them. Mr. Frohman and his associates set out by acquiring the rights to the pictures of Mme. Bernhardt in "Queen Elizabeth," a play in four acts by Mr. E. Moreau, recently produced by the actress herself in Paris.

(NEW YORK TRIBUNE)

BERNHARDT FILMS SHOWN

Private View at Lyceum Theatre of the "Queen Elizabeth:"

An invited audience witnessed the first running off in this country of the "Queen Elizabeth" films yesterday afternoon at the Lyceum Theatre. This was also the first exhibition given by the Famous Players' Film Company, of which Daniel Frohman is managing director.

The play "Queen Elizabeth," which in a series of highly effective scenes tells the story of the love drama between the Queen and the Earl of Essex, was acted in Paris before the motion picture machine by Sarah Bernhardt and her own company.

The scene setting and costuming of the piece are superb, while the running off of the films is done with such smoothness that there is hardly a trace of the usual wavering and vibration which demand of the motion picture "fan" such a tough and tireless eye.

Talk is cheap and self-praise is no recommendation. We leave it to the press—then to you to tell the world that

Sarah Bernhardt

***in* Queen Elizabeth**

is the greatest Motion Picture ever produced.

A FEW STATES OPEN

Licensed by the Motion Picture Patents Co.

We have bookings for every State

(CHICAGO POST)

Bernhardt in Films; News of the Theaters

THE PICTURE-FED public always has impressed us as being divided, like Gaul, into three parts—the prosperous, albeit Calvinistic followers of Burton Holmes and Dwight Elmendorf, the idle sidewalk population of the loop district and the nurse maids and infants of the suburbs. But at Powers' this week there is a new sort of moving-picture audience. Whether it is the great name of the divine Sarah, the magic of "Daniel Frohman presents" or just interest in a more or less new dramatic form, we do not know, but it remains a fact that the film appearance of Mme. Bernhardt in "Queen Elizabeth" is attracting typical Powers' audiences.

At the matinee on Wednesday the house was more than comfortably filled by a characteristic matinee crowd for that theater, quiet, attentive and very well dressed. The entertainment seemed as effective as if accompanied by the spoken word, and the audience gave sure signs that it was pleased with what it saw.

(HARTFORD, CONN. TIMES)

MADAME BERNHARDT SEEN IN MOTION PICTURES.

Daniel Frohman Gives Private View of Films Showing Actress in "Queen Elizabeth."

Mme. Sara Bernhardt as an actress in motion pictures made her American debut Friday afternoon in the Lyceum theater, New York, before a few spectators, who were present at the invitation of Daniel Frohman, who recently became managing director of a new motion picture firm called the Famous Players Film company, the purpose of which is to present well known players of the legitimate stage in the plays that have won fame for them. Mr. Frohman and his associates set out by acquiring the rights to the pictures of Mme. Bernhardt in "Queen Elizabeth," a play in four acts by E. Moreau, recently produced by the actress herself in Paris.

If you are a live wire we know that you will wire

FAMOUS PLAYERS FILM CO.

A. ZUCKOR, President — **Times Building, N.Y.C.** — DANIEL FROHMAN, Man. Director

Louis Reeves Harrison in Moving Picture World says:

DUBLIN DAN

The Three Reel detective play is "replete with dramatic incident * * * and is a winner." He further says "Mr. Belasco has produced melodrama; so has Mr. Daly; so has the fertile Dion Boucicault. They punished vice and rewarded virtue—after piling up catastrophe after catastrophe and were often received with applause more enthusiastic than that heard in pretentious playhouses * * * Dublin Dan will be a winner. It is crowded with incident and adventure from beginning to end."

This melodramatic masterpiece heralds the return of

BARNEY GILMORE

The famous Irish player who appears in pictures for the first time—Late star of the "Rocky Road to Dublin" and "Kelly from the Emerald Isle."

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THROUGH FILM SUPPLY COMPANY OF AMERICA.

ADVERTISING MATTER INCLUDES two kinds of one sheets, three sheets, half sheet lobby, displays with Gilmore in a favorite pose, heralds, cuts, still pictures and "Magnet" write-ups.

OTHER FEATURES COMING

THE SPRY SPINSTERS

RELEASED WEDNESDAY, SEPTEMBER 18th, 1912

A number of young girls board in a house separated from a vacant adjoining house by a party wall. Into this neighboring house move a number of bachelors seeking quiet and recuperation. The girls next door conspire to make the bachelors' life miserable. They masquerade as old maids and gather a dozen cats to help them in their plans. The furious bachelors decide to marry rather than expose themselves to cat music. The funniest thing yet.

THE LIFE OF A ROSE

RELEASED FRIDAY, SEPTEMBER 20th, 1912

A pretty story delicately woven around the life of the rose from time it buds into bloom in the Spring days of love to the time it fades and dies in the Winter of despair. Full of pathos and dramatic intensity.

Solax Company

FORT LEE, NEW JERSEY

FAVORS of FORTUNE
FOR YOU
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Solax
"TRIMLESS METHODS"
OUR EXCLUSIVE PROGRAM
AVAILABLE THROUGH OUR AUTHORIZED AGENTS IN EVERY STATE AND TERRITORY.
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TUE. THANHOUSER MAJESTIC GAUMONT
WED. RELIANCE SOLAX AMERICAN
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SAT. GT. NORTHERN RELIANCE COMET GAUMONT
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THE COMET SINCE 1857
GREAT NORTHERN FILMS CO.
COPENHAGEN
GETTING 3 A WEEK?
FILM SUPPLY CO
OF AMERICA
135-135 WEST 44th ST. NEW YORK

ANOTHER TREMENDOUS UNIVERSAL SCOOP!

FAMOUS BROADWAY STARS POSE FOR THE UNIVERSAL'S ANIMATED WEEKLY

Ethel Barrymore!
Blanche Ring!
Jefferson De Angelis!
Marie Dressler!
Billie Burke!
Eddie Foy!
Edmund Stevens
Nazimova!
Frank Daniels!
Walker Whiteside!
Lulu Glaser!
Stella Mayhew!
Bessie McCoy!
Billie Taylor!

Jack Gardner and More to Come!

Here's a brand new feature for the Universal's famous Animated Weekly. It is called

"Who's Who in Stageland"

Beginning immediately we will show one of these great Broadway stars each week, giving intimate views of their home life, their hobbies, their eccentricities, their families, and so on. Getting one or two such celebrities would be a big thing, but getting them by the wholesale—fifteen and more to come—is tremendous! It's a demonstration of Universal strength—another reason why you should always

"Demand That Universal Program"

THE GREATEST SCOOP OF THEM ALL!

"The Massacre of the Santa Fe Trail"

A Two-Reel 101 BISON
Released Saturday, Sept. 21

THE MOST AWE-INSPIRING, STUPENDOUSLY SENSATIONAL PICTURE EVER MADE
HUNDREDS OF INDIANS, COWBOYS AND ACTORS
STAGED AMID THE SCENIC BEAUTY OF CALIFORNIA, AND PRODUCED WITH A DASH AND STRIDE THAT WILL SET YOU WILD WITH ENTHUSIASM

Other Big Features Coming! Every One of Them a House Packer!

ARE YOU GETTING THE UNIVERSAL WEEKLY? A POST CARD WILL BRING IT TO YOU EVERY WEEK. LOBBY DISLAYS IN EVERY ISSUE THAT MAKE 'EM ALL STOP

UNIVERSAL FILM MANUFACTURING CO.

1 Union Square, New York City

"Demand that Universal Program"

U SHOULD BE STRONG FOR UNIVERSAL

UNIVERSAL IS STRONG FOR YOU

Week of Sept. 9

UNIVERSAL FILMS

TRADE MARK

The Magnet People Can't

IMP

"THE INTRIGUE."
Monday, Sept. 9th.

A military picture featuring the rascality of a Jap who endeavored to secure United States submarine plans. Fascinating with its realistic intensity and brilliantly acted climax.

"HUMAN HEARTS"—Two Reels.
Thursday, Sept. 12th.

A genuine crowd magnet. A picturization of one of America's most famous melodramas, adapted from a play that has packed 'em in at a dollar a seat for seventeen years. It is so popular and has such an indefinable charm that it will bring them in droves. Abounds with intensely romantic incidents.

"DOLLY, THE TOM BOY."
On the Same Reel:

"DICK'S PREDICAMENT."
Saturday, Sept. 14th.

Get your handkerchief ready. You're going to shed a few tears of laughter. The funniest Imps you ever laid eyes on, and you've had quite a few that were simply screams.

NESTOR

"IN THE SAN FERNANDO VALLEY."
Monday, Sept. 9th.

A startling dramatic plot. One that will cause the red corpuscles to go hurtling through your body. Thrill after thrill will bring a shiver down your spine. Powerfully presented and attractively produced.

"THE MAN WITHIN."
Wednesday, Sept. 11th.

An extremely well told sensational story of happiness, despair, desolation and death. Just enough pathos and Western spirit to make it a worth-while release. A clean-cut romance that grips you right away.

"THOSE LOVESICK COWBOYS."
Friday, Sept. 13th.

A splendid comedy. Original, novel and chuck full of genuine fun. A real Western pot-pourri of devilishment and wild antics of three cowpunchers. YOU'LL make a hit when you show it.

GEM

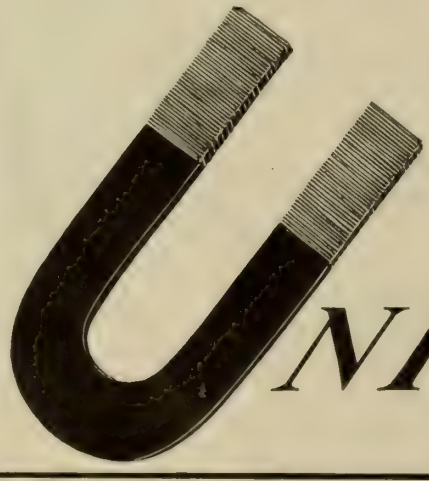
"THE TURN OF FATE."
Tuesday, Sept. 10th.

A genuine startler. A picture that will be greeted with rounds of applause. It will score a great big success. This is a real box office record breaker. Magnificent in perfect photography, unequalled for realism. A release that will live forever.

CHAMPION

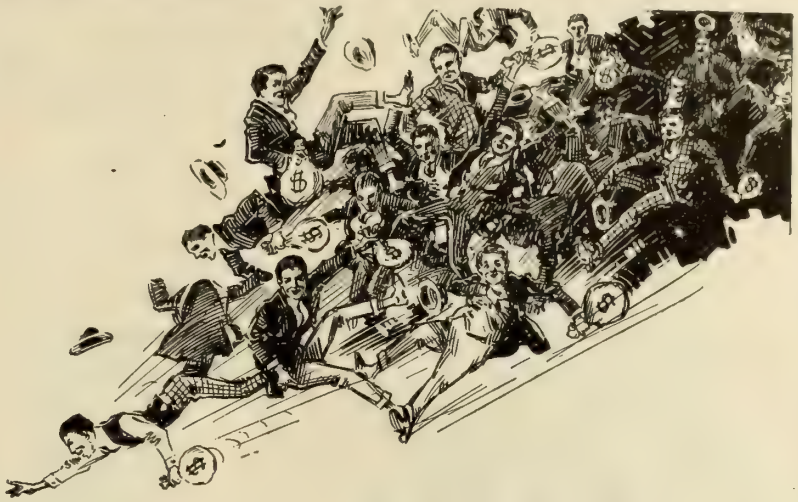
"THE TRYSTING TREE."
Monday, Sept. 9th.

A simply adorable romance with most perfect settings and highest type of production. The kind of release that will please the most cynical. It's good for a week's showing.



UNIVERSAL FILMS

That The Resist!



BISON 101

"A WHITE INDIAN."
Tuesday, Sept. 10th.

GET A COP. GET TWO COPS. You'll need 'em to keep the crowd in line when you bill this great big Westerner. Unequalled for realism and mass mobilization. Simply wonderful battle scenes and views of life in the settlers' camps. Hundreds of Indians, horses, settlers, etc. A Bison after your own heart. Go after it now.

"THE GIRL FROM GOLDEN RUN."
Saturday, Sept. 14th.

It will satisfy the most greedy of thrills. Not a moment lags, not an instant when there isn't an H——l poppin all the time. Full of the real Western ginger that you've been wanting us to inject into these Bisons. It's so realistic, so wonderfully intensifying that one thrill follows the other like a streak of lightning.

VICTOR

"ALL FOR LOVE."
Friday, Sept. 13th.

You'll be sad; you'll be mad if you don't get this release. First, because it's a fine big romance that will appeal most strikingly and most completely to the average picture fan, and that's where your money comes from, and not least of all because Florence Lawrence plays the leading role and you know she's inimitable.

POWERS

"HIS FIRST AND LAST APPEARANCE."
Wednesday, Sept. 11th.

Ever seen a real barn-stormer? A stage-struck country boob is victimized by a slick manager of a stranded troupe. If you've been a cynic all your life, this will hand you a laugh that will last for many a moon. A good, lively, spirited comedy.

"THE SUPREME POWER."
Friday, Sept. 13th.

An engrossing drama of pathetic realism. It's the kind of picture that will rivet the attention of every soul in your theatre. Every patron will be in sympathy with it, because it's a story that deals with the actualities of everyday life.

ECLAIR

"THE MARSHAL'S HONEYMOON."
Tuesday, Sept. 10th.

Many an idea has been pressed into service to furnish a laugh-producing comedy. But it's positively too good to give the story away here. Get it and give your patrons a treat.

"THE HAUNTED BACHELOR."
Tuesday, Sept. 10th (Split).

You'll laugh until your jaws hurt—and then some. Sambo's antics are perpetual howl-raisers. Simply immense, this comedy.

"THE RANCHER'S LOTTERY."
Thursday, Sept. 12th.

If Jim could have penetrated the disguise, he wouldn't have been so anxious to dodge the parson and the wedding ring. A pleasingly enacted little farce with a barrel of funny situations.

"A MARRIAGE OF CONVENIENCE."
Sunday, Sept. 15th (Split).

A new way to win a wife. If you have any patrons who are bachelors, for goodness sake, book it and give the poor fellows a chance to get hitched.

"AROUND CONSTANTINOPLE."
Sunday, Sept. 15th (Split).

An animated panorama of those picturesque and antiquated places of interest that abound in and around the Turkish capital.

REX

"THE SQUATTER'S RIGHTS."
Thursday, Sept. 12th.

A picture unrivalled for impressiveness. Splendidly dressed and set in surroundings in keeping with the story. A clean-cut, vividly-told tale with scenes of remarkable emotionalism.

"LOST—A HUSBAND."
Sunday, Sept. 15th.

Novelty of plot. That's what pleases your patrons. But it amuses them particularly when the story is one of those frivolous mirthful kind. A bright and humorous picture play full of smilingly diverting situations.

MILANO

"THE WEDDING GIFT."
Saturday, Sept. 14th.

A master dramatization of natural incidents. It abounds with tense situations that will cause your heart to flutter with excitement. It's a real star for your Saturday program.

Universal Film Manufacturing Co.

1 Union Square, New York, N. Y.

KEYSTONE FILMS

MABEL NORMAND

A Quartet of Popular Fun Makers —

MACK SENNETT
MABEL NORMAND
FRED MACE
FORD STERLING

SUPPORTED BY AN

All Star Company In Split Reel Comedies

A KEYSTONE EVERY MONDAY

FIRST RELEASE — SEPTEMBER 23

"Cohen Collects a Debt" *and* "The Water Nymph"

Featuring MABEL NORMAND, the beautiful Diving Venus

MONDAY, SEPTEMBER 30

"Riley and Schultze" *and* "The New Neighbor"

Amusing subjects, cleverly acted by world-famous actors

KEYSTONE FILM COMPANY

150 EAST FOURTEENTH STREET

Mutual Film Corporation, 60 Wall St., N. Y. City, Sole Agents for U. S. and Canada

BRONCHO FILMS

Produced Upon the Largest Scale Ever Attempted in Motion Pictures
Stirring Themes ----- Tremendous Casts ----- Perfect Photography

FIRST RELEASE
Wednesday, September 18

"SUNDERED TIES"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand to hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

A BRONCHO EVERY WEDNESDAY

THE BEST FILM IN THE WORLD

SECOND RELEASE

"HIS BETTER SELF"

1 Reel Wednesday, Sept. 25 1 Reel

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

EXHIBITORS: Place your order with your exchange at once for booking. The demand will be tremendous.

BRONCHO MOTION PICTURE COMPANY

150 EAST FOURTEENTH STREET

Mutual Film Corporation, 60 Wall St., N. Y. City Sole Agents for U. S. and Canada.

"CUSTER'S LAST FIGHT"

THREE REELS

THREE REELS

Released FRIDAY OCT. 4

Released FRIDAY OCT. 4

Genuine "101" BISON

Genuine "101" BISON

THE MOST SENSATIONAL AND THRILLING MILITARY, HISTORICAL SUBJECT EVER PRODUCED IN THE HISTORY OF MOTION PICTURES

1000 SOLDIERS ENGAGED IN DEADLY CONFLICT—1000 INDIANS

EXHIBITORS, ARRANGE YOUR BOOKING AT ONCE!

ONE REEL THE PENALTY ONE REEL

Released Tuesday, Sept. 17th

An Indian scout is caught stealing and is punished. He conspires with other Indians in the government employ and with his tribe and a wagon train is captured. Attired in the uniforms of the dead soldiers the Indians try to gain admittance to the fort. The plan is frustrated and the redskins are met with an unlooked for resistance which practically wipes them out. The battle scenes are presented by tremendously large casts.

ONE REEL Fri., Sept. 20 THE DOCTOR'S DOUBLE ONE REEL Fri., Sept. 20

The doctor's double causes him no end of trouble and finally lands him in jail. His wife untangles the mass of circumstantial evidence wound about him and secures his freedom. This is one of the cleverest photographic subjects ever seen, both men being shown facing each other in the same scene.

IMPORTANT NOTICE: Notwithstanding false and misleading statements to the contrary, genuine 101 Bison films are produced only by the New York Motion Picture Co., which is in complete legal possession of all its properties in New York and California, and retains in its employ the real Bison and "101" companies. Exhibitors should beware of imitations.

NEW YORK MOTION PICTURE CO., 150 E. 14th St., New York City

MUTUAL FILM CORPORATION, 60 WALL ST. N. Y. CITY Sole agents for the U. S. and Canada

ITALA FILMS

"The Solemn Hour"

Released Sept. 8

Sensational Dramatic Subject

Two Reels.

A prison warden harbors a grudge against another man for twenty years, He releases a convict and introduces him as his son, bringing about a wedding with the daughter of his enemy. At the last moment the convict confesses to the girl his past life, and when she turns from him in horror he destroys himself. With his last breath the dying man denounces the warden in a sensational scene.

"A Woman's Duplicity"

Two Reels. Released Sept. 15

A dramatic masterpiece, superbly acted, showing the dual life of a woman and the tragic finale to her duplicity.

"Toto's Talisman"
"A Naughty Boy"

A split reel of comedy. ***Sunday, Sept. 22***

"His First Law Suit"
"A Nail in the Shoe"

Two comedies on one reel. ***Sunday, Sept. 29***

"Too Many Children"

A screaming comedy drama in two parts. ***Sunday, Oct. 26.***

AN ITALA SPLIT REEL COMEDY EVERY SUNDAY

Mutual Film Corporation

60 Wall St., New York City

KLEINE

CINES TRADE MARK URBAN ECLIPSE

RELEASES FOR NEXT WEEK

Cines, Saturday, September 21, 1912.

Betrayed for Love

A Stirring Drama of the Days of the French Revolution.

Eclipse, Wednesday, September 18, 1912.

A COUNTRY HOLIDAY

Clean Comedy.

NEW PLYMOUTH

Beautiful Scenic.

Cines, Tuesday, September 17, 1912.

TRADITIONAL CUSTOMS IN SOUTHERN ITALY

Showing quaint religious customs.

A GUN FACTORY

Industrial.

AMALFI, ITALY

Travelogue.

Advance Synopses Free. Write to

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THE EDISON KINETOSCOPE

UNDERWRITERS TYPE B
An Unsurpassed Moving Picture Machine From Every Point of View

SPECIAL FEATURES of Edison Underwriters' Type "B"

The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House, with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1¼ inches in diameter. A very substantial stand.

"Once used, always used"

If you've just about given up all hope with that cheap moving picture machine—if it's always breaking down and discouraging the crowd with blurred, flickering pictures—get rid of it, now, before it does your business any more harm, and get an Edison Kinetoscope.

The Edison means *certainty* of success. It projects the sharpest, steadiest pictures, is a simple machine to operate, the most accessible, and is built to stand up to the work. Many have bought Edisons after finding the cheap machines a failure. Write today for catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volt, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, - $245.00

Edison Releases for Sept. 1912

Sept. 13—"The Dam Builder," by Bannister Merwin. 1,000 feet. Dramatic.
" 14—"The Rescue, Care and Education of Blind Babies." Produced in co-operation with the International Sunshine Society. 1,000 feet. Descriptive.
" 17—"The Governor," by Bannister Merwin. 1,000 feet. Dramatic.
" 18—"Lazy Bill Hudson," by E. J. Montague. 490 feet. Comedy.
Sept. 18—"National Soldiers' Home, Virginia." 510 feet. Descriptive.
" 20—"Hearts and Diamonds," by Herbert E. Morgan. 1,000 feet. Dramatic.
" 21—"The Grandfather," by Lillian E. Sweetser. 1,000 feet. Dramatic.
" 23—"How Bobby Joined the Circus." 650 feet. Comedy.
" 23—"Benares and Agra, India." 350 feet. Descriptive.
" 24—"The Little Girl Next Door," by Nina Rhoades. 1,000 feet. Dramatic.
Sept. 25—"Cynthia's Agreement," by Mabel McSween. 1,000 feet. Comedy.
" 27—"Mary in Stage Land," being the third story of "What Happened to Mary," produced in co-operation with "The Ladies' World." 1,000 feet. Dramatic.
" 28—"'Ostler Joe," from the well-known poem by George R. Sims. 1,000 feet. Dramatic.
" 30—"Calumet 'K,'" by Merwin-Webster. 1,000 feet. Dramatic.

5th Edison Release Beginning Monday, Sept. 23d

The great popularity of Edison pictures with the public has made it advisable to announce an additional subject each week, effective on Monday, September 23d.

The release days of Edison subjects thereafter will be Monday, Tuesday, Wednesday, Friday and Saturday.

Thomas A. Edison INCORPORATED
239 Lakeside Ave., Orange, N. J.

THE MOST BEAUTIFUL COLOR PHOTOGRAPHY is to be found only in the unsurpassed

C. C. P. C.
FILMS

The wide variety of subject, the exceptional excellence of the acting, the perfect photography and the unexcelled natural scenic backgrounds, impossible to duplicate, make these

C. G. P. C.

pictures an absolute essential to your program

LUBIN FILMS

RELEASED WEDNESDAY, SEPTEMBER 11th, 1912

LENGTH, 625 FEET

HIS FIRST AUTO

Percy Smith, having a rich father, is absolutely worthless, and spends all his time carelessly. His father tells him he must go to work at something. Percy resolves that he would like to be a chauffeur. He buys a book of instructions and, having been disqualified many times, finally buys an auto of his own. With this machine he demoralizes the town, and finally comes to grief.

LENGTH, 432 FEET

A RED HOT COURTSHIP

Nellie Nugent, a stranded actress but married, flirts with the country boys until she gets two of them crazy jealous. One of them resolves that he or his rival must die. He goes to a drug store and asks for two pills, one poison and the other harmless. The clerk gives him two pills made of red-pepper. The rivals each take a pill, and the result is excruciating pain and laughter.

RELEASED THURSDAY, SEPTEMBER 12th, 1912
LENGTH 1055 FEET

BETTY AND THE ROSES

A pretty romance of a rich young fellow whose father sent him to manage a country estate. The boy is miserable until he meets a chic and charming girl, nicknamed "Betty of the Roses." She plays some pranks with him, but finally gets down to reason and Tom writes his father, "This is the finest place in the world; my wife and I are going to settle here for keeps."

RELEASED SATURDAY, SEPTEMBER 14th, 1912
LENGTH ABOUT 1000 FEET

A TRUSTEE OF THE LAW

The young Sheriff, Bob McNeal, is in love with Virginia Gordon, but her family object. One of the Gordon boys is found dead, and a negro is arrested. Lynching is in the air, but McNeal declares he will protect his prisoner. It is then discovered that young Gordon's death was accidental, and Virginia arrives upon the scene just in time to stop a deadly assault upon the Sheriff and the negro.

Released Friday, Sept. 13, 1912 **Length 600 Feet**

BUSTER AND THE PIRATES

By L. S. McCLOSKEY

Another of the Buster Dream Series. The parents of the Kiddies take them for an outing. Buster and Brooks fall out over Henrietta's interest in Buster's yacht. Brooks gets mad and throws a pail of sand on the yacht. Buster, that night, dreams that he and Henrietta in the yacht are pursued by pirates, Brooks being the chief. They are caught and bound on the pirates' island. They, however, slip the cords and with a keg of powder blow up the whole band.

Released Friday, Sept. 13, 1912. Length about 400 Feet

NEVER AGAIN

George Hartzwell is not a bad fellow, but he will go out with the boys and neglect his pretty wife. Emma gets tired of it, and summoning up all her courage resolves to "go for him." George comes home one night with a glorious jag, and Emma lets go. The scene being over, Hartzwell tumbles on the sofa to sleep it off. He dreams and sees things—a giant, men with animal heads, and other terrible things. In his struggle to get away from the spooks he rolls off the sofa and finds his wife bathing his poor head.

RELEASED MONDAY, SEPT. 16, 1912 **LENGTH ABOUT 1000 FEET**

THE SLEEPER

Dave Ryland, an old prospector who has left his wife and little grandson, to hunt for a claim, falls asleep in the hills, and two drunken cowmen, to play a joke upon him, stake out a claim around him. Dave wakes up and throwing his arm out strikes a piece of the richest ore ever seen. A friend helps him to develop and Dave becomes wealthy.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY,

MODEL NEW STUDIOS,
20th and Indiana Avenues,
Philadelphia, Pa.

Chicago: 154 West Lake St. B. Nichols, 86 Wardour St., London, W., England. Berlin, 35 Friedrich Str.

VITAGRAPH
LIFE PORTRAYALS

"MEMORIES OF PATIO DAYS or THE ROAD OF YESTERDAY" *Monday, September 9th*

The days of picturesque Mexico. A romance of Spanish chivalry and conquest.

"THE HIGHER MERCY" *Tuesday, September 10th*

Abraham Lincoln brought face to face with a question of personal feeling and executive duty. His embarrassment is tempered by a Higher Mercy.

"THE HINDOO CURSE" *Wednesday, September 11th*

From India to England the Hindoo curse follows a man who stole a sacred jewel. Vengeance visits him when he thinks he has reached the goal of happiness.

"THE LOYALTY OF SYLVIA" *Friday, September 13th*

In the hour of adversity she stands by her friend. He falls in love with her. Their loyalty to each other is confirmed in marriage.

"POPULAR BETTY"
"THE FORTUNE IN A TEA-CUP" **Two together**
Saturday, September 14th

Two very pretty refined comedies. Each with a full complement of young and pretty faces. Each tell a story of a sweet and entrancing nature.

NEXT WEEK **NEXT WEEK**

"CAPTAIN BARNACLE'S WAIF"—Generosity Rewarded.
MONDAY, SEPTEMBER 16th.

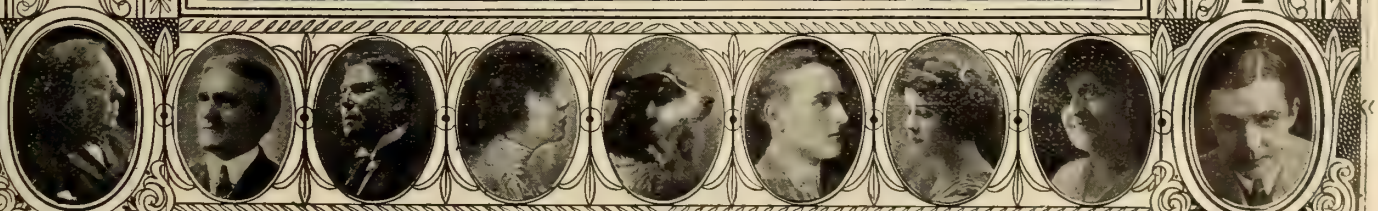
"THE TROUBLED TRAIL"—Western Romance.
TUESDAY, SEPTEMBER 17th.

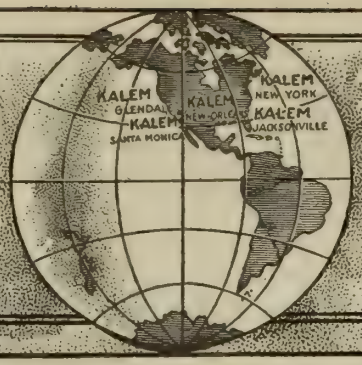
"A VITAGRAPH ROMANCE"—Right at Home.
WEDNESDAY, SEPTEMBER 18th.

"THE INDIAN MUTINY"
"THE BURNING OF THE MATCH FACTORY"
—Two Together.
FRIDAY, SEPTEMBER 20th.

"ADVENTURE OF THE ITALIAN MODEL"—Lambert Chase, Detective.
SATURDAY, SEPTEMBER 21st.

Beginning Thursday, Sept. 26
SIX RELEASES A WEEK





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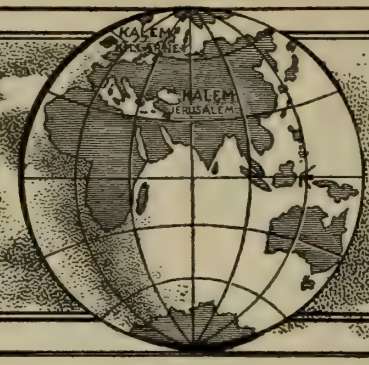
NEW YORK



Fat Bill's Wooing

Bill had original ideas about courting, but they did not work out quite to Bill's satisfaction.

(On the Same Reel)

Roost, the Kidder

Roost was a great practical joker and the village of Frogtown his field.

These two sparkling comedies

Released Monday, September 23rd

Queen of the Kitchen

Bridget the cook insisted on being monarch of all she surveyed, and on "butting in" on trouble as it approached.

(On the Same Reel)

Along the River Nile

An interesting and educational trip up the River Nile.

Released Wednesday, September 25th

The Heart of John Grimm

Produced in Co-operation with the Tribune Fresh Air Fund

This dramatic story tells how hard-hearted John Grimm was conquered by a little waif of the tenements.

Released Friday, September 27th

One and Three-Sheet, Four Color Litho Posters for this Subject

The Apache Renegade

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Facts and Comments

OUR esteemed contemporary "The Literary Digest," in a recent issue, devotes a portion of its space to what it calls "the pictures of the Life of Christ recently taken in Palestine." This is the way the Digest looks at the matter:

"They (the manufacturers) took a company of actors and a moving picture machine to Palestine."

Just what the writer means by speaking of "a moving picture machine" in connection with the cinematographic reproductions in the Holy Land would be hard to guess and we fear the writer's own definition would be about as clear as a thick autumnal fog. It may seem a small matter, this ludicrous confusion of a camera with the instrument of projection, but it is altogether characteristic of the dense and invincible ignorance which still prevails in supposedly cultured circles whenever the motion picture is discussed. We are informed in the course of the article that a number of religious weeklies, chiefly of the Roman Catholic persuasion, are fearfully troubled and ready to launch all sorts of anathemas against what to them seems like a sacrilegious undertaking.

*

We cannot understand this attitude, least of all can we grasp the viewpoint of our Roman Catholic contemporaries. At all times in her long and eventful history has the Church of Rome availed herself of such aids to devotion as art could supply. In the days of her greatest power the painter and the sculptor gave their greatest works to the world. In every country in which this church holds sway to-day she assiduously fosters and encourages imitative art. Her churches everywhere show samples of the work of artists in images, statues, paintings, carving and often in architecture. Italy, Spain, France and Catholic Germany abound in historic shrines noted for their works of art no less than the devotion of the faithful. Rather than sacrifice her ancient traditions, that art has its useful and even necessary place in Christian civilization, the Church of Rome has lost millions of its adherents in the middle ages. If she had not defied the iconoclastic fury of the nations on the Baltic coast Holland might today be as Catholic as Belgium. We would with great respect, but with much earnestness, advise the learned editors of our religious contemporaries not to waste their precious time and noble energies in hissing denunciations of the cinematograph, but to possess their gentle souls in patience and after a due allowance for a complete cooling off we would in all kindness and sincerity urge them to devote a little time to the study of history. We are inclined to think that an afternoon with Motley's "Rise of the Dutch Republic" would prove profitable and only modesty restrains us from mapping out a complete course.

*

Do these learned gentlemen forget that the "miracle play," which is the prototype of all modern drama, was originated, encouraged and brought to no mean degree of artistic success by the clergy? Do they know that the text of the last survival of the "miracle play," the great decennial spectacle at Oberammergau, has always been furnished by the priests of a neighboring monastery? What the editors of these religious weeklies say about "the money making end of the enterprise" fails to strike us very forcibly. They, too, try to make their newspapers pay a profit on the investment. Giving them full credit for their zeal and good faith, it is reasonable to assume that they charge as much as they can for their advertising space and like to have their readers send in the annual subscription with promptness and dispatch. There's nothing looks quite so bad in this bright beginning of the twentieth century as a combination of ignorance and hypocrisy.

Religion, which is the highest form of teaching, and the motion picture ought to be friends, not enemies. There are not a few men, who realize this and make practical use of the motion picture for the purpose of religious teachings, but the best is yet to come. The motion picture is essentially a modern weapon and the child of a highly developed civilization. Churches often battle with weapons of a medieval pattern, antiquated and ineffective. A great and useful invention like the motion picture should not be neglected or despised by the churches at a time when, according to common knowledge and report, the churches have no small difficulty in preserving their ancient power and prestige.

* * *

A PROFESSOR of a Western university goes on record as disapproving of the motion picture as an educational factor. He says the motion picture does not stimulate the faculties and makes learning too easy. The subject is too big to be discussed fully in a short paragraph, but we would like to ask the professor whether the growing mind, say from six to twenty years, is not helped rather than hindered by easy methods. The great fault of modern education, especially in our own country, is an attempt to force mental growth and to overload the mind with book knowledge. Now nothing is surer to create a distaste for learning and education than such hothouse tactics. Nature wants the mind to unfold gradually. The best man can do is to adjust education to the laws of nature. An easy absorption of knowledge favors the gradual development of the mind and lays the foundations of a proper mental training and discipline afterward. The systematizing and ordering of the knowledge acquired, the ability to strike a just proportion in the things needful to the mind, the task of determining the relative values of what has been learned, are functions which cannot be performed by the motion picture. These latter processes in the shaping and building up of the mind, however, should never be begun until the mind has been properly stored with positive knowledge. The storing of the mind can best be accomplished by the motion picture in every branch of learning with the sole exception of pure mathematics.

* * *

THE committee in charge of arrangements for the third annual convention of the Motion Picture Exhibitors League of America, which is scheduled to take place in New York City on July 7, 1913, has adopted a resolution looking toward the holding of a World's Cinematograph Exposition in New York at that time. The suggestion looks good to THE MOVING PICTURE WORLD.

The Old Showman.

By Louis Reeves Harrison

YOU will meet him here and there, loitering about the lobby and telling of the days when "Way Down East" and "Nellie, the Beautiful Cloak Model," used to draw crowded houses, or he may be whiling away his time informing live managers how to run the picture exhibitions. For him there is never to be any improvement on the drama of mock heroics. "Give the people something they understand," he says, with the sublime egotism of a man who once really knew something about a recessive phase of human nature, perhaps when he was associated with a seedy side-show attached to a wornout traveling circus.

Sometimes these derelicts get their views published in theatrical papers when the editors are hard up for copy, and we are given an entertaining glimpse of that form of intellectual atrophy which senses its own superiority and weighs heavily upon the individual who imagines "the public" to be a large body of incoherent inanity, the individual who draws a line between himself and those who sit in front and wonders in the end at *their* stupidity.

The Old Showman never learns anything on his own account—he does not read the papers. Tell him that Rostand received $150,000 advance money for his last play before he finished it and the thick-noodled one will say "You will have to show me." Tell him that fifty companies were producing one of Maeterlinck's plays in all parts of the world at the same time, and the Old Showman will inform you that he is from Missouri. He has heard somewhere that Bill Shakespeare was an ignoramous like himself before he got into the business, and he contends that nothing Bill ever wrote held a candle to "The Limited Mail."

I once had a controversy with the bright and interesting author of "The Limited Mail"—he had studied that portion of the people who patronized his play when I was in my critical pantalettes—and I was amazed to find a man so well informed maintain that the greatest dramatists entered the field by way of the stage door. From out of the mystery of Shakespeare's life shines the torch of his early literary achievements—he was a poet before he was a playwright. He was *famed* as a poet before he ever stepped upon the stage. So was Rostand. So was Maeterlinck, who was also a brilliant essayist before he wrote his first drama. Ibsen, a man of college education, was first a poet. Dumas Fils was first a poet and novelist. Bernard Shaw was first a novelist, and so was Ohnet. La Fontaine, Sardou, Racine and Moliere were all men of college education, the latter two graduating with high honors in literary departments.

The wide appeal of such men was due to the fact that they studied human nature from a broad point of view—most of them swept the range of literature in their time before they undertook to strike a great universal note. The moving pictures circulate all over the world—their language is one all nations understand—and it would be largely to the interest of those producing them if they never responded to the demands of that Old Showman who now and then runs the little theaters. Their directive influence must be that of men of wide scope if they are to maintain the splendid popularity built up at home and abroad.

I read in the last issue of this paper an interesting account of how a live exhibitor went into towns where moving picture shows had failed or met with only mediocre success and bought up the weaklings. In his application of modern methods he sent free tickets by the thousand to the best people in town, and he advertised extensively in papers that the best people read. He made no effort to limit his audience to those of narrow comprehension, and he gave them the best photoplays he could obtain. He won in every instance without employing vaudeville artists, but he offered fine music as an accompaniment to the photodramas. He found that he was able to provide a $5,000 pipe organ where his predecessor had used an antiquated piano, and he turned a losing venture into a paying one by reaching out to discriminating taste.

This man's criticism of feature plays is one of the best I have read from exhibitors—I wish they would express their opinions more freely—especially in relation to the lack of tension in many of the larger plays. He says that the subjects are not well chosen and a lack of tense continuity often leaves an audience cold at the end of the introductory reels. According to his view the action should begin early enough and have enough strength to awaken interest before the end of the first reel is reached. The Old Showman is at work in the studios, trying to make what has suited people in days gone by live up to modern enlightened requirements.

A weakness in the stage play, as well as in the photoplay, seems to lie in a managerial misconception of what is popular. We may go too far from those who come to the theaters to be entertained as well as err by aiming below the average of modern taste. The golden medium seems to lie along lines of strong heart interest in what is presented, with a close analysis of modern feeling in the characters, rather than in novelty of incident. There is no doubt that novelty is of value, but are we getting much of it in the adaptation of old and stale productions?

What the exhibitor in question really means in his pointed criticism is that not enough sympathetic interest in the characters is aroused during the first reel for the audience to really care what happens in the second. They are cold when the second begins and only watch it with idle curiosity because the prime essential of characterization has been neglected. Take a scenario dealing with the situation of a man who has poisoned himself because of his wife's supposed infidelity only to discover that he is mistaken when it is too late, and the average editor would grab it as a gem, especially if there was a thrilling chase for the antidote involved. Now, what does the audience care whether the fool of a husband dies or not if he has not been so presented as to win a place in the affections of those watching his visualized drama?

There are few Old Showmen among the scenario selectmen, but they are obliged to consider the autocratic Old Showmen who direct plays in the studios, and many of the latter are still strumming the monotonous instrument of one string, sensationalism. Simply take a human character as it is generally recognized, make that character known to those watching the play as a human being of flesh and blood, a creature struggling as we all are between natural impulse and the higher sense of what is fit and right for us to do, and interest of the audience will be nailed to that leading figure because there is something of us in this eternal conflict.

If the heart of the leading man or woman in the story is bared to the audience in the first reel, or if this leading man or woman is shown in battle with external influences, if we are given some reason to *care* what happens, the crisis will be awaited eagerly. Even the Old Showman will sit up and take notice.

"Geronimo's Last Raid" (American)

Reviewed by Jas. S. McQuade

A FINE two-reel subject, to be handled as a regular release, on September 12th, has been produced by the American's Eastern company, under the direction of Mr. Emerson. The title is "Geronimo's Last Raid," but it must not be inferred that the treatment has been historical. A romantic story has been built around the famous Apache chief, in which he figures prominently and picturesquely; but the main interest does not center in him, but rather in the love tale in which the daughter of a major in the United States Army and two young officers are concerned.

There is action, and lots of it, for those who like clashes between Indians and the settlers, and who are stirred by the dashing attacks of United States cavalry and cowboys on the redskins; but, amid all these desperate contests out in the open, in the big exterior scenes, one is most agreeably treated to a number of excellent studio scenes, showing social and family life in the little army encampment in the far Southwest. The officers' ball at Fort Sill is quite a pretentious affair, the handsome uniforms of the men and the fashionable dresses of the ladies adding to the air of distinction which characterizes the select gathering. This is decidedly the finest effort yet put forth by any director in the new American studio, the light effects being artistic and the action most fitting. The technical department is also to be congratulated for good work in printing and developing.

Scene from "Geronimo's Last Raid" (American).

In some of the big exterior scenes the cameraman has operated his instrument at too long range. This has resulted in hazy definition, which creates in the mind of the spectator a feeling of regret that he is not up close enough to get a better view of several exciting incidents. In all fairness, however, this two-reel subject merits high commendation for the care taken in its production and, in the main, for good photography.

Pretty Pauline Wilkins fell promptly in love with dashing young Lieut. Parker, who arrived at Fort Sill, Okla., full of ambition to assume his first military duties, after graduation from West Point. Pauline is the daughter of Major Wilkins, commanding officer at the fort. Lieut. Parker was also smitten at first sight, but found that his ranking officer, Captain Gray, was a rival.

Captain Gray endeavored to plan the downfall of Lieut. Parker, but was unsuccessful, until one day an opportunity presented itself in the billiard room at the fort. The Lieutenant and a friend were engaged in a game when Captain Gray entered. The latter seated himself at a table on which Parker had thrown his coat. The coat fell, and a photograph and a letter dropped from one of the pockets. Captain Gray seized the photograph and discovered that it was one of Pauline. On the back he read: "From his sweetheart to one of the dearest fellows in the world." Incensed, Gray now read the letter. He found that it also was from Pauline. The closing sentence caught his eye. It read: "Of course Geronimo's escape would mean an advantage to you." The context clearly explained the innocent meaning of the sentence, viz., that if Geronimo escaped while Lieut. Parker was at the fort, that officer could gain fame and advancement by capturing him. Detached from the context, the sentence, it can be seen, was full of danger for the Lieutenant, in case it fell into the hands of an enemy. Captain Gray pocketed the letter and photograph.

At this time, so the story goes, Geronimo was a prisoner at Fort Sill. At night Captain Gray visited his cell and whispered to him a plot for his release. Later on, while the guard was at a remote spot on his beat, Gray released Geronimo. After doing so, he carefully left on the scene the fragment of Pauline's letter to Parker, and also the photograph.

When Geronimo's escape was made known to Major Wilkins by the guard, he immediately sent out Lieut. Parker and a troop of cavalry in pursuit. Then, accompanied by Capt. Gray and other officers, he visited the cell. Gray saw to it that the torn letter and the photograph got into the Major's hands. The latter, on reading the damning sentence, ordered Gray and his command to follow Parker, and arrest both him and Geronimo.

Scene from "Geronimo's Last Raid" (American).

Everything then seemed favorable to the Captain, but small things sometimes change the course of a big current. Before setting out, Captain Gray delivered his sword to an orderly and instructed him to bring his revolver from his quarters instead. When in the Captain's room the orderly discovered on a table a letter addressed to Lieut. Parker. This he secreted and afterward turned over to Pauline, having a suspicion of the Captain's conduct. That young lady immediately saw the whole plot, with Capt. Gray's perfidy and her lover's

innocence. Hastily mounting a horse, she set out to overtake Parker and prevent his arrest by Gray.

Geronimo, however, had already taken the war path and he and his braves were between Pauline and her lover. The Indians sought to exterminate a caravan of settlers and, for her own safety, Pauline joined the latter. A fierce attack was made by the Apaches and the settlers were nearly doomed when Parker's troopers arrived. Even they failed to turn the tide and all were slaughtered save Parker and Pauline. Parker hides his sweetheart in

Scene from "Geronimo's Last Raid" (American).

a water barrel, and she saves him from being burned alive by shooting his tormentors through the bung hole. He then flees for succor to a cowboy encampment. The cowboys arrive in time to rescue Pauline and, afterward, the command of Capt. Gray, which has been caught in a trap by Geronimo.

Lieut. Parker is placed under arrest by Capt. Gray, and the journey to Fort Sill is made. There Pauline shows her father both fragments of the stolen letter and explains that she wrote it. Capt. Gray is disarmed and placed under arrest, prior to the court-martial that expelled him in disgrace from the United States Army.

Who Are the True Progressives?

Progressivism is not necessarily confined to politics. While these are days in which those in the lead in the affairs of the world are dividing and being divided into either progressive or reactionary parties, others are looking on in wonderment, asking "Where are we at?" True progressivism deals with the greatest advances in everything, and applies them to the greatest good of the people, even if, in doing so, radical changes have to be made.

The art of progressivism is really and only the art of adaptability. In the present political struggle progressive minds are using that most progressive of instruments to illustrate progressive doctrines; without doubt these are true progressives. If, as is conceded everywhere, the moving picture is the greatest product of the times, its best advocates and users are filling the conditions of true progressiveness in applying its uses to the good of the people. Its use politically, while a compliment to its power, is not necessarily a tribute to its worth. The application of cinematography to the universal enlightenment of humanity is suggestive of the truest, highest and greatest progress.

Increasing educational facilities, decreasing educational drudgery, the solution of social and economic problems, social reform work, the exposure of disease cultivating conditions, with the attendant methods of either preventing or overcoming both the cause and effects of those conditions, is beyond question the greatest moral and physical progressiveness of the hour in all the world. Those who make their mission in life the using of such advantages can truly be classed as true progressives; of such was the late J. P. Chalmers, and the list of his followers is not small.

The recent national convention brought to the front many who are laboring earnestly and thoroughly for the noblest ends of applied cinematography. Are there many reactionaries? Certainly there always are and probably always will be. Jealous of a cause in which they cannot help, insufficiently acquainted with its value, they fear its good only because they have not lent their aid thereto. Progress is an irresistible force, an on-rushing Niagara; powerful as an aid, destructive to opposition.

The highest progress must be durable and permanent; for this purpose it must not be contaminated with that which will either detract or corrupt it. True progressives aim to secure this purity within the bounds of their principles. Let these ideas pervade the leaders and followers in the art of cinematography down to the commonest use of the moving picture in the cheapest places of the humblest resorts and they will find many opportunities to become true progressives and benefactors to all classes.

The Picture Speaks Louder Than Words

This is an old saying in a new form, with a newer and more vital truth.

Sometimes it is a debatable subject as to which is the most serviceable of the senses; however that may be, there is little doubt, but that sight is the most profitable one. The impressions of the eye control the actions of all the faculties. The relative value of those things which enter by the eye, and the ear, are without doubt largely in favor of the eye; as many important impressions are both large and instantaneous, while the hearing is slower and deliberate. In teaching this is proved to be so in a very large degree, especially with young children, when the picture is used where words are impossible.

The hearing may be limited to but one language, the seeing is a universal language; the hearing is subject to a certain educational standard of comprehension, the seeing is immediately understood by the ignorant or deficient. Oral teaching often requires elaborate explanations hard to understand; sight teaching is at once simple and self explanatory.

These comparisons and illustrations may be continued without number; they are, however, well known to every intelligent person. With this truth standing clear, that the picture is mighter than the word in such multiplicity, to what an inexhaustible extent will the moving picture prove capable? How often we have proved that a picture is more valuable than a book, making a minute more profitable than many hours. An evening in a picture show has filled a void only days of reading could have supplied. To one who for instance had never read Uncle Tom's Cabin; which might require many days if only spare time could be given to the reading; the seeing of the pictures in one hour and a quarter not only covers the story, but at the same time has taught one of the most important circumstances in the history of America, and the following influence upon the whole world. This picture is mentioned only as a conspicuous sample, there are scores like it. Another result of the power of the picture is that it leads to a discriminating reading which is on a much higher educational scale. Little is produced in the picture that is not of the highest value in the reading, the picture acts as a guide, censor and instructor in the choice of the "world's best literature."

As such it becomes a doubly powerful educational factor, in that it enforces the illustrative by the more detailed and explanatory. It is now being given forth from public libraries that since the advent of the picture, the standard of reading as shown by the books called for is of a higher, broader and more educational character. All evidencing the power of the picture and increasing its educational possibilities, without usurping to itself any field of learning, or causing the detriment of any other. On the contrary it is leading all others along more useful lines, it is excluding the superfluous and unnecessary, it is analyzing the whole field of pedagogical possibilities, retaining the gold and eliminating the dross.

If "the weakest goes to the wall" the most powerful must rule; this is exactly the position occupied by the picture; it is proving itself the most powerful, and by its power making easier whatever it may be adaptable for; its nearest co-operator is speech, it is giving leadership, tone, and strength, to the spoken word, imparting new power to the written word; thereby increasing its value while enlarging the scope of its usefulness. The Picture speaks louder than the word, is heard further, penetrates deeper and becomes an eternal force for good.

W. H. J.

"Sundered Ties"

Reviewed by Louis Reeves Harrison.

IT is interesting to note the drift of moving pictures from Indian plays towards dramas of the the Revolution and the Rebellion, especially in the case of a company that has shown the early struggles of settlers and redskins on a large and important scale, because this tendency closely coincides with that of American stage presentations during the last hundred years. The rough and tumble character of cowboy epics, with their strong vitality and abundance of movement, corresponds to the earliest pictures of physical heroism in the history of the American drama to be succeeded in popularity by pictures of historical epochs of a patriotism-inspiring nature, and an ultimate study of social conditions during our struggle for existence as a nation, such as "Sundered Ties," just produced by the New York Motion Picture Company.

Sundered were ties of blood at the beginning of the Rebellion as well as those of individual interest, of social duty and of lofty patriotism. It was a time for men to reach decisions of vital importance in a few days and assume great risks in defense of hasty judgment. The young man of the south being educated at West Point or Annapolis occupied a cruelly hard and difficult position. As a good soldier he was bound to defend the flag irrespective of local prejudice or influence. As a man of character he must repay the government equipping him with an education by loyal service in the field. On the other hand, he must do battle against those he loved, who had brought him into the world, to whom he owed the very essence of what was manly and high-spirited in his nature.

The Southern cadet had to settle for himself whether he would stand by that part of the country that gave him birth or be loyal to the flag which he had sworn to protect under any and all emergencies. As to the relative nobility of his motives in either course, "Sundered Ties" does not deal, but it depicts the perplexity of a young officer's situation when invoked by his family to aid the Southern cause in opposition to his own perception of what was right and just under the circumstances.

In the self-conflict of John Stevens at the beginning of the Civil War lies the essence of the drama—a man's struggle between those sweet influences that appeal to his emotional nature and the sterner ones which regulate his sense of justice affords dramatic material in wellnigh exhaustless quantity. Too much cannot be made of it in the critical moments of a play. John Stevens, lieutenant in the regular army, U. S. A., arrives at his Southern home just before the war, when brave and intelligent men all over the land were at the parting of the ways.

Every conceivable influence is brought to bear upon him to renounce allegiance and faith long established by his vocation and mature development. A mother pleads; a father reasons; a sweetheart entreats; and their welfare as well as their desires concern him deeply. They have all habitually influenced his mind, but he cannot be turned from what his own moral sense has pronounced to be his duty. He might shrink from any violation of a principle from purely benevolent purposes under ordinary circumstances and reach a decision without effort, but here is a case with much to approve on both sides, with a great preponderance of affection on the rebellious one. It takes the highest form of courage for him to renounce all that he holds dear for a principle, but his strength of character decides for him and he leaves to join the company in which he belongs at the moment war is declared.

The drama of conscience settled, that of actual war begins, and its tragedies are glimpsed as the struggle between Brothers of the North with Brothers of the South becomes more bitter towards the end of that terrible conflict which exhibited as much as any period of our history the unwisdom of violence in adjusting the affairs of men or nations. Older

Scene from "Sundered Ties" ("101"-Bison).

men are drawn into the fray, and among them Colonel Stevens. We are given realistic scenes of actual warfare, artillery operations, infantry movements and cavalry charges at a time when the action nears the Stevens homestead, when father and son appear in the opposing forces.

On one side the blue lines are drawing in with inflexible purpose, that of ending the bloody struggle at any cost; on the other is shown the desperate resistance of men in gray who have fought, hungered and thirsted for long years with hardly a decisive victory to animate and inspire them. The real soldiers on both sides were sick of the devastating and destroying fight, but were pressing fiercely to a conclusion from the North with consciousness of duty nobly done and resisting from the South with the almost invincible valor of those who prefer to die where they stand than yield an inch of precious territory.

A detachment of Union soldiers appears near the Stevens house—they were working their way forward as skirmishers—and effect a deployment with a final line to the hostile front, but they are subject to a murderous fire at times and suddenly discover that some concealed sharpshooter is picking off the officers at headquarters with leisurely indiffer-

Scene from "Sundered Ties" ("101"-Bison).

ence of consequences. This small detail delays the movement so seriously that a squad is sent in search of the Rebel who is sending rifle ball after rifle ball into vital spots without discovery or punishment.

The squad proceeds slowly and with caution through woods and thickets unfamiliar, where any one of them may be shot down by an unseen foe posted in some strategic point of impenetrable concealment. Step by step they advance, searching every mound and tree as they go, but at last they are guided by the sharp crack of a rifle—the sharpshooter has not perceived them—and creep up to dislodge the nervy warrior.

It is no one else than a younger brother of John Stevens. Not having been trained in loyalty to the flag, he knows only that of family. Besides, his old dad has gone out to fight the bluecoats, and why should not he The spirit of war fires his brave little heart; he secures a rifle used for hunting, posts himself in a tree having a wide view of the field of action, and there he rests his gun while he picks off the flower of the opposing detachment, the one in which his big brother is doing his duty. The little boy delivers his last fatal shot when the squad of searching soldiers discovers him. They fire in volley and bring him down like a fluttering pigeon.

This affords the most thrilling small incident in the drama. The boy apparently—and probably—does drop from the high perch in the branches with a fall that is enough to kill him. How he is saved to play some other part is the director's secret, but he drops down and is apparently killed on the spot. The men bear his body away in pity—he is mortally wounded—and take him to where his brother is in action. John recognizes the boy and the poor little fellow pays the bitter price of patriotism. The intense and passionate character of the true Southerner is well shown in the ferocity of this child.

Now come the scenes that followed the end of the conflict, when those who had fought nobly in vain, who had fought for their cherished ideas against heavy odds, were to enter a long period of humiliating self-denial if not actual starvation. They did not march home with bands playing and flags flying, but quietly dispersed to take up the afterburden of war in a devastated country and attempt to restore a semblance of its former beauty and fertility. The saddest stories of military history are those of the defeated, those who endured and achieved only to begin a longer and even more hopeless battle for mere existence.

In "Sundered Ties," this part of the picture is relieved by a comedy element, in which a negro butler and fat negress play the leading roles. They are both fat, though the members of Colonel Stevens' family seem to be down to hoecake and water.

Colonel Stevens is destitute and his plantation is in ruins, so he is compelled to seek aid at the house of John Stevens' ante-bellum sweetheart. Her people are not much better off, but the fat butler and the fat cook indicate some secret

Scene from "Sundered Ties" ("101"-Bison).

source of food supply. When the Stevens family comes over to dinner in a neighborly way, two feeble and discouraged old Southern people, with the family of Irene—she is the sweetheart that was—the fat butler goes out on a foraging expedition and cops a plump chicken from the coop of a more fortunate neighbor.

As it goes, the fat butler gets caught red-handed while stealing a chicken for dinner, and it would go hard with him but for the timely arrival of John Stevens. The latter, having vindicated his stand and done service for his country as he had sworn to do, is returning to heal old wounds and bind up the sundered ties when he comes upon the frightened butler under arrest. He manages to liberate the fat coon by paying double for the chicken, and enters upon a secret plan to provide a feast for his own family as well as that of Irene. He buys a great supply of good things and sends them to Irene's house by the predatory butler.

There is a scene of almost Christmas rejoicing in the old kitchen when the fat cook lays hands on the first ample supply of provender she has seen since the good old days "befo de wah." She and the gay butler make merry in their preparations while the crushed old white martyrs gather to what they expect to be more of a feast of the soul than of the body. The dinner is served amid amusement and rejoicing; we are treated to a view of simple happiness, then John Stevens appears, hesitating at the threshold. His mother is first to give him warm welcome, his sweetheart next, and the old Colonel yields in a tender final scene.

"The Massacre of the Santa Fe Trail"

Reviewed by G. F. Blaisdell.

THE followers of motion pictures who look askance at the posters of a "Western" may disregard their usual feelings if their eyes chance to fall on the announcement of "The Massacre of the Santa Fe Trail." The lovers of screen plays portraying Western life, early or contemporary, will be repaid by making some sacrifice to get a glimpse of this picture. It is, of course, primarily a spectacle. Yet it is more than that. There are some thrilling moments, some scenes of real dramatic power. There is, for instance, a thrill when the "gray ghost," a nearly nude man, his beard long and white, suddenly appears to the young man and young woman riding through the woods. There are impressiveness and power and charm in the final scene, where the former Indian sweetheart of the cashiered lieutenant, later the squaw of the same officer turned renegade, stands under the aboriginal aerial burial structure of the good-for-nothing white man and, looking down into the wide valley before her and then up and over the great mountain behind it, slowly raises her arms toward the blanketed figure outlined against the sky.

Frank Montgomery produced the picture. He has put forth a craftsmanlike piece of work. There is coherency, and he has accomplished this with a minimum of subtitles. There is one defect of the scenario, which for dramatic reasons will, if noticed at all, easily be condoned. The frontier army post is in command of a colonel. Under him is a captain. Twenty years later the same officers, holding the same rank, are still stationed at this post. The period covered is from 1849 to 1869—which it is unnecessary to indicate included the years of the civil war. It is a fact that army officers in those days—and yet in later days—put in many years in one grade. So the author has justification for his ground.

Likewise in the opening scene an army officer enters the "canteen" where are many enlisted men and takes a drink. This may strike as unusual many who are aware of the gulf that now exists between the enlisted man and the commissioned officers. In the old days this gulf was more imaginary than real. Long terms of service away from civilization and dangers shared in common went far toward putting sword and musket on an equal social footing.

Among the notable scenes and incidents in these two reels are those of the great camp of Indians—real ones; the semi-tropical surroundings of the Mexican home of Jose Rosarro; the swinging open of the great gates of the estate when the coach sets out for its journey to the States; the scene on the Santa Fe trail—the caravan of "prairie schooners," with the crews of out-riders and armed footguards; the Indians setting out for the attack on the wagon train—their long run down the hill into the valley and up the hill—and the attack; the significant appeal of Mrs. Rosarro to the Indian woman—showing the common interest of all womankind in baby's booties which have as yet no wearer; the short, sharp fight between Juan and the "ghost" and the identification of the former officer by the tattooed flag on his arm; the return of the army troop to the scene of the massacre and finding the melancholy relics of the tragedy, and the later uncovering of the trunk containing the treasures of the Rosarros.

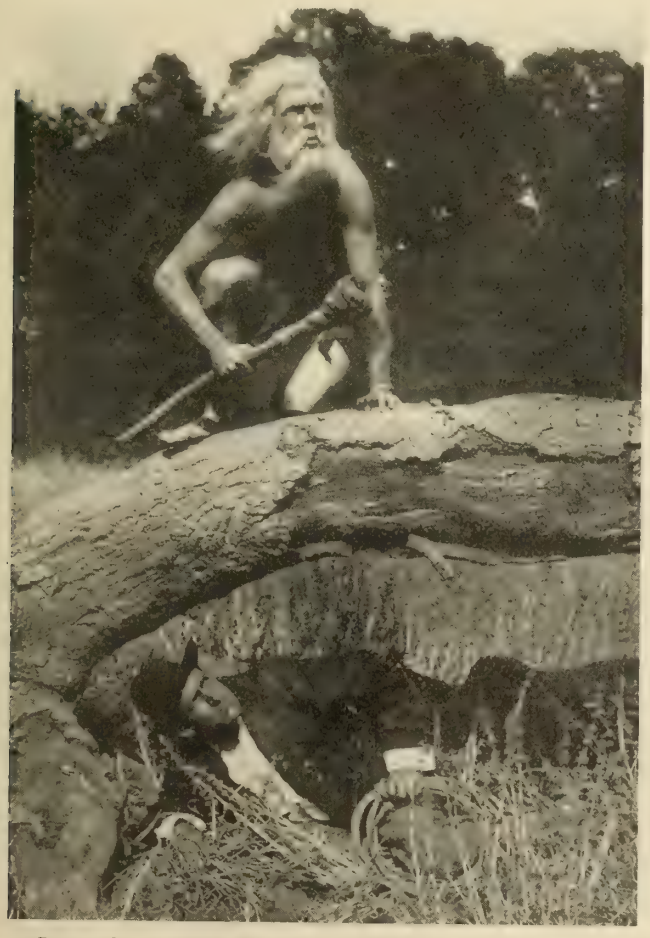
The cast has been carefully selected. Lieutenant George Carson, the leading character, is portrayed by Charles Bartlett; Drowsy Eyes, his Indian sweetheart, by Mona Darkfeather; Juan Rosarro, Roy Watson; Jose and Juanita Rosarro, his parents, Sidney Diamond and Jane Keckley; Betty Roberts, Virginia Chester; Colonel Roberts, Jack Leonard; Chief Rain Cloud, William Bertram; Major Clemens, Lee Morris; Captain and Mrs. Bryce, Warren Ellsworth and Mrs. Dunlap; Doctor, Sam Kofman.

The picture opens at a frontier army post. There are the hospital, the commissary and the "enlisted man's club," the canteen. The interior of the canteen is then shown, with the soldiers seated about. Lieutenant Carson enters, buys a drink, and is handed a small package by the canteen

Scene from "The Massacre of the Sante Fe Trail" (Universal-Bison).

boss. He immediately repairs to his quarters, removes his uniform coat, puts on a civilian coat and slouch hat, takes the suspicious looking package and sets out. He goes to the big camp of Indians, seeks the chief, and with the package, which contains whisky, barters with the head of the tribe for his daughter. The chief consumes the liquor, and while still under its influence and thirsting for more goes to the barracks with little Drowsy Eyes looking for the lieutenant and more firewater. He runs into the colonel, who, upon learning of the lieutenant's action, orders that officer under arrest. He is court-martialed and cashiered. As his uniform is being stripped from him the officers take note of an American flag tattooed on his forearm.

The lieutenant immediately repairs to the Indian camp and seeks admission. Grudgingly it is conceded. The chief throws him into a tent and supplies him with an Indian outfit.



Scene from "The Massacre of the Sante Fe Trail" (Universal-Bison).

Jose Rosarro, a wealthy Mexican, is advised by the family physician to take Mme. Rosarro to the States for the benefit of her health. Jose has a beautiful place and his wife naturally deplores leaving such palatial, luxuriant surroundings for the dangers, known and unknown, of the trail. The doctor prevails, however; the treasures are packed in a solidly-built trunk, the immediate family is loaded into a coach and the relatives and retainers are accommodated in the famous prairie schooners and on horseback. So the caravan sets out through the gates.

The scene on the Santa Fe trail is one to be remembered. The beholder stands on a hill and sees the caravan moving over the smooth turf under a bright sun. It seems as if travel under these primitive conditions must have substantial compensations. Suddenly a wheel comes off the coach. Instantly there are a dozen men at work on it. The women are lifted out of the coach. So also is the treasure chest and put on the ground at one side of the trail.

Carson, the renegade, riding across the brow of the hill, sees the commotion and rides up and dismounts. His eye lights on the chest. Cautiously he lifts it. Two vigilant Mexicans warn him off. Carson has guessed the contents of the casket. He loses no time in returning to camp and arousing the Indians.

A war dance is in progress. It is cut short, however, and the entire force sets out for the scene of the breakdown. The travelers are warned of the approaching Indians and hastily form their wagons into a circle. The fight is on immediately. The Indians break through. Carson and an Indian helper pick out the casket and carry it out of the circle and hide it in the woods. The helper is shot by Carson, who then returns to the conflict. Jose is one of the last to fall. His wife is seized by Carson.

The Indians find a barrel of whisky. They lose no time in getting it open and starting in to consume it. This suits Carson, who now has in view two objects—the securing of the treasure and the possession of Juanita Rosarro. He gathers some poisonous loco weeds and puts them into the whisky. They act as knockout drops. When the Indians are unconscious Carson puts Juanita on a horse behind him and carries her to the Indian camp. Carson returns to the scene of the fight and safeguards the box of treasure.

Drowsy Eyes is jealous of Juanita. The return of Carson alone prevents the Indian woman from killing the Mexican. The little Indian has observed the terror of Juanita. The latter has threatened to kill herself if Carson comes near her. To the Indian Juanita appeals for help. She shows her a pair of baby's booties. It is an appeal to the feminine instinct, and it is successful. Drowsy Eyes just previously has put into Carson's bottle some of the whisky which that rascal had previously poisoned. As soon as it takes effect the little Indian and Mrs. Rosarro mount a horse and ride rapidly away. They reach the army post in safety. They were none too soon, however. An heir is born to the house of Rosarro, but the life of the mother goes out with the birth of the son.

Twenty years later Juan Rosarro is in love with Betty, the daughter of his benefactor, Colonel Roberts. She is in love with Juan. The colonel favors Major Clemens and says so. The major has means. Juan and Betty, however, frequently ride out of camp. On one of these trips they get a glimpse of a white-bearded creature they describe as the "gray ghost." Betty is alarmed. Juan takes a rope and goes on the hunt for the strange man. He conceals himself under a log and waits. The gray ghost appears. He rests on top of Juan's log. Then the ghost sprawls on the sand, fondly patting the ground under him. Juan waits his chance and tries to throw the rope about the ghost. He is not quick enough. The strange man has muscles of steel. In a short struggle Juan's pistol is discharged. The stranger falls.

Juan sets off for camp and brings back the colonel and the captain, and some soldiers. One of the officers turns over the body. On the forearm is plainly seen the tattooed American flag.

A number of Indians pass. They stop and look at the body. A little woman bends over it. She tells the officers that the dead man was a white soldier, which fact they now know, and adds that she was his squaw. The body is loaded on the Indian conveyance and the redmen move away.

Juan is curious to learn what held Carson's attention to the sand. He begins to dig. Just under the surface he finds a large trunk. Willing hands carry it to the post. In the colonel's home it is opened. There is a thrilling scene and a happy one as Juan lifts from the chest a box containing a necklace and reads the inscription on the cover: "Jose to Juanita Rosarro, August 22, 1849." Major Clemens moves from the room. The colonel admits that the trunk's contents removes all his previous objections to the marriage of his daughter to Juan. Everybody but the major is happy.

RICHARD V. SPENCER IN TOWN.

Mr. Richard V. Spencer, the versatile scenario editor of the New York Motion Picture Company, attached to the company working in Los Angeles, Cal., is taking his vacation after a year of strenuous work on "Bison-101" productions. Hearing of the big dinner of the writers of photoplays which takes place Saturday, Sept. 7th, at Coney Island, Mr. Spencer decided to wend his way Eastward, which accounts for his presence in New York.

During an interesting visit at the office of the Moving Picture World Mr. Spencer related some of the interesting incidents of the late unpleasantness in Los Angeles between the "Bison-101" and the Universal people, but said that hostilities had been suspended and that both companies were going quietly about their respective affairs.

It is Mr. Spencer's intention to remain in New York for two weeks or more, returning by easy stages to the coast.

B. Nichols, of London

English Representative of the Biograph, Kalem and Lubin Companies Chats of Things Abroad.

By Epes Winthrop Sargent.

B. NICHOLS is in town. Mr. Nichols, who seems to own merely "B" as a given name, is general manager of the M. P. Sales Agency, Ltd., London. General Manager is his official title, but like Will Cressy's stage manager, what he ain't isn't, for the title is merely a trade name and Mr. Nichols is sole owner. In the land of limited liability stock companies a trade designation is better than an individual name.

Mr. Nichols succeeded Markt & Co. as European representative and agent for Biograph, Kalem and Lubin films and handles in addition these other brands: British and Colonial, Empire, Welt, Aquila, Cabot, H. & B., Mikado, Duskies and the new brand which will handle the melodramas introducing wild animals and which have been marketed by Gaumont. C. G. P. C. and others. Tigre films will probably be the designation of these.

"It takes tact and hustle to sell film abroad," remarked Mr. Nichols the other day. "It is not merely a case of filling the standing orders of the exchanges. You sell each film on its individual merits, and I do not think that I am far from the truth when I say that the European market has a pronounced influence for good on the American product. It imposes a certain check on the tendency to let down standards, since the European sale represents what you Americans call the 'velvet,' and must be catered to with care.

"It has been my experience—and I have followed the matter closely, that the subject that makes a real hit in England is the one that scores heaviest in the States. Not all American successes are duplicated abroad, but the film that pleases England does the same in the States and is apt to be a better film than the purely American success, not because England maintains a higher standard of judgment, but because the film that makes an international score cannot depend upon some localism. It speaks the universal language rather than a dialect. To put it another way, it is more nearly literature and less an appeal to local sentiment. The world-wide hits are few indeed—films that please England and France, Germany and Russia alike, but if a release sells well on both sides of the ocean it is a pretty certain sign that it is an unusual story.

"Abroad the buying is largely in the hands of some nineteen persons. Of course there are innumerable purchasers of single reels of chosen subjects, but the bulk buying is in the hands of these nineteen men, the large renters and the agents for managements and renters in other countries.

"It is for this reason that the agency handles a large line of brands. We have eighteen releases in our weekly program and, since few of the buyers can visit all the exhibition rooms, they naturally turn first to those places where they can see the largest assortment of releases.

As soon as a subject is received our musical expert looks over the reels and suggests suitable music, trying to keep as closely as possible to selections advised for other reels. This is because these suggestions are embodied in the calendar of releases published in our weekly, The Pictures, which gives in fiction form the leading stories of the companies we represent. By keeping within the fairly ample catalogue of music we have already advised (and in this we favor no especial publisher), the manager of the picture theater is not constantly put to fresh expense for music.

"When a subject is assigned a release date—and by the way I think I can claim credit for having been the first to inaugurate abroad the regular release day for certain brands—the music so selected is noted by our pianist. We have a comfortable little theater on our premises with tip-up seats and all conveniences and each Monday we start to run our program, not the program for the week, but the advance program. We have two operators and two machines and from nine until five each day the reels are run continuously. Nine to five are the regular hours, but sometimes we run up to midnight and it is seldom that we stop at five, most runs keeping up until seven, eight or nine o'clock. We run as long as there are buyers to see. This keeps up until Thursday night. Friday the films are shown in Liverpool and elsewhere in the larger cities until Monday, when they are taken to the smaller towns, the salesman going with them. They keep out until Friday, two men being employed who follow each other over the territory alternate weeks. The orders thus obtained are cabled to the States or telegraphed to Continental makers, the films arriving in time for distribution.

"Normally from five to thirty-five prints of each subject are absorbed in England and about two hundred prints of a popular subject will be sold, but we sometimes run a hundred or more in the United Kingdom alone, where there is a strong demand for first runs of a subject that will be popular. In such cases managements that ordinarily would take a later run make extra payment to the rental agencies for first run.

"More first runs are used abroad than here in the States, and the usual course is to change in the middle of the week, giving two changes a week, though a few offer three. The daily change is hardly known.

"There is strong competition among the houses and I think that the average of exhibition is higher than over here. There are more experienced showmen engaged in the business.

"It is only recently that we have been able to interest the rental agencies in handling paper, though lithographs are more in demand in England than with you. Each selling agent must supply his customers with paper of various sorts and this is put to them at 13 cents for full sheets with a descending scale as the size of the paper increases, some of the larger stands working out at about six cents a sheet. In addition we offer many novelties. We supply the houses with excellent chocolates which sell for sixpence a box, each box containing the postcard portrait of one of our players. We also publish postcards of all favorites which are sold by our theaters and we plan a succession of advertising novelties.

"Personality counts for as much in England as it seems to here and all of this work is done to increase the interest in our players and films and so create a demand for the films we supply. One popular novelty is a sticker a couple of inches in diameter giving the trade mark of a company. These are sent free to all exhibitors and are used in connection with strip titles on program boards and in other ways. All of this helps the sale and is necessary if the demand is to be kept up.

"I do not do much with special releases, nor will these 'exclusives' be of much value to the exhibitor until the makers supply a three-reel story with a three-reel film. The one-reel story in three reels is no more popular abroad than in the States; the chief advantage being that the exhibitor is removed temporarily from competition. I expect much of Kalem's 'The Life of Christ.' There has been a little objection from a certain type of minister, but we have replied to these complaints. We think that the reels and their manner of showing will be their own best answer. I have one contract for a three months' showing as a special, and I do not think that these reels will be shown in the regular picture theaters, but in lecture halls and the regular theaters.

"I think, by the way, that we have a better average of house than over here. In some ways the laws are more liberal, particularly in the requirement to exits, only one side exit being required, the alley being protected by a fire wall of specified thickness. This enables more of the ground to be used for building purposes, and cuts the cost.

"Business abroad is in a healthy condition and still grows. We have by no means reached the top either in development, or for that matter, in production."

MISS SCHAEFER ON VACATION.

Miss Anne Schaefer, of the Western Vitagraph Company, at Santa Monica, California, is visiting her home in St. Louis, Missouri. Miss Schaefer was born in St. Louis, and some of her greatest successes on the stage were made there, as an exponent of Shakespearean roles.

Before she returns to the Vitagraph Studios in Santa Monica, she will call on Mr. Rollin S. Sturgeon's father and mother at Rock Island, Illinois, which is Mr. Sturgeon's native town.

Since Mr. Sturgeon took up the Directorship of the Western Vitagraph Company, Miss Schaefer has been one of his leading women, and she is recognized as one of the best in Motion Picture Art. Her vacation will last three weeks, when she will return to Santa Monica to resume her duties.

PATHE OFFICES MOVE TO JERSEY.

Pathe Freres, on September 6th, moved their offices from 41 West 25th Street, New York, to their new office building at No. 1 Congress Street, Jersey City, N. J. It was found that the New York office was inadequate for handling the ever increasing volume of business and this led to the erection of a new building. The new offices are in a handsome structure which was built with the accomodation of the motion picture business as an object. It is situated adjacent to the Pathe studio and this convenient location, together with the ideal appointments of the new building, will make the new home of Pathe Freres ideal for their purposes.

New Solax Plant at Fort Lee

A Finely Equipped Studio and Factory Representing an Investment of $100,000 to be the Permanent Home of this Popular Company.

By Hugh Hoffman.

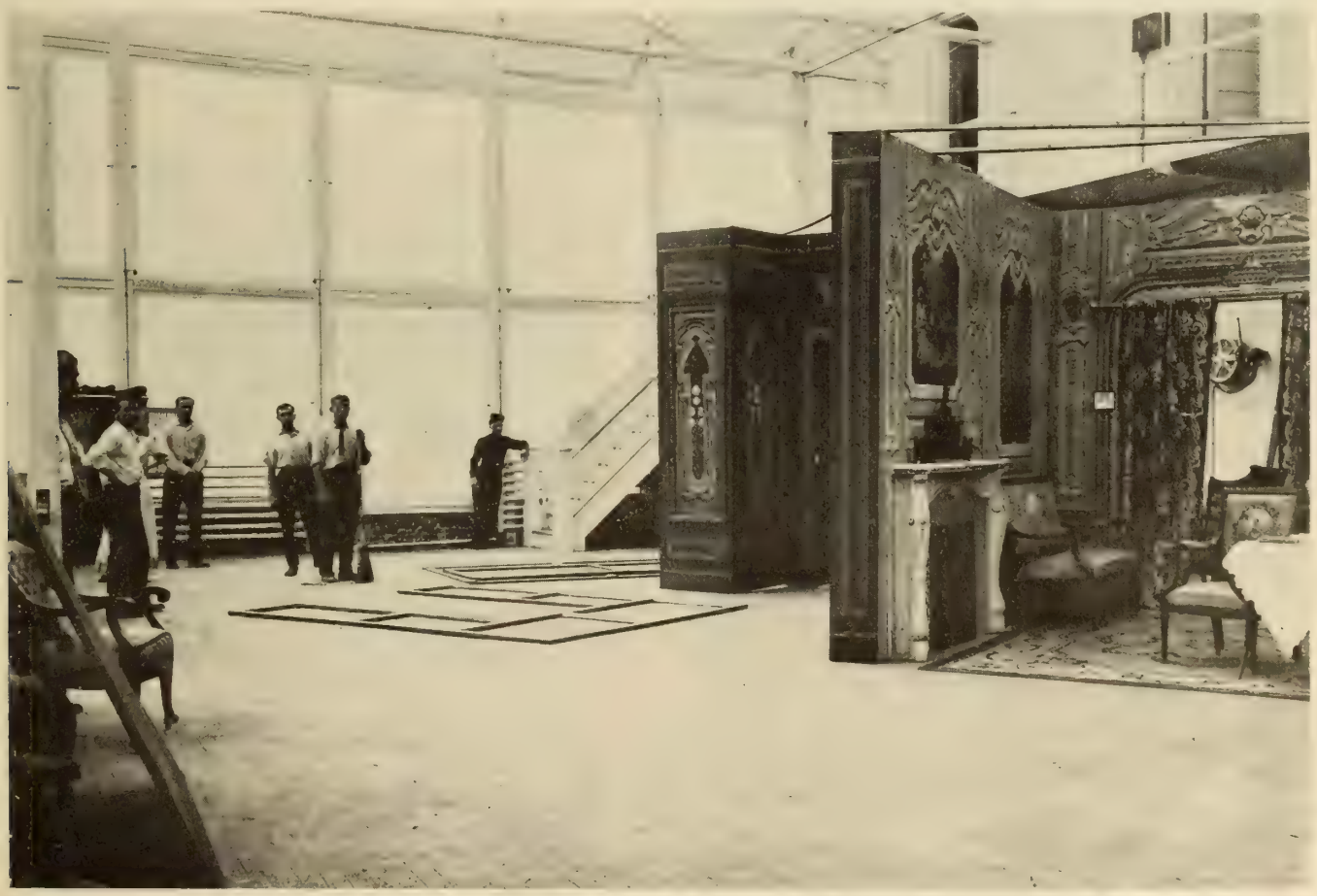
FORT LEE, NEW JERSEY, and environs, may in time rival Los Angeles as a motion picture community. It is toward that region, quite close to New York, that Manhattan motion picture directors turn instinctively when they want a good scene without going far from New York City. For a number of years Fort Lee and Coytesville have been a favorite stamping ground. As many as seven and eight motion picture companies have been noticed, all working on the same day, around these two Palisade villages. Only a week ago a humorous incident took place when the Biograph Company was working on one side of a fence while the Reliance Company was using the other side of the same fence, both using the gate. The two directors worked in harmony and with much courtesy, somewhat on the "Gaston and Alphonse" order.

With all their excursions into this particular district, it is rather strange that most of the manufacturing companies located their studios elsewhere, but the reason perhaps was that most of the studios were in rented quarters in the city. However, as the business of manufacturing concerns continues to grow to the point where they feel obliged to erect a studio, it is more than likely that Fort Lee will become the ultimate location of a number of picture making companies. The Champion Company was the first to locate on the Palisades, having a studio at Coytesville. Pathe Freres, after operating further down the State of New Jersey at Bound Brook, finally erected a large studio on Jersey City Heights, overlooking the Hudson River. About a year ago the Eclair Company erected the first plant and studio in Fort Lee and now the Solax Company has just moved into its fine new studio and factory, which has recently been completed at an outlay of $100,000. That more companies will follow their example is hardly to be doubted, as an hour's automobile ride in either direction from that location will furnish suitable backgrounds for years to come. While very close to New York City, the vicinity of Fort Lee affords many varieties of natural scenery. Jersey scenery has been derided by certain critics and writers who probably could not name an equivalent substitute for the scenery of the Palisades without involving much expense for transportation, and other items.

The new Solax plant is a decidedly complete and permanent institution. It is large and roomy and all departments can be conducted there without being cramped in any way. The building is four stories in height, and it is built of brick, with concrete floors and steel girders. The studio proper is constructed of structural iron and glass. The floor of the studio is large enough to accommodate five ordinary stage settings at once, or three extra deep settings. The glass frames surrounding the studio are so constructed as to be easily removable, allowing a full flood of sunlight to enter the place. This arrangement is valuable also for natural backgrounds to interior settings that have windows. The camera, by this means, can record a studio interior with a genuine landscape as a vista.

The entire studio and factory were planned by Madame Alice Blache, the presiding genius of the Solax Company. She is a remarkable personality, combining a true artistic temperament with executive ability and business acumen. Every detail of the making of a Solax picture comes directly under her personal supervision. She takes full responsibility for the Solax product, and, when one considers that this model factory is the result of her work during the two years existence of the Solax Company, her judgment is hardly to be questioned.

In company with Madame Blache the World representative was shown about the various departments of the Solax plant. The itinerary began at the business office, which is a delightful place on the ground floor. Fresh from the workman's hand, it is immaculate with its clean walls and woodwork, the new desks and general office equipment. Everything there sparkled with newness and seemed to breathe out an incentive to good work. About the walls many of the Solax posters were hung in frames. These Solax posters are really posters from an artistic point of view. They are not exactly photographs of scenes from the drama, but are done in broad simple poster fashion, much after the manner of "Harper's Weekly," and other large business firms that are experts in poster advertising. The business office opens directly



Section of Main Studio at the New $100,000 Solax Plant, Fort Lee, N. J.

into the shipping department where the finished product is crated for general distribution. There also the posters are piled in large quantities to be shipped with the films. Over these departments, as all others, the sense of newness spread its crisp charm. Next into the projection room where the finished product must meet its final test, which is the all-seeing eye of Madame Blache. The laboratories and dark-rooms are equipped with machinery that is considered the last word in picture making.

The spacious drying rooms are located directly beneath the main studio offices and have a capacity of drying 6,000 feet at a time on the huge drums. The long joining room is flooded with light and along the window sides are clean sanitary work benches for the girls. The factory superintendent's office and the boiler rooms complete the ground floor itinerary, after which the studio proper on the next floor was visited. Opening just off the main studio floor are various accessory departments. The property room is at one end and next to it is the papier-mache working department. The third room is a property room, containing

Northwest Corner of the New Solax Building, Devoted to Executive Offices and Laboratory Department.

the more solid and unbreakable articles in great profusion Fourth along the line is the large scene-room where many, many flats are stacked close together. At the extreme right end the carpenter shop is located, and its connection with the scene painting department just above it is ingenius. To get to the scenic department it is necessary to climb a flight of stairs to a balcony that runs the length of the studio.

The scenic artists work directly above the carpenters and at either side of their room is a wide slot through which a sliding frame raises or lowers the scene, according to the desire of the artists. In this way the carpenters and the scenic artists are separated and kept from being in each other's way and yet they are in close touch. The carpenters below build and cover their frames. They are then placed upon these sliding frames and sent up to the scenic artists direct. Along the balcony various doors lead to other departments. Next to the scenic room is another property room for the storing of the more delicate articles, such as bric-a-brac and crockery. The next door down the corridor is the wardrobe room, well stocked for most every requirement. And next to the wardrobe room is the door leading to the labyrinth of dress rooms. The directors room is a comfortable well furnished office, just off the entrance. This section of the plant more resembles a hotel as the rooms are finished in hotel fashion with running water, furniture, carpets, etc. As the World scout peered into the star's dressing room he beheld Miss Blanche Cornwall, the Solax leading lady, who was industriously engaged in beautifying her comfortable sanctum. It surely did look girlish with all the fussy little feminine frills that she had added to it from time to time.

"This is surely heaven," she said. "When I look back and think of two solid years of one night stands that I did before joining the Solax Company."

The men's dressing room is directly opposite and it needs no label to designate it as such. Well distributed cuspidors and a large pinochle table in the center of the room together with muddy boots here and there, and an aroma of well seasoned pipes told the story in an instant. Contrary to general usage, the masculine members of the Solax stock company, by vote, decided that, rather than occupy the individual rooms that were built for them, they would prefer to share together the large room that was originally intended for the extra people, and it was therefore decreed that the regular members will occupy the big room and that the extra people will dress in the smaller rooms. There is only one explanation for this unusual state of affairs and that explanation can be put into one word—"pinochle."

Southern View of the New Solax Building, Showing Studio Proper. All Window Sashes Are Removable.

The entire Solax Company, both artists and artisans, as well as business staff, feel the vast improvement of their new environment over their former cramped quarters at Flushing, Long Island. The change has given them all new energy and a new interest in their work, and there is not one of them who does not sincerely believe that Madame Blache is a wonderful woman.

The new Solax factory has a capacity for turning out 12,000 feet of finished positive film per day. Besides the

Detail of Solax Studio Interior Showing Room for Heavy Props, and Wardrobe and Bric-a-Brac Rooms Opening on Balcony.

factory building, a large tract of land surrounding it is also owned by the Solax Company, and already an expert landscape gardener is at work laying out the grounds after a plan that will make them into a beautiful park when completed. In this large enclosure the Solax Company will enact many large outdoor scenes that call for extensive scenic preparations and large ensembles. Among all the various motion picture factories, the Solax plant stands today as one of the most complete, if not the largest motion picture plant in existence.

"The Man Hunt"

(Two-reel C. G. P. C. release.)

By Louis Reeves Harrison.

THIS is a story of strong passions and tragic situations such as usually accompanies the struggle for individual freedom against the tyrrany of constituted authority, though the characters involved act from instinct that is older than law rather than in enlightened methods. The central figure is a French poacher named Blucher, one of the powerful physical type that was illumined by one great passion during the French Revolution, the passion for liberty, and he is in primitive revolt against those who usurp man's right since the world began, the right to hunt for food.

Opposed to him indirectly are those who deny man's prerogative to follow his earliest and most natural pursuit, who have fenced off wild lands for the amusement of themselves and guests, who have taken possession of the face of the earth and would add that of the sea as well, if, indeed, they would not chase the Creator of the Universe from this section of it in the sublimity of their egotism. Blucher does not reason out questions of preference and privilege. He is a sort of Robin Hood in temperament and inclination and is principally disturbed by the petty authority of the village gendarme, the gaudy equivalent of our country constable. The landed proprietor does not concern him, but he avoids the game-keeping policeman as would a clever scout the organized military force of an oppressive enemy.

The forest is Blucher's foster-mother. He lives in it and from it, but does not limit his nourishment to that obtained from nuts, berries and mushrooms, he snares and shoots with such appetizing results that he brings many a bag of game to the only home he knows, the wretched hut of some fagot-makers, an old woman and her daughter Clara. These two women eke out a bare existence gathering small twigs where the wood-cutters work and binding them together in bundles. In return for the provisions he brings her the old woman cooks for Blucher and affords him shelter in moments of dire necessity, such as arise when the police in cocked hats and long boots set out in ponderous search of poachers among the nearby estates.

As far as the barefoot daughter Clara is concerned, Blucher is a hero—he is her idol. Clara is a graceful and attractive girl of impressionable nature, one of the kind doomed to lose through over-fondness the object of her affections. She is as obviously in love as was Juliet at the bare sight of Romeo, with the same tragic element promised in her complete self-surrender. She worships Blucher so openly that she destroys all the illusion essential to arouse passion in the human male. He tolerates her at moments and treats her with rude brutality at others according to the ebb and flow of sentiment characteristic of his sex.

The poacher is a typical man in many respects. He is stealthy in the pursuit of his purposes, exhibits passionate resentment to interference with what he deems his natural duty if not prerogative, fights like a tiger when cornered, and is not a monogamist. It is true that he is not in love with the daughter of the fagot-gatherer, but he plays with her unhappy predilection when it pleases him, when it flatters his vanity, and her devotion is his principal safeguard.

When circumstances bring him in contact with the pretty daughter of a neighboring and prosperous farmer, a less attractive but more substantial girl called Rose, the poacher pursues his game with the same combination of boldness and stealth that is shown in his forest operations. He is very much of a man. He does not know exactly where he stands when two charming women are concerned because his secret inclinations are to have both, and he naturally prefers the one which will cost him the longest and hardest chase irrespective of individual merit. That is the man of it. He loves better to hunt than to be hunted.

Blucher is, however, hunted by the police. His depredations become extensive, and search is made for the clever poacher in vain. The play opens with a view of him disguised in the clothes of the old fagot-picker, trudging painfully through the forest and picking up game from his traps. Under the feudal system he would have run less risk than now. Under the promulgation of forest laws many priviliges of the poor were taken away that constitute a hardship. The poor creatures who count upon the gathering of faggots and dead leaves to keep themselves warm in winter are now liable under the law, though the administration closes its eyes to minor offences.

The poacher is regarded as the most dangerous of all those who live on the border of great forests. His familiarity with the haunts of game and his remarkable snares of wire or horse-hair serve to make it nearly impossible to catch him, but Blucher is one of the bolder type. He carries a gun and loves the sport. He is suspected, but positive evidence is so difficult to obtain that he pursues his vocation unhindered and laughs at those who try to arrest him. On this occasion one of his traps is found, and he is so closely followed by the police that he makes a perilous escape over a wall near the spot where he knows that Clara and her mother are picking up and binding twigs. He scales the wall, throws off his disguise, hides it in the barrow-load of branches and makes off before the officers arrive. When they appear upon the scene, the women misdirect them.

Blucher's straight road to trouble lies in his sudden fancy for Rose, the farmer's daughter. She is bespoken by a young tiller of the soil named Jack, of honest intentions and suspicious temperament. He dislikes Blucher from instinct and so does the papa of Rose. These four come together at the great gate of a veritable French farmyard, a sort of enclosure of all the important buildings that made it of utility as a temporary fortification in war time. As papa's preference is obviously not for the bold poacher, the interest of the girl is thereby aroused.

The next gathering of all the elements is at a country ball given at the Inn of the Red Lion. This scene is so thoroughly French that it is a source of delight to those who know how true it is to what is going on every day in that great farming country. The "ball" is given out of doors; the dancing is on the green sward; and if anyone imagines it is not enjoyed, a visit to France will be enlightening. No people in the world enjoy themselves more in the open air and more simply than the French of all but a very small class. No matter what goes on in that international playground, Paris, no nation can boast of a more wholesome home life than that to be found among the French country people.

Blucher roughs it with the young farmer and steals Rose from Jack in most approved Bowery style. He carries her away from arbor of the inn, after baiting the very officers who are trying to catch him poaching, and joins the dancers for a while. Clara and her mother appear among the dancers to sell a few flowers they have gathered in the forest, and Blucher makes a diversion by inducing Clara to perform a fancy dance for the assemblage—this dance is admirably done. He then steals away with Rose to the inn arbor and makes an ardent profession of love. He is caught at this by

Scenes from "The Man Hunt" (C. G. P. C.)

her father and approved suitor and by the unhappy Clara. A general clash of antagonistic elements ensues with disaster to no one but the unfortunate daughter of the fagot-gatherer. The one who loves most truly is the biggest sufferer.

Blucher's methods become bolder and bolder. As a lover he invades the farmhouse and induces Rose to meet him outside in secret. As a poacher he shoots game like a true sportsman. A larger force is sent on his trail, some four officers, and he is caught with the goods in the forest. A remarkable struggle with the police follows in which one after the other is overcome by Blucher after he has been disarmed. He escapes, but he leaves one of his would-be captors badly injured, and his character is unveiled to the farmer's daughter. Rose decides to accept the suitor favored by her father in a scene that is as amazingly comical as it is true to life. The father stands by while the lover is declaring himself and spurs on the young man's ardor.

Now a reward is offered for the apprehension of the poacher—he has injured an officer—and he is surrounded by a small army of important-looking gendarmes on horse and afoot. Again he escapes, but he encounters Rose and Jack in their new relation of engaged lovers and he can not resist a temptation to lick the successful suitor. He will have that satisfaction anyway. He gives the farmer boy a mild beating, and the latter retaliates by playing spy. He stealthily follows the poacher until he discovers his hiding place in the hovel of Clara's mother. He leads the small military force to this hiding place, but they are outwitted when Blucher escapes in the old woman's clothes. Pursuit now becomes so hot that capture is inevitable, but the poacher dares again to enter the farm house.

Clara guesses his destination and flies to warn him that the police are hot upon his trail, but she is too late. There is a swift and dramatic scene between the two women in the farmhouse kitchen, then the entire place is surrounded. In the melee that follows a shot is fired at Blucher which Clara receives in her bosom while interposing to save him.

The structural principles of this play are all fine. Perhaps it will not be so fully appreciated by an American audience as it deserves—it is so intensely French—but it accurately pictures life and conditions other than those familiar to us with absolute fidelity to the subject. Some of the Corot-like pictures of the forest are delightful, and as an exhibition of manners and customs the play is thoroughly instructive.

The motive is the blind assumption on the part of a bold spirit of his freedom from physical and political coercion. The poacher is far from being unpopular in France. He represents a little of what is in a great many people in trying to set up a condition of complete liberty founded on the constitution of Nature. He represents in his own crude way what is now the subject of much academic discussion, the right of every man to live from the soil.

"FILIAL LOVE" (Eclair).

What makes a feature? Thrills, sensations such as trained wild beasts, railroad wrecks, fires and a dozen other et cets. of a spectacular nature, or will a good plain interest-teeming story prove worthy of the name? Eclair's "Filial Love" to be released Sept. 19th is one answer to the general question. It is a plain simple story in-so-far as it does not depend on a complicated plot and a score of confusing characters. It isn't dependent on scenic sensations to keep interest alive. It isn't filled with what is called a love interest wherein a noble hero and still more noble heroine wade through swamps of adventure before they can marry. Not but that all such plays have their value and purpose, yet we welcome a variety.

The story is so very simple that it must get over. It is of a little youngster who thinks his "Daddy" stands next to no man. Their home is in the steel manufacturing territory which borders Pittsburg. The little fellow has seen a stranger borrow his "Dad's" knife and fail to return it. The next day the murdered body of the foreman of the mill department in which the father worked is found and near him lay the knife which the stranger had borrowed. So the little boy's father is arrested on this evidence and held by the Coroner's jury for murder.

The youngster tries to tell of the strange man, but his story is not accepted. Having heard his father often speak of President Taft and Justice he determines to go "higher up" with his "Daddy's" case.

He steals away from home, climbs aboard a train to Washington and persuades the trainmen to carry him through. He arrives and inquiries his way to "Mr. Taft's" only to be refused an audience when he gets to the White House. That night he sleeps in the White House grounds and as he is being awakened the next morning by a guard, a crowd of the usual curiously inclined gather about and among them the little hero recognizes the stranger who borrowed his father's knife. Jumping on the bench he points him out and commands the policeman to arrest the man. Something in the child's dominant sincerity compels the policeman to credit the child's accusation and the man is arrested, taken to the station house and there confesses. A telegram is sent to Pittsburg. The jury is just about to render a verdict of guilty when the message arrives. The youngster has saved his "Daddy."

The play is unusually filled with mighty interesting views and settings, those of Washington being particularly fine. Little Clara Horton carries the burden of the story and the force with which she puts it over would do credit to even the stars of the silent drama. Mr. Johnstone is also worthy of a word of praise for his thoughtful, sincere presentation of the accused father.

A Quintet of Leading Players in Gaumont's Two-Reel Subject, "Kings in Exile."

"KINGS IN EXILE" (Gaumont).

On Thursday, September 19th, the Gaumont Co. is to release "Kings in Exile" in two reels. This is a subject which was written especially for the Gaumont Co. of Paris, in connection with a recent prize of 500 francs which was offered for the best scenario submitted. The production is from the pen of August Barriere, who has captured several similar prizes for modern dramatic originalities. In Europe the play was put out in four reels, but it has been reduced on this side to a two-reel version. This means that the two thousand feet are full of action. It is probably one of the swiftest moving pictures dealing with monarchical life that has yet been put out. The Gaumont Co. assures us that "Kings in Exile" is the most dignified picture they have yet offered and it combines with this quality that of massiveness, scenery, beauty and perfect detail. The part of the young prince is played by Mr. Maurice Vinot; the part of Denise Marvel, the actress, is portrayed by Miss Yvonne Marie; the character of the queen is placed in the hands of the inimitable Renée Carl, while the character of the General Dimitriki is portrayed by Mr. M. Manson. The detective is the character study and work of Mr. M. Navarre, who is pre-eminently qualified for a character of that kind. This production is not handcolored as has been heretofore rumored. It is black and white except such portions as are tinted and toned.

CHICAGO LETTER

By JAS. S. McQUADE

AFTER an absence of about seven weeks, S. S. Hutchinson, president of the American Film Manufacturing Co., has returned from a European trip, during which England, Ireland, France and Germany were visited. Mr. Hutchinson was accompanied by his eldest son and combined the business of his company with sight-seeing.

According to Mr. Hutchinson's impression, the moving picture business has just about recovered from a period of depression in Great Britain. The long continued strikes wrought considerable havoc among exhibitors, and their inability to pay rentals resulted in the bankruptcy of several renting establishments which, in turn, led to considerable loss to manufacturers of film, both in Europe and America.

London still leads in high class picture theaters, and the tendency is towards still more palatial structures. It

S. S. Hutchinson as Seen by the London "Bioscope" Artist.

is still not only possible, but the rule, in London, for exhibitors to get two shillings (50 cents), admission for a program of five reels in first-class houses. And then, it must be remembered, the program is changed only twice a week.

The American office in London has a traveling representative, who makes a tour of all the principal cities in Great Britain every week, for the purpose of demonstrating and keeping in touch with the attitude towards the American product. From what I can gather, it appears that buyers of films in Great Britain have an inclination to judge of a film by their own tastes rather than from the viewpoint of the exhibitor, who is in a much better position to know what his patrons want. Films of American make, both Licensed and Independent, are popular in Great Britain, with Western subjects still in favor. Historical subjects, of American interest, are not in demand; but comedy and drama are good business getters.

Mr. Hutchinson is much pleased with the continued demand in Great Britain for films made by his company. Mr. Kerrigan of the Western company is exceedingly popular throughout England, Ireland and Scotland.

Germany has placed an embargo, practically, on all films of foreign make. The aim is to protect German manufacturers against all others. This has resulted in the lowering of the public taste, for films of German make are notably poor in quality, and inferior in subjects. Picture theater goers in Germany betray a liking for what is suggestive, and this would appear to indicate that the cultured and intelligent classes are not patrons of German picture theaters. I understand, however, that some of the highest class picture houses present programs selected from films made in America, and that the audiences are representative of the better element.

In France there is a more liberal attitude towards the product of foreign make; but still there exists an undercurrent of good natured disparagement in favor of the home product.

Mr. Hutchinson is impressed by the outlook in Russia, in the near future, for good films of all makes, with American manufacturers in the lead.

During his travels, Mr. Hutchinson met Harry A. Spoor, of the Essanay; Mr. Montague, of the Selig Polyscope Co.; Mr. Smith of the Vitagraph, and Carl Laemmle, of the Imp. The latter, it is believed, was visiting London and the Continent in the interests of the Universal Film Manufacturing Co.

That European Airship Hike.

Some of the members of the Chicago office staff of the Moving Picture World are no small punks, as witness the following extract from the Journal, Henderson, Ky., of August 28th:

"Marion Gabe is home to partake of the fatted calf. Gabe is now a full fledged citizen of Chicago and can go the average Chicago man one better on breeziness or going qualities. He is now on the advertising staff of the Moving Picture World and is the 'movingest' thing in the moving picture business today. The proprietors of the magazine, since engaging the services of Gabe, are able to tour Europe in an airship, and Gabe himself works only every other Thursday, from 11 to 12. We knew it was in Gabe if they would just enter him in a fast enough class. The 'Baron' will be here only this week and social reservations should be booked early."

Our friend, Gabe, has returned to the office, and looks nothing the worse for the "prodigal's" feast nor for those early booked "social reservations" in the charming Kentucky city, noted for its fair dames and the two other requisites of a typical Kentucky burgh. Now we must take a hike in that airship, hoping we may not drop in the North River.

That Co-operative Booking Co.

Having made a frost of dramatic offerings, in their string of houses throughout the country, at admission prices ranging from $1.50 to 25 cents, the Shuberts allied themselves with other interests (or are they the only members?) to form The Co-Operative Booking Co., a corporation designed to regain some of the business which has been taken away by moving pictures.

A season of 35 weeks (in which all the principal cities are included) has been fixed for the offering of good dramatic attractions in high class theaters, at 10, 20 and 30 cents. Judging from the policy of these gentlemen in their treatment of moving pictures in such theaters, it does not look well for the life of the 35 weeks in question, should the "good attractions" at 10, 20 and 30 fail to pan out satisfactorily the first week. One thing is certain: the prices will not fluctuate, no matter how the quality of the attractions may waver.

The moving picture has taught amusement loving people a great deal. It has taught them that high class dramatic artists can be viewed in several dramas and comedies for five or ten cents, and they will naturally ask, in this case, "Why should we pay 10, 20 or 30 cents to see inferior people in only one drama or comedy?"

The moving picture invites such opposition. The new movement will make people value it more than ever, when comparison is made.

Chicago Film Brevities.

C. J. Perfitt, formerly assistant manager and press representative of the Temple theater, Grand Rapids, Mich., has been appointed local manager of the new Boston theater, North Clark St., between Madison and Washington streets, this city. The new Boston is owned by H. C. Moir, owner of

the Morrison Hotel. It seats 300 people and will boast of a pipe organ which has cost $3,500. It was made by the Kimball Co., this city. A piano will be furnished in addition. Straight moving pictures of the Licensed brand, and spot light singers will form the program. The admission will be ten cents. The new Boston has been constructed with all the up-to-date safeguards, in addition to modern equipment and accessories. It will be opened Sept. 8th.

* * *

W. Isenberg, proprietor of the Grand Opera House, Greenville, Miss., paid a pleasant call at the World office on Tuesday, Sept. 3rd. Mr. Isenberg is a prominent citizen of Greenville and his house plays all the leading road attractions during the season. The remaining months of the year are devoted to straight moving pictures. Mr. Isenberg states that business has been exceptionally fine, better, indeed, than it has been for ten years, during the past six months. Greenville at first suffered from the ravages made by the overflow of the Mississippi, but it recovered rapidly and everything is booming in the pretty and well built Mississippi burgh. Mr. Isenberg states that he will remodel and decorate the Grand for the opening, next summer.

RAY C. SMALLWOOD

Ray C. Smallwood, whose likeness is shown herewith, is the cameraman who has been turning out the "Bison 101 Ranch Pictures" for the New York Motion Picture Company at Los Angeles.

Ray C. Smallwood.

He was one of the first men to run a camera for the independents in America, having been a half owner in one of the independent plants which unluckily was begun before the time was right.

During the past few years Mr. Smallwood has been associated with the Melies Company and the Imp Company, where he remained until the New York Motion Picture Company contracted with the Miller Brothers for the use of the 101 Ranch outfit. He was then sent to Los Angeles for this company, where he was assigned to the taking of all of the larger productions. Smallwood has added to his reputation as a good cameraman by the work he has done for the New York Motion Picture Company.

A few months ago, he surprised his friends by taking unto himself a wife, in the person of Ethel Grandin, the clever little leading lady in the Bison 101 Ranch pictures.

KLEINE'S CINES AND ECLIPSE FEATURES.

The inspiration of Cicero's famous oration before the Roman senate in denunciation of Catiline was the latter's conspiracy to wrest the power from Cicero and his brother consuls and to overthrow the government. The Cines Company has re-enacted the incidents and scenes, as they are supposed to have occurred, leading up to this historic event, and have attempted to portray in vivid and convincing manner with the popular Cines player, Anthony Novelli, in the role of Catiline, the tragical story of this noted conspirator's ambition to become a consul of Rome. Under the title "The Conspiracy of Catiline," the film story is to be released, Tuesday, September 10th. The scenes of the meeting of conspirators, the spying and treachery of Fulvia, the denunciation in the senate chamber, the arrest of some of the conspirators and the flight and subsequent battle of others with the soldiers, their final defeat and slaughter and the tragic death of Catiline on the field of carnage, far in advance of his slain companions, and surrounded by the great number of Roman soldiers he had killed, are quite likely to furnish thrills and hold the absorbed attention of the spectators to the very last. A short but highly interesting and beautifully tinted travelogue has been added to complete the reel, and to view the "Scenes Along the Salerno Coast of Italy," as photographed by the Cines experts with their naturally artistic ideas of picturesqueness is almost as satisfying as to visit in person the sections depicted.

If we are unable to take part ourselves and enjoy with those more fortunate, can anything be more exhilarating than to view the exciting scenes incident to coasting on toboggans down sheer inclines so steep as to almost take one's breath away merely to see them. In the Eclipse film to be released Wednesday, September 11th, this company have pictured "Winter Sports at St. Moritz, Switzerland," one of the finest and most picturesque spots in the winter time to be found in the world. With splendid photography they have caught the merry-makers coasting at a mile-a-minute speed; the crack Swiss skiers slipping lightly and skillfully down the dangerous slopes and thrilling the onlookers by spectacular leaps over the precipitous banks, and keying them to the pitch of excitment as they race on their slender skis attached to galloping horses.

On the same reel "Chemical Action" will be found a very interesting exposition of the effect of various acids and alkalis on different substances as viewed under a powerful microscope.

Another splendid feature of this unusual educational reel are the "Glimpses of St. Petersburg" which have been added. The highly picturesque capital city of the Great Russian Empire is shown in a beautiful panorama, as well as close views of many important points of interest, including the quaint people and their dress.

The Cines release of Saturday, September 14th, "Honors Divided" gives Alfred Bracci a fine opportunity to show in more serious work than the comedies he has played in of late. A touching love story of faithful devotion is related with dramatic intensity and in consistent form. When the young author and playwright is taken ill while working on his play it begins to look as though he would be unable ever to finish it. How the pretty daughter of his landlady steps into the breach and helps him to fame and fortune forms one of the prettiest romances that has been filmed in some time.

MANDELBAUM RETIRING FROM EXHIBITION BUSINESS.

A deal involving three high-class moving picture theaters in Cleveland, Ohio, valued at considerable over $100,000, was completed August 31, whereby E. Mandelbaum, president of the Atlas Amusement Company, retires from that concern.

Mr. Mandelbaum has sold his holdings in the company to Messrs. A. Newman, and A. L. Freedman, treasurer and secretary, respectively of the Atlas. The new Knickerbocker playhouse, on Euclid Avenue at E. 83rd Street; the Lakewood, in Lakewood, a suburb, and the Market Square in Newburg, are the theaters which are affected. Messrs. Newman and Freedman will continue the present policy of the theaters which has made them quite successful.

Mr. Mandelbaum leaves the concern to devote all of his attention to the interests of the Lake Shore Film & Supply Company and the F. & E. Film Company of Cleveland, of which concerns he is manager. He has controlled ten theaters in Cleveland and is gradually reliquishing his connections with them in order to devote all his time to the film enterprises.

NEW FEATURES.

The Feature Film Co., 108 East 12th St., New York City, is one of the exchanges conducting a rental department for exclusive feature programs, and is supplying service throughout the New England and Southern States. The Feature Film Company has been busy during the warm weather, making purchases of domestic and foreign features, and is now well equipped to handle the volume of business it is looking forward to.

Having an unlimited field for operation, and the benefit of two years' experience in this field, with a resident buyer on the Continent selecting the best pictures the European market affords, this company, through the honest business method it employs, bids fair to enjoy a goodly proportion of the feature rentals, regardless of the strong competition in the field.

THE SCREEN CLUB.

Plans are under way to organize a club composed of men interested in the motion picture industry, possibly on lines similar to those of The Friars. It has been suggested in the tentative steps, that directors, actors and those connected with the photoplay press be eligible for membership. The subject will be discussed at the photoplaywrights' dinner at Coney Island on Saturday evening. One point has been definitely settled—the new organization will be known as the Screen Club.

Doings at Los Angeles

Pathe Western Producer Builds New Plant—Tally Back in Los Angeles—Notes.

A WAVE of the prosperity that has been causing many of the motion picture manufacturers in this vicinity to spend large sums of money in improving and enlarging their plants has now struck the Pathe Western company. James Young Deer, manager and director of the Southern California Pathe interests has just purchased 35 acres of land on "Donegan's Hill," a high eminence overlooking Edendale, and will build on it at once a big modern motion picture plant. The Edendale plant on Alessandro Street, which is no longer large enough for the company's needs, will probably be abandoned within a few months.

Mr. Young Deer's plans, so far as he has divulged them, are elaborate. He intends to have a small town of his own on the hill, with an inclined railroad connecting with the street car system, and a great amount of landscape and architectural embellishment.

The Pathe Western company has been working at a big ranch in Orange County the greater part of the summer, but has now come back to Edendale, where the making of a number of interior scenes will occupy it for a couple of weeks. After that the members will go to Catalina, where an idyllic drama is to be produced with Princess Redwing and George Gebhardt in the leading parts.

There will be no more expeditions away from Los Angeles after that for a long time, because Mr. Young Deer wants to be on the ground to superintend the construction of the new studio.

Gov. Johnson Pictured.

The visit of Governor Hiram Johnson to Los Angeles August 26, when he made his last speech in his home state before starting on a stumping tour of the Middle West and the Eastern states as Progressive candidate for vice-president, was taken advantage of by George Melford, director of the Kalem Glendale company. The Governor visited the Los Angeles Athletic Club at noon, where he was the guest of honor at a banquet of newspaper editors of Southern California. Melford has been making a sociological drama dealing with women suffrage, and one of the big scenes is that in which the heroine, after many rebuffs from subordinates, finally lies in wait for the Governor as he arrives to attend a public reception and catches his ear and his sympathy. Melford had his leading woman in readiness and a camera stationed at the entrance to the club. The Governor did not know the purpose of the picture until he was in front of the camera. Then it was explained to him in the conversation which was supposed to be an appeal for help for the cause. He entered into the spirit of the thing and the result was nearly 200 feet of film which could not have been improved upon, and that will show how well camera-broken Governor Johnson is.

Tally Comes Back.

The return of T. L. Tally to Los Angeles unexpectedly and his reappearance in the role of manager of the Tally-Kinemacolor-Colonial Theater furnished a surprise for local exhibitors this week. Tally established and operated the Tally Theater on Broadway. When the Kinemacolor Company came seeking a location he sub-leased the building, on which he had a fifty-year lease, for a short time, and went to San Francisco. Recently the Kinemacolor Company turned its lease over to the Quinn Brothers, owners of the Banner and Garrick theaters, and they changed the name of the theater to the Colonial and have been operating it since. Meanwhile, they announced, they had purchased Tally's 50-year lease, which still has more than 40 years to run, and made plans to build a fourteen-story hotel and theater on the site, which is one of the most valuable in Los Angeles. The sub-lease, which they took over from the Kinemacolor Company, does not expire until December 1, and that is about the time when they expect to be ready to begin building operations. There were some defects in this lease which made it possible for both parties to withdraw from it, and, when it was cancelled a few days ago, Tally found himself with the house on his hands to run until December 1, when the Quinn Brothers will take repossession under the original lease. It is a complicated transaction and I hope I have made it as clear as the Quinn Brothers tried to make it to me.

Brevities.

In self defense, the management of the Los Angeles Municipal News, the newspaper owned and published by the municipality of Los Angeles, has been compelled to request me to notify readers of the Moving Picture World that there are no more copies available of the recent edition of the paper containing an article by the musical critic on "Music in Motion Picture Theaters." I spoke of the article in brief and advised exhibitors who are studying their business to send for a copy of the edition containing it. Since then requests from motion picture exhibitors all over the United States—and some from abroad—have made up the bulk of the newspaper's mail, with the result that the edition has been exhausted. To notify the late comers to this effect is imposing more of a burden on the management than I intended, and so I cheerfully comply with the request to "call off the readers of the World." The episode, however, may convey a hint to advertisers.

* * *

The Alaska-Siberia motion pictures taken by the Carnegie expedition, after a run of four weeks at the Mason Opera House, where they broke all previous records for motion picture runs in this city, are coming back for a return engagement of two weeks more. They are to open September 2nd. When the pictures closed, business had been improving every week and the prospects were that the fifth week would have been larger than any of the rest. A previous booking which could not be cancelled brought the run to an enforced close, but a rearrangement of other dates made the return engagement possible.

* * *

Clune's third and nearest downtown motion picture theater opened August 31 with Licensed programs and features. The theater is the old Grand Opera House at First and Main streets, once the finest house in Los Angeles. In late years it has lost much of its prestige, so that it became a home for melodramatic melodrama and cheap musical comedy and burlesque. Clune has spent a great deal of money in refurnishing and decorating it and its location, combined with what the Clune management usually implies, should make it pay.

* * *

Despite the fact that several new exchanges have opened in this city in the last month, Manager Dawes, of Miles Bros.' exchange, says that business is constantly increasing and that several new houses have come in within the last two weeks. His optimism is corroborated by the fact that a force of carpenters and other mechanics are now engaged in making extensive alterations to the building which the exchange occupies at 411 West Eighth Street. When they are finished the concern will have increased its floor space about fifty per cent.

* * *

Mack Sennet, director, and Mabel Normand, leading woman, of the Keystone company of the New York Motion Picture Company, arrived in Los Angeles August 28 as the advance guard of a new company which is to be located in the old Bison plant at Edendale. Both were formerly with the Biograph Company, and others from the same company are said to be coming later. The Keystone brand of films, according to report, are to be produced from Los Angeles hereafter.

WINSTOCK REPUDIATES HIS OWN LETTER.

Early in August there was received at this office a communication from Mr. Melvin G. Winstock, of Portland, Ore., which was used as the basis of an article entitled "Branching Out," the same appearing in our issue of August 10. The statements in the article are substantially as furnished by Mr. Winstock. In the light of his first communication, it is deemed fitting to publish the two following letters, recently received, and let the reader draw his own conclusions:

To the Editor of the World:

In your issue of August 10th, page 544, there is an article which contains information not entirely correct, and I ask for sufficient space for publication of the facts.

The Peoples Amusement Company has started neither an Exchange nor a Laboratory. Portland capitalists, separate and apart from the Peoples Amusement Co., are operating a corporation known as "The Film Supply Company of Oregon."

The proposed factory for the manufacture of films is in no sense of the word connected with the Peoples Amusement Co., but is a distinct venture entirely separate and apart from the Peoples. The Peoples has a contract with a camera man who takes local events.

The fact that the Peoples Amusement Co. changed its service at the same time that the Film Supply Co.'s exchange started in business unquestionably led your correspondent into the pardonable error. I am sure, however, that the Motion Picture World desires to print nothing but the facts. Therefore, I ask for space in which to set forth the situation as it is. Thanking you in advance, and wishing you success, I am, Yours very truly,

MELVIN G. WINSTOCK, Manager.

Editor Moving Picture World.

Dear Sir: I wish to call your attention to an article in your issue of Aug. 10th, under the heading "Branching Out." The Peoples Amusement Co. organizing an Exchange and Laboratory" on page 544. This information was either incorrect or misinterpreted. The Film Supply Co. of Oregon is NOT owned by the Peoples Amusement Company, or operated by that concern. The Film Supply Co. of Oregon is a corporation and is owned by stockholders who are interested in both companies, and I further wish to state that Mr. M. G. Winstock has no connection with the management of the Film Supply Co. of Oregon, further than being a stockholder of said corporation. I wish you would kindly have this article corrected and oblige. Yours very truly,

FILM SUPPLY COMPANY OF OREGON.
By G. A. Metzger,
General Manager & Treas.

The Moving Picture Educator

THE EDUCATIONAL INFLUENCE OF THE NATIONAL CONVENTION.

THE Second National Convention of Moving Picture Exhibitors raises both themselves and their work to a position of honor and dignity. The star of cinematography is most certainly in the ascendant. Many things took place in that convention which ought to be more widely known than through either the medium of its reports, or even the trade papers. Without doubt the echo of an elevating progress resounds throughout the whole moving picture world.

While this paper has always treated the exhibitor as a man with large educative opportunities and responsibilities, it remained for the Hon. John J. Lentz to so timely point out that the exhibitor had power to "educate the boyhood and girlhood, the manhood and womanhood of the United States to a higher state of intelligence and efficiency." The claim for the pictures that they must "uplift humanity" is also an opportune one, and as it is commonly understood that the after results of a convention are supposed to be energy, ambition and enterprise in a certain direction, it can but be assured that both producers and exhibitors of moving pictures will find themselves walking upon a higher level than was their position before the convention was held. A welcome must also be accorded the reference to the possible religious advantage of the pictures; this causes one to notice that the commercial or mercenary side of the moving picture business was not a predominating theme; the greatest good of and for the pictures with the greatest good for the people was the evident theme.

The claim for the pictures as made by President Neff that "the moving picture is the cornerstone of education and civilization" is certainly a great one, and one which will assuredly not be disputed here where the educative qualities of cinematography are always advocated. It is gratifying to have such high ideals and emphatic statements declared in the convention and with such authority. Thus it will be seen that the whole tone at Chicago was of the highest order, and that the educational aspects were more emphasized than the amusing and pleasure-giving, which retained their place in the proportionate relationship.

The very timely and popular introduction of the work of the late J. P. Chalmers was a meritorious and just action, and it is to the credit of the convention that they did not forget to ascribe honor to whom honor was due, giving the late editor a just tribute and reward for his labors, besides testifying to the fact that though he be dead, the greatest good of the moving picture for which he labored is pre-eminently successful. The Educator congratulates those responsible for the convention for its notable work, and assures them that the educational influences of that convention will be great and far-reaching; more good has been done than was anticipated and they have crowned themselves with honor.

THE PROBLEM OF THE TIMES.

An Answer.

THE educational world is aroused by a question being asked everywhere where progress is of interest in all parts of the United States: "Are the Public Schools a Failure?" The Ladies Home Journal has undertaken to discuss the matter by asking the highest authorities to give their views and experiences relative thereto. The burden of the argument is sadly against the standing of the school.

There is nothing of which America is prouder than its schools and educational privileges—"a school house in every village" and "a flag on every school house" resulting in "an education for every child." To be compelled to admit that the country's great educational system is a failure is a lamentable confession. It should be understood, however, that the failure is not in any way suggestive or an educational lack entirely, but rather that the standards, co-equal to the preparations and costs made for certain results, are not realized. Certain pedagogical tests have been made which betrayed the weakness which exists. For instance, forty teachers were given a list of names of a number of famous people living and dead; the whole forty were correct in their knowledge of Queen Elizabeth; only eight knew of Pythias, showing thirty-two in ignorance; while of Jane Addams twenty-three were correct, and seventeen wrong.

In a smaller degree and in his own little way, the writer makes it a rule to ask all teachers he may meet concerning cinematography, and at the present writing has not met one teacher, below the grade of principal, able to answer correctly. It was shown on this page recently that a certain teacher found her scholars more proficient in moving picture affairs than herself.

These proofs are revelations of the fact, that the majority of our teachers move in very small circles and along very narrow lines. The stupendous nature of this subject takes it beyond the scope of any particular set of authorities, or the limitations of any magazine; it is possible, however, to suggest conditions tending to improvement.

There is an old saying founded upon historical occurences, "that the darkest days presage the coming of the prophet of light." There is an appropriate application of this saying at this time. Who can tell but that the light of the cinematograph may be the timely arrival upon the dark issues of the unsatisfactory educational results of to-day.

It is generally admitted that the moving picture is the greatest educator of the age, why not then raise the issue: The Cinematograph in every School, with education by the moving picture as one of the solutions of the problem now embarrassing so many. It is a noble sentiment which secures a school in every community; it is patriotic to put the flag on every school; surely then it will be of the highest educational value to secure all the full, explicit, rapid and thorough educative properties claimed for cinematography, by advocating the system whereby those results may surely be obtained.

There is nothing experimental about the project, it has been tried, proved and found, not only successful as filling required conditions, but possessed of unlimited possibilities far beyond the requirements, or of the capabilities of the times; as a matter of fact its powers are at the present time greater than its demands.

Is it possible that "the blazing of the way" to this great advance, the preparations for the solution of the question "How to make our Schools efficient" belongs to the Moving Picture World and Educator? Whether this be so or not, the future will show that when the pages of this paper are scanned, it will be found that they were ever in the front for the highest and broadest possibilities of the moving picture in aid the educational advancement of the youth, of not only the United States but of the whole world.

W. H. J.

ESSANAY PLAYERS FAVORABLY MENTIONED.

Misses Ruth Stonehouse, Evebelle Prout and Beverley Bayne recently appeared in a society circus given at the Arcadia Amusement Palace, Chicago, under the auspices of a society of North Side women with great credit to themselves. The young ladies are accomplished dancers and their efforts received most favorable mention in the Chicago papers. Especially fine was Miss Stonehouse's poetic interpretation of Mendellsohn's "Spring Song." Miss Stonehouse is also a great favorite in her home town, Victor, Colo., where her father, a mining expert, resides.

HERE'S THAT "EXHIBITORS" PICTURE.

On Thursday, September 19th, the Selig Polyscope Co. will release the picture in which will appear the "pit" scene in which some five or six hundred of the exhibitors who visited the Selig plant during the Chicago Convention took part. The "pit" scene was a strenuous one, for the exhibitors worked with all the energy that they possessed. The title of the picture is "Into the Genuine."

The Selig Company also announces that the picture showing the exhibitors and their friends entering the Selig plant can be obtained from the General Film Exchanges.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

WHOEVER said "Uneasy lies the head that wears a crown," or words to that effect, failed to make any impression upon Maurice Costello, the Vitagraph player, for he is a full-fledged candidate for election to the office of King of the Coney Island Mardi Gras.

If the feminine residents of Greater New York and vicinity have been sincere in the expression of their sentiments regarding Mr. Costello, and are still loyal to him, he should be very close to the top in the betting list. The dear girls who write "I am dying to see him as he is out of the pictures," now have a chance to prolong their lives and give their favorite a chance to realize how it feels to be a king for a week. "I don't know who put that over on me," said Mr. Costello last Saturday. "The first intimation I had of it was when the announcement was made in a newspaper that I was a candidate. As the nomination is official, and many of my friends have personally endorsed it, I have decided to accept the honor. If elected, I promise to make my reign second to none of the best of my predecessors from a standpoint commanding approbation. Should I ascend the throne, it will be my privilege to enjoy the many pleasant features of royal life that do not attend it as depicted in the photoplays. How gratifying it will be to know that the multitude assembled to pay homage to His Majesty—ahem!—are not there because they have been hired at so much per head to shout 'Long live the Kink!' For the time being it will be a chapter from real life—real—er—er—real—yes, everything will be on the level, you know. And just think of it? When the Court is in festive session there will be **real,** honest to goodness, cross your heart wine! It will be so different from my experiences in royal life before the camera. Just say, please, that while I am not a Prohibitionist, I shall have a string attached to that wine proposition, because I do not anticipate the tithes of the kingdom will be adequate to corner the fizz water market. Yes, that is what I mean. I don't want anybody to be disappointed if I do not give the command 'Bring forth the royal bumper!' every time somebody shouts, 'Hello, Kink Kos!'"

* * *

The voting for King of the Mardi Gras will not be as heavy this year as it has been in the past, for the reason that it is to continue but two weeks, so that the total vote cast will be no criterion as to the actual popularity of the respective candidates. In previous years the balloting started several weeks ahead of the Mardi Gras. Up to the latter part of last week it looked as if the event would go by default on account of the hesitancy of certain parties who always contributed substantially to the expense fund to loosen their purse strings. They let go at the eleventh hour and the big event opens on September 9th.

* * *

By the way, in giving notice that he will not flood Coney Island with wine in case of his election as its 1912 King, Costello shows better foresight than many candidates for office usually display. He is taking no chances of being confronted with charges of failure to carry out pre-election promises.

* * *

A few days ago several officers of the Argentine navy were entertained at the laboratoriés of Thomas A. Edison at Orange, N. J. The event would hardly be material to these columns but for the fact that the inventor incidentally gave a demonstration of his new talking pictures and is credited with the statement that they will be generally exhibited within the next few months.

* * *

The announcement was accepted with interest by the amusement public, but among people who are in touch with the making of moving picture films it occasioned an interest so keen that in some circles it extended almost to the border of apprehension. This was particularly noticeable among many of the photoplayers. The statement that Mr. Edison "has finally perfected the talking moving picture" and "the visitors were delighted with the adjustment of voices and action" caused them to begin speculating as to what the future demands will be upon them.

The players I have heard discussing the matter assume that to attain perfect synchronism the voices and action of the players must be taken simultaneously. That is what has put some of them on the anxious bench. In such an event they must go back to the lines. There are many people in the business today who are making more than good in the photoplays so far as action is concerned, but who, on account of physical infirmities and other reasons, would probably fail to make good if obliged to give the lines for reproduction. So, since the news has come from Orange, many of the players are anxiously awaiting more news. They would like more details as to the stunt and are interested in knowing if it is to be adopted by the studios generally, and, if so, what part the players are to perform in its operation.

* * *

The most complacent of those who discussed the matter was an actor who has quite frequently been assigned parts of an almost impossible character, such as scaling up standpipes, masts of ships, parts of buildings in course of construction, and performing similar feats in places where it would seem only possible to make space for the actor alone. Said he, "I know that if I lived long enough I would have a chance to get back at some of the ground-floor leading men who have looked upon me with a patronizing air and have been telling me that as a steeplejack I was a credit to the profession. Some of them have gone so far as to tell me that some of my stunts made me a striking exemplification of the Darwin theory—making a monkey of me, as it were. Now, when Mr. Edison comes along with his eye-opener, these fellows will have lines to study, and when they are spouting their parts I can sit on my lofty perch with the satisfaction of knowing there is no room for the machine that catches the voices, and I have no lines to study." He was shaking hands with himself most cordially when one of the profession to whom his remarks were directed said, "You are all right, Bill, so far as you go, but Mr. Edison has told me that he has prepared for such contingencies as may arise in your sphere. I believe that when you are perched on your little treetop you will have attached to you a little instrument connected with the synchronizer below that will take all you are expected to give it."

* * *

Said another of the group, "All this is more or less groundless anticipation. If the invention has been perfected and comes into general use, it will develop features of far greater importance than you have considered. It will revolutionize the manufacture of films in many respects. It will entail a big increase of both labor and expense on the part of the manufacturers which will, no doubt, necessitate an increase in the selling and rental prices. In addition to the expenditures that may be required for the record of voices, there will be a mass of extra detail in connection with the manuscripts. Extemporaneous lines will not work as they do nowadays, and it will be necessary to supply each player with the proper material. Some players go into two or more scenes in as many different subjects in a day and the preparation of the parts for the advance work that is now done by studios will be a great task. The revolution of operations in the scenario departments will be almost stupendous. The cry now is for "ideas." The cry then will be for ideas and lines, and when the writers cannot furnish the latter the studio will require playwriters to furnish them, which will also tend to add to the general increase in the cost of production. It will be a good opportunity for a host of playwriters who have been anxious to break into the photoplay field.

"If it is to be understood that the Edison invention is to be used generally by the manufacturers," continued the speaker, "then you need not look for the event during the coming winter. The public must first pass upon the new talking pictures. If they are a success and a demand is created for them, then the change will begin. It will be a gradual change. Companies producing several subjects a week will require considerable time to get their entire output into line."

NUGENT BROTHERS ENLARGING THEATER.

Nugent Brothers' five-cent moving picture theater in Lowe Street, South Kakauna, Wis., is being enlarged. The rear, or east end, of the building is being extended about twenty feet. The ceiling will be raised four feet, ovaled up from the sides and covered with pressed steel of pretty design. The operating booth will be moved forward about eighteen feet so there will be practically no change in the length of throw. The space thus vacated in the northwest corner will be converted into a waiting room or toilet room for ladies. The alterations will increase the seating capacity by about eighty seats, and it will also improve the ventilation.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting Program Ads.

HERE'S a letter from Ezra Rhodes, of the Surprise Theater, South Bend, Indiana, in reply to a recent comment in which we spoke of the lack of outside advertising in the program and expressed the belief that much could be had. In answer Mr. Rhodes writes:

> In the matter of outside advertising, we do believe in the same and would be only too glad to run same at reasonable rates, but try as we may, so far in our twin city of more than 75,990 population, we have not been able to interest the merchants in the value of our medium. Perhaps you can tell us how it can be done. Possibly you will advise a special solicitor, but where may such a man be had?
>
> Last spring we went after three hundred possible advertisers with a dummy and with eight different form letters, sent one day apart. This was followed up with personal calls. The result was practically nothing.
>
> We try to reach every home once a week. We think it pays us. We think it would pay the general advertiser. Your suggestions will be appreciated.

In the First Place.

In the first place we think that Mr. Rhodes made a mistake in querying with a dummy and in the second we do not like his advertising campaign. The letters are clever in a certain sense, but they read as though they had been written by an advertising expert who did not have the proper enthusiasm. The letters are more or less cold appeals. They make statements but they offer no real argument. We take it that many more than Mr. Rhodes are interested in this proposition, and we are going to discuss the matter in detail. If you have no program at present save this issue against the time you do.

We gather that the letters Mr. Rhodes sends were sent in the order in which they come to us. All of them are addressed "Mr. Advertiser" and are signed in typewriting. It is purely and simply a form letter with no suggestion of personal appeal whatever, and being sent every second day, the second comes in before the first is digested, and so until the eighth creates a sort of mental dyspepsia.

There are concerns which make a specialty of preparing these follow-up letters, and this set looks as though they had been obtained from one of these companies. In a way the letters seem clever, but there is an utter absence of the personal touch as well as real argument. The first letter was accompanied by a dummy made up of four impressions of the same eight page form and a cover. This was the first mistake. Most of those who will come into a program are not familiar with dummy forms. The repetition of the same matter four times unconsciously predjudices the reader, and it most assuredly does not give a hint of what the booklet will be like. It is incomplete. It does not affect the reader favorably. If you can't get him interested in the book you can't expect him to suppose that others will be more interested than he.

The Letters.

With this dummy went the first of the circular letters. It is printed on the letterhead of the Surprise, but for all the suggestion of a personal appeal it might as well have been run in job instead of typewriter type for all the suggestion of intimacy it conveys. There is a date line but no date, there is no superscription and no subscription. It is addressed to no one and is signed by no one. It is a circular and might better have been put into circular form.

The only real value of typewriter type is when the type matches the face of the machine used by the advertiser and the typist fills in the name of the person addressed so carefully that it has every appearance of a personal communication.

To do this the letter must be printed with silk over the type and the typewriter must match the ink used. Where the run is but three hundred, one of the small duplicating devices could have been used to better effect. We do not favor form letters, but where they are used they should be done with the utmost care, else they are worse than useless.

The first letter reads:

> We inclose a sample dummy of proposed issue of our weekly magazine and program.
>
> Will you kindly look this over? We believe that it would prove the best advertising medium in the city.
>
> We have now put out our present issue for five months at a cost to us of about $2,000.00. We are satisfied that it has paid us. The new complete issue and circulation will pay better. It will pay you to use its pages. Will you kindly look the proposition over?

Lacks the Punch.

The letter lacks punch. It tells that a dummy is sent. It tells that $2,000 has been spent (which doesn't interest the prospective advertiser) and it asks that the proposition be looked over. The second letter is a little better. It runs:

> Mr. Advertiser:
>
> In advertising, what is worth doing at all is worth doing right and complete. Is this not true?
>
> How can you reach every family in South Bend, Mishawaka, and River Park, and have a receipt from the United States Government that you do? By one way only;—the United States mail. The cost at one cent per piece is $125.00 alone, to say nothing of the printing and labor.
>
> Will you join us in this proposition? Drop us a line.

There is more argument here. The two letters combined might have made one good letter, but why should the advertiser drop a line? Better results would have followed "Send in the enclosed postal and let our representative go into details with you. He will be brief." Mark the card so the sender will be known and men will drop the postal in the mail basket where they would not take the trouble to write a letter.

Keeping It Up.

The third letter merely states that instead of trusting to the city directory the addresses will be verified by personal inquiry, guaranteeing 99% delivery. This is a good point for the general advertiser, but it does not interest the man who is being tempted to make his first adventure in advertising. He doesn't realize that a mailing list may not be 70% correct. Yet it is the small man, the man who cannot afford the daily paper who comes into the locality program.

Next the argument is advanced that the writer believes that an advertisement in the program stands a better chance of being read than one in any other medium. He doesn't tell why. He just says he thinks so. He adds that his publication interests 50% of the population and that the advertising stays alive for seven times as long as a daily paper. The prospect is not told that the reason for this is that it covers the bill for a week and so is of daily interest during that week. Percentages are beginning to confuse him. He has been told he will reach 99% of the circulation. He has been told that the whole city has been covered. Now he is advised that but half of these copies will be read with interest. He gets only 49½ per cent. He is getting his thoughts jolted and then the argument winds up; "Are we correct? If we are, considering that we reach every one, our medium must have value."

And Still Some More.

The next letter tells that while advertising reaches the better class there are many families unable to take a daily paper who still must purchase food and clothing, and that this class will be the most attentive readers of the program because they will read it in lieu of the missing daily paper "while a family with a lot of reading matter will not even look at the advertising pages of their daily paper," whatever that may mean. The impression that it is sought to create seems to be that the families well supplied with publications will not read the advertising in the papers, but why then should they read the advertising in the program? It's because the smaller allotment of advertising space makes the advertising stand out so that it must be read. This explanation should have been given, but it is left to the imagination.

In the next attack the suggestion is made that the rates ($15 a four by six page, page rates up to $24 a page for one-twelfth pages), are high, but not so high as the cost of 12,500 postal cards. The letter runs on "Our rates, with all available space sold, will not begin to cover the cost of issue to us, but that will help some, which help it is necessary to have as the proposition is too big for a 5-cent picture show to carry." Meantime the offer is made to accept half rates on a circulation of 8,000, of which 6,000 will be delivered with the Sunday papers, presumably folded in, whereon the advertiser argues that the house that gets two papers gets two copies of the program. Incidentally he wonders what has become of the proposition to mail from that mailing list that is 99 per cent. correct.

After Which.

After this comes a letter advancing the argument that with the doubling the size of the booklet the reading matter will be doubled, making the issue doubly attractive, equaling the ten and fifteen cent magazines.

Last of all comes the valedictory which runs:

> Mr. Advertiser:
>
> We have sent you a number of circular letters, and we hope not all in vain, and for fear that you have misplaced the dummy, first sent you, we enclose another.
>
> We shall appreciate it if you will advise whether our present issue, or the proposed one appeals to you, and if you cannot use space in same.
>
> We believe you must say YES. Anyway kindly let us hear from you.

Once more the busy advertiser is asked to write a letter, because he has not written one before. There is expressed a doubt as to whether or not the increase in size is advisable. There is no note of confident optimism. Just the vague wonder which the advertiser will like best.

That's no way to go at a man. Tell him breezily, but not blatantly that of course he realizes that a double sized magazine is more than twice as good because it looks more than twice as big. Then he'll believe it because you do.

The Better Way.

Follow up campaigns are all right for large general advertisers, but we think that in most towns the personal approach is better and that the gradual growth is better than the splurge.

If we had a house we would try to see the people ourselves. We would drop in on the druggist nearest the theater and suggest that we were going to put out a four-page weekly program, just a hint of what pictures are coming to keep the interest up. We would point out how the people are all picture fans. We would be willing to gamble that an intelligent circulation would greatly increase business and we would offer to let him in on a good thing. We would not assume that we were doing him a favor. We would take it for granted that he would figure that he could get the soda business and sundries, and perhaps some prescription trade, too. The advertising would not cost $15 a page, because it would be for a small issue, but we would have the man in line for better things as the issue grew.

If the druggist didn't want it perhaps our grocer or the clothing store or the locality department store would come in. If we got very badly stuck we would pick out some leading merchant and give him a free advertisement as a bait for others.

But before we talked to anyone, we would get ourselves so confident of success that it would simply ooze out of us. We would talk with the ring of sincerity because we would be sincere. We would be modest, yet assured, and we would communicate our faith to the men we talked to.

Keep Away from the Big Ones.

We would not go to the big advertisers; the men who can take a half page in the daily papers. We would talk real figures to the man we talked with on the proposition that we could not afford to be caught in a lie—not very much of a lie, anyhow—and our chat of 5,000 would not interest the man who pays a dollar a line per hundred thousand circulation. We couldn't do him much good and he would do us no good, so we would keep away from and seek to interest the man in the next block or across the street. He is the man who can appreciate what we can do for him. As the issue grew and the circulation spread we would follow the circulation. We would prove that we sent subscriptions several blocks away from a place of business and we would likely get the advertisement of the place, but we would have our mailing list and post office receipts or other good evidence to show.

We would do this work ourselves if it was at all possible, and in any event we would make it possible until we had three or four cards. It does not pay to maintain a solicitor, since his salary would cut too large a slice out of the profits, but if we had a smart young man about the place we would pay him a commission on the advertising he could bring in and let him have the spare time to do it in.

It would take a little coaxing to raise the rates when that became necessary, but when we did we would first show what we gave for the increased price.

Mailing Lists.

We would try and have a mailing list. If we had sixteen or more pages we would send the issue to all who would deposit the postage. The real fans would gladly do this and the scheme helps in keeping the list right up to the minute. We would get a permit to mail the matter unstamped, by paying for it in multiples of one hundred pieces, and if we told an advertiser that that we have 3,000 mail circulation we would be ready to show we had paid $30 to the post office for that many pieces. If we distributed largely through the box office we would show printing receipts. If we used the house to house system of distribution—which is not a good scheme for weekly programs—we would let any advertiser accompany our distributor. We would give what we promised and promise no more than we could give.

Writing Letters.

If we did circularize by letter we would put a punch into every line. We would catch the reader's eye and we would hold him with argument. We would write something like this:

> We are circulating about five thousand copies of our weekly program within a radius of ten blocks from your store. Do you want to share with us, at a most moderate price, advertising that stays alive a whole week and is replaced by advertising just as vital? We'll take a few advertisements for the program and put them where they will be seen. We'll do it for a price that wouldn't buy an inch in the daily papers. A daily paper covers the entire city. Every copy we send out stays right in the vicinity of your business. You pay only for what you get. Let's talk it over with you. Tell us when to come and we'll be there. Just mark day and hour on the enclosed postal. You can't afford the cost of newspaper advertising, but you can't afford not to place your ad. with us.

Following this up we might write a week later.

> You haven't told us to come and talk advertising to you, so we suppose you are still thinking it over. Every week you stay out is costing you money—and it's costing us money. Make an appointment. Let us give you a few brief figures and back them up with facts.

If that didn't bring him into the fold we would make a last try something like this:

> We don't want to be a nuisance, and we won't be, but you haven't told us when we can tell you about that 5,000 circulation within half a mile of your store. You don't have to advertise, but don't you think it is worth talking it over? We are at your service any time.

If that didn't land him we would figure out that he didn't want to see us and we would concentrate on the more enterprising, but for a small business we would use actual typewriting and we would sign the letters with a pen if we contracted writer's cramp.

Summing It Up.

There's just one way to get the advertising. Believe in your proposition and then make the other fellow share your belief. Talk straight from the shoulder and talk straight. Do not promise ten thousand when you know you have but half that number printed. Perhaps the advertiser knows the man who does the work for you. If there is a shop in the neighborhood that can turn out the work, deal there if it does cost a dollar or so more. Then you can refer to the printer and get the money back.

Ten minutes' talk of the right sort is worth ten hundred letters, but if you must write, write as you talk.

Start small and grow big. Try to start too big and you'll feel small. Begin on the men you know and increase your field as your program builds up. Don't tell a man you are going to have the best program that ever was printed and that next year you are going to have a colored cover. Show him what you have to sell right now. That's what he is buying. Only stock brokers and fortune tellers deal in futures. You stay with the present.

All of this is not applicable to the Surprise, but some of it is applicable to any house. Make a note of it.

Booming a Peril.

The Princess Theater, Provo, Utah, used a half-page in the daily paper to advertise the coming of "A Nation's Peril" and uses in addition the story of the film as fictionized in the Motion Picture Story Magazine. It is a stroke of enterprise that is marred only by the fact that no credit is given the magazine for the story. Courtesy, if not copyright caution, should suggest the use of a credit line, the more particularly as this use would give dignity to the story. We do not anticipate that Mr. Brewster will offer any decided objection to the omission, but since all stories in the magazine are protected by copyright it would be well to use the credit line.

The advertisement is well displayed and fills the space without crowding. Even in a small town a half-page is an expense, but with a feature to justify the outlay the money will come back to the house with generous interest, if not on that particular reel in the general betterment of business. Taken in connection with the story, the film takes more than a page of a four-page issue and refuses to be overlooked.

Edison Features.

The advance Edison releases give some good talking points. Make a note of these against the coming of the film.

"The Governor" (September 17th), is a timely political story dealing with a state election and the defeat of the bosses by a newly inaugurated executive.

"Hearts and Diamonds" (September 20th). A smuggling story in which the Revenue Cutter Service figures. Remember that this is the Treasury Department Navy, not a branch of the Navy Department.

"Mary in Stageland" (September 27th). The third of the "What Happened to Mary" series.

"Ostler Joe" (September 28th). This is the poem by George R. Sims, the author of "Lights o' London," and other melodramas that will be remembered by the old timers. Incidentally the fact that the recital of this poem put Mrs. James Brown Potter into the theatrical business may be recalled. She married a relative of Bishop Potter, of New York, and her recital was regarded as shocking because of that fact, though the poem is harmless enough. Have some local reader recite the poem, and boom that fact. You may find it in the library under its proper title of "The Modern Phryne."

All of these are good for a little extra noise, particularly the Mary series.

WHAT EVERY EXHIBITOR KNOWS.

To the Editor of the Moving Picture World.

Dear Sir:—As an exhibitor who is endeavoring in every possible and legitimate way to raise the standard of the Photoplay, I would like to voice my sentiments regarding certain failings of some manufacturers to meet the approval of the better element of patrons.

First, in my opinion and in the opinion of refined patrons, there is an undue percentage of sickening love scenes introduced in many dramas that is almost disgusting; not only that, but many scenes of osculation are overdone and border so much on the portrayal of passion in its animal sense as to spoil oftimes an otherwise splendid production. What the intelligent audience of to-day demands is clean and wholesome films, free from the least suggestiveness, whether the film be tragedy, drama, or comedy.

I am sorry to state that in one week we were obliged to cut out nine different scenes from our service, which if shown, would have had a bad effect upon the class of audiences to which we cater and the steady patronage of which we enjoy. We are not prudish in this censorship, but the demoralizing effect of many scenes is often glaring, though easily remedied.

But last week we found ourselves in a position where we either had to leave a film off the programme or be forced to advertise a 5c. periodical issued monthly. We have for several years made it a firm rule to advertise nothing on our screen, either with slides or otherwise, except coming features in connection with the house, and possibly for this reason the arrival of this film in question aroused our inner selves to protest. No doubt the manufacturer was paid a neat sum for producing the picture and to follow the story as the installments of the story are published each month in this periodical, but I think that it is going a step too far for the manufacturer to force the exhibitor to advertise upon his screen, not only that the story was appearing in a magazine but to flash the cover design of that magazine.

Naturally we made the most of our position and offered a six-months' pass to anyone coming nearest to the solution of the plot. We would like to hear from other exhibitors in our class on this vital subject. In my opinion, such procedure on the part of the manufacturers should be nipped in the bud, before it becomes a licensed nuisance.

Very respectfully yours,

H. G. LUX, JR.,
Mgr. Alhambra Theater, Utica, N. Y.

BUILDING UP THE TOWN.

A number of artistic bungalows erected at Niles, Cal., near the western studio of the Essanay Company have added materially to the residential beauty and importance of that town. These little homes are occupied by the members of the Essanay players.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

No Scripts to Loan.

LAST week we published a letter sent by an advice grafter to one of the prize winners of the recent Powers contest. Since then we have received two other letters, the first from James Carroll, winner of the first prize, who writes:

> Since winning the Powers contest I have received many letters from aspiring writers asking advice and requesting instruction. Not feeling qualified to instruct and not having time to do so, I have written to each of these inquirers that no instruction is necessary (I never had any, evolving my own ideas into my own form of photoplay as I went ahead) save the original idea and the ability to work it into proper form. This, I informed them, could be readily obtained by a careful study of Technique of the Photoplay, which I gladly recommended, as I consider it the best treatise obtainable.

From the second prize winner, R. D. Armstrong, comes this letter:

> Following the announcement by the Powers Company that my photoplay, entitled "The Crucifix of Destiny," had won second prize in their contest, I have been besieged with letters from various writers asking for a copy of this manuscript.
>
> Inasmuch as I have sold this story to the Powers Company, it is their property and it would be very unprofessional on my part to comply with the request.
>
> Will you kindly publish this letter that my correspondents may understand that they should direct their inquiries to the Powers Company?

The correspondent quoted last week was Dr. J. R. Clemens, who writes that it is his practise to immediately destroy all carbons of a purchased script, that there may be no possibility of duplication.

There is no more foolish belief than that the study of a prize script will enable the unimaginative to win success. It is easy to obtain knowledge of photoplay form at the cost of four cents in stamps. The rest is ability, plus intelligent study and experience, and the best place to study the script is on the screen. Look at good photoplays, then try to reduce them to writing as a study of form and assimilate the fine points as a study of technique, but form and technique, unbacked by idea, are without value.

To paraphrase Davy Crockett, be sure you can think plots, then go ahead.

Says He Wants Some.

For the benefit of those who seek to make sales to speculative companies, we note the request of James Ashton Reid, photoplay editor for the Great Eastern Film Company, 218 Tremont Street, Boston, for high class society plays. The letterhead of the company announces that it makes commercial and feature films.

Caustic But—

Recently Mr. Horace G. Plimpton, of the Edison Company, expressed the belief that photoplay writing had been made to appear too easy of accomplishment, and another editor of a well-known company writes us in this connection:

> I think that the movement to discourage the idea among writers that photoplay writing is easy is mighty good. Mayhap if they realize what photoplay writing really means it won't be so much of a case of fools rushing in where angels fear to tread.

To all of which many will say amen. It is to be regretted, most sincerely regretted, that those who are palpably without chance of success should be encouraged to waste their time, but on the other hand, while photoplay writing is in one sense perhaps the most difficult form of literary endeavor, it is by no means the trained writer who is the most likely to succeed. To the contrary, there are many of not more than average intelligence and literary ability of slight order who are able to make more of a real success than the writer who is accustomed to trusting solely to style rather than novelty of idea.

To think in words is one thing. To think in clear action is another, but because the work seems easy there are drawn to it many—too many—persons who cannot think at all. That's where the trouble lies.

A Unique Photoplay.

We are indebted to M. C. A. Frambers for the details of photoplay composite that is rather unique. It reads almost as though Mr. Frambers had had a welch rarebit dream and had jotted down the results. The film Mr. Frambers fails to identify is an Independent Titanic special that was released at the time of the catastrophe. Here is the letter:

> A few days ago while walking at random, I was attracted to a theater displaying large banners reading "Latest and best pictures of 'Sinking of the Titanic,' portraying scenes aboard the sinking vessel, also the escape through the ice," etc. Realizing that this was a fake, curiosity prompted me to enter and I was greeted with what I would term an outrageous deception. In other words, it was a puzzle, indeed a very interesting one for a spectator who follows up the moving pictures to try and solve from what pictures the various scenes had been taken. The portrayal of Washington Crossing the Delaware to represent the hapless victims of the Titanic making their way through the ice, is to say the least, absurd. Here and there a few feet of Captain Smith looking about the boat would be inserted to bring back the Titanic atmosphere. Perhaps some "fans" who are continually inquiring about deaths of moving picture stars will, when seeing this film, quickly write to see if Miss Gene Gauntier was lost in the Titanic disaster as she is shown on board.
>
> From the best of my recollection I have made up a scenario covering most of the reel which no doubt will be of some interest to your readers.

SINKING OF THE TITANIC.

Scenes of building the Titanic } (Animated Weekly).....Gaumont.
Scenes of launching the Titanic }
Captain Smith inspecting Titanic (Title of film unknown).
Six scenes showing launching of Titanic, etc. (Pathe Weekly)....Pathe
Titanic leaving harbor (Animated Weekly).....Gaumont
Passengers boarding vessel (Into the Jungle).....Kalem
Eight scenes of O'Kalems on board enroute to Ireland.....Kalem
Four scenes taken from series "Davy Jones" pictures....Vitagraph
Captain Smith inspecting boat (Reshown).
LEADER: THE TITANIC HITS THE ICEBERG.
Lady thrown from her berth—the stateroom rocks violently (Jilted)....Thanhouser
Three scenes portraying man pulling hair, etc. He sees angels appear. (Fortunes of a Compo-er).....Vitagraph
LEADER: THIS BOAT IS GOING TO BLOW UP, TOO. (The Filibusters).....Kalem
Launching of life boats and various scenes (Ten days with U. S. Navy).....Edison
People row through ice (Washington crossing Delaware)....Edison
Girl swimming on raft made of life preservers (The Filibusters)....Kalem
Girl swimming with life preserver (The Filibusters).....Kalem
Men rescuing women from a wreck (Fires of driftwood).Vitagraph
Two men drifting on a raft (Lost Years).....Rex
Man rowing in boat (Reunited by the sea).....Imp
Scenes of the Carpathia (Carpathia).....Vitagraph
Scenes from steerage passengers (Citizens in the making)....Selig
20 more scenes from outlawed films showing sea life on board and the water.

Writing the Editor.

Don't be in too much of a hurry to grab at the editor's name when you want to write. The other day we told of some genius who sought to bribe the Reliance Company's office boy, and we are indebted to Mr. Terwilliger for another instance. He dictated a letter to a photoplaywright when he was down from the Catskills one day during the company's stay in the mountains. There was no time to wait to sign the letter and it was signed with the stenographer's name. Promptly the author sat down and wrote a long letter to the person signing, under the impression that he was writing the editor, and wrote himself down, if not as ass at least an unintelligent person.

Don't grab at every name you see in the belief that it is the editor. Write the sort of stuff that's really good and then you'll find out who's the editor. Don't be in a hurry.

An Optimist for Cause.

Hettie Gray Baker is admitted to our thirty-third degree because she has passed her novitiate. She spent one year writing one salable script, but meantime she learned how to write them. Make note of the reference to the need for keeping stuff on the market. It's one reason why there are so few writers who make photoplay writing a means of livelihood. No grocer ever got rich buying a pound of sugar at a time and buying another pound when the first was sold. You are a merchant of ideas. If you have a small stock you have a small income. Have your sugar in barrels, and have both white and brown, loaf, granulated and powdered. Read what Miss Baker writes:

> Your advice is the issue of August 31 to the inquirer who seemed to doubt that producers really buy outside "stuff" was helpful to everyone. But your correspondent makes a mistake to be discouraged. A year is not a long apprenticeship and there is always the hope of an acceptance to cheer one up. There are two things to do,—keep everlastingly at it; keep an open, alert mind. Everybody was an outsider once; those on the inside are there simply because their work can be depended upon and comes up to the mark. So far from the beginner being frowned upon, my experience has been that editors are quick to encourage him.
>
> For myself, I am entirely unknown, haven't the slightest pull, no experience as a journalist and very little indeed as a magazine writer, and that outside the realm of fiction. So what I have sold has been entirely on its merits. The first year I sold just one. At that time I considered the others I had written "just as good as you see on the screen," but now I blush every time I think of them. It didn't even occur to me that it was possible to give up, and I kept at it. The second year is just finished, and I have sold fifteen. Fifteen in a year is a very comfortable number for a beginner, and when I say that I sold fifteen times as many the second year as the first it sounds very impressive! I hope your correspondent will have the same experience or better.
>
> Possibly he does not keep enough Mss. out. I make it a rule to have at least ten,—just at present there are fourteen. Perhaps he does not think in terms of playwrighting. Library catalogers will tell you that whenever they hear a new book mentioned, the Dewey or Cutter number for its classification will come to mind. A photoplaywright should have the same habit of thought as to plays,—every theme should present itself in scenario form. A Mss. of

which I am particularly fond has its origin in a laughing comment on the incongruity of elaborate jewelry on a very plain, simply dressed woman of our acquaintance. What is more to the point, I sold it at a good price to one of the best companies, first time at bat.

I wonder if the following suggestion is new: The method of consideration at Edison is such that one gets a quicker decision to enclose with the Mss., which of course includes a synopsis, five extra copies of that synopsis. These extra copies should be unsigned, and I write across the top, "These copies of the synopsis are for use of directors, and need not be returned in case of rejection of manuscript," since directors should be at liberty to mark them up as they like.

Do you know if there are any companies beside Edison to which this might apply? Since the synopsis is under 250 words it is a small matter to make the extra copies each time the script goes out. It occurs to me as I write this, that to have five copies of your synopsis floating carelessly around some studios might lead to 'unconscious plagiarism," and while there is no fear of the Edison studio it might be just as well to be careful about some others of lesser rank.

The Edison Company is the only one in which the scheme is followed of supplying each director with a synopsis. It is the copying of these synopses that led in part to the 250 word requirement, and the copying is also responsible for the slow reading by that company. Scripts provided with copies of the synopsis will naturally be advanced over those waiting their turn at the machine.

The Staff Authors.

A reader asks for comment on the recent prediction that photoplay studios would eventually establish staff authors and do their own stories, refusing unsolicited scripts.

We do not believe that any company will ever succeed in writing all its own plays, and making good, no matter how clever may be the staff members. It was because of the inability of the directors to supply fresh ideas that the first call for outside scripts was made, and the only companies that we know of that make all their scripts in the studio are doing poor work because of the sameness of idea. There is not more than one writer in a thousand who can write two good photoplays a week for a year and repeat his performance. There are not more than two in each hundred who can write one a week and hold to standard week in and week out. Most of these men are under contract already.

We think that many companies will follow the Essanay plan in withdrawing from the market and dealing only with those who can show a high percentage of acceptances, but the company that depends wholly upon a staff of two to five writers courts artistic and, eventually, business suicide.

There is a growing tendency in some studios to deal with certain writers to the exclusion of others, and it is not an easy matter to break into this group, but this is partly due to the fact that there are more idea thieves writing photoplays than in any other line of literary work. Some of them do not even realize that they are thieves and scarcely a week passes that we do not receive one or more inquiries, made in perfect good faith, as to the propriety of using copyrighted stories as foundations for photoplays.

There is and always will be an open market for the man who can win legitimate success and this market will broaden rather than narrow. The time will come when photoplays will sell because the plot and production are good rather than because the reel is the release for a certain date. That's the time we're waiting for.

Sound Sense.

Here's a paragraph from David Morrison, of Philadelphia, that seems to hit the situation about as we see it. He writes:

> No one is forced into the motion picture game. Photo play writing is certainly not compulsory and I should think those dissatisfied writers who regard it as insufficiently remunerative would turn their "valuable" time and attention to more profitable fields, but let me state that even though I had yet to receive my first check, I would still be writing scripts, as I know of no better practise and aid in plot development for the young author than writing motion pictures.

Mr. Morrison himself had written some thirty scripts of which twelve have sold, and naturally he is not one of those who thinks that the editors discriminate in favor of the influential. And in the same mail comes another letter from a man with no influence other than the ability to write good stories who in twenty days has collected $139, the odd nine being a newspaper story about photoplay. He has no pull other than his plots. He does not do as well every twenty days, but he has steady sales because he send good stuff out.

Don't Look in the Windows.

Did it ever occur to you that if you start down the street with a certain destination in mind you arrive at that point more quickly if you take the most direct route and do not stop to look into the show windows of the shops? Carry your cogitation further and apply it to your writing. Perhaps your scripts do not sell because you look into too many windows and the busy photoplay editor has no time to take you by the arm and walk you past the displays.

Putting it into plainer English, stick to your story.

Every story has one main theme, one direct line of development. If you digress you lose the main theme and possibly the interest of your audience. If you have a tendency that way sit down and figure your story out. Take each proposition separately, like this.

(*a*) Mabel wants to go on the stage.
(*b*) Her parents object.
(*c*) She runs away from home.
(*d*) She comes to New York.
(*e*) She meets another girl.
(*f*) Who introduces her to a manager.
(*g*) She is given a chance.
(*h*) She is a failure.
(*i*) She avoids temptation.
(*j*) And returns home.

Now study your line-up. The main points are *c* and *j*. Mabel runs away from home and come back again. To give a cause you need *a* and *b*, her desire to be an actress and parental objection. To lead to the effect you need *h*, her failure. That's the real story. The rest of the clauses simply modify your principal proposition. Make these points clear and you have a story. Dress them up with the other points and you add to the interest of that story. If the action runs too long trim down by eliminating the least essential minor clauses. It may be that your play can be shortened by eliminating the girl in *e* that Mabel meets or it may be that the girl is more valuable in interest than the fact that Mabel is tempted to accept the protection of some man about town to avoid returning home and confessing her failure. Eliminate whichever promises the least return and stick to the other.

The example given is too simple to allow much variation, but if you will plot your intricate story in the same fashion you'll soon find yourself able to pick out the main thread from the trimmings and hold your story to a straight course. More than one good idea has been killed because unconsciously the author had been led from the real story into the development of the minor issues. This doesn't seem possible, but it's happening every day. Let the others look in the windows.

Don't Force the Pace.

We looked over a script the other day in which the writer put in every dramatic feature he could think of in the evident belief that he was writing a strong play. He thought of everything except a gripping plot and the result was just the sort of hash that might have been expected.

Take this as your rule and guide. If you have to force dramatic incident into your photoplay to make it look like anything at all, your plot itself is at fault.

If you have the properly dramatic idea it will express itself in dramatic action and you will not have to introduce incident to conceal a lack of natural happenings.

Of course it is possible to take a script and build it up by increasing the tensity of the natural situations, and you should not rest content until you are completely satisfied that you've presented the idea in the best and strongest form, but it is one thing to build up an incident and quite another to shove in some utterly irrelevent happening because your natural run of action lacks strength.

Evidently the writer in question had seen interesting things follow the destruction of a letter by the evil genius of the play. It struck him as being a valuable prop, so he had his hero sit down and write a more or less relevant letter to his mother. The wicked brother got it from the carrier and used it to light his pipe with.

The burned letter had nothing to do with the plot. So far as the development of the story went, the delivery or destruction of the letter did not affect the plot in the least, and so, when the big scene came, it did not interest anyone because it was merely a bit of extraneous business dragged in by the neck to pad out a weak development.

Had the movement of the plot depended upon the letter, its loss would have been important, but the letter had nothing to do with the story since it recited facts already known and having no bearing on the development, and the result was a false situation.

Had the plot been a strong one, its unfolding would have suggested scenes of sufficient dramatic quality to hold the interest. Lacking this natural interest, the spineless story could not be bolstered up.

What may be interesting in one story becomes claptrap in another because it does not belong to the development and the harder you try to jack up a hopeless situation with extraneous matter, the more hopeless does the case become.

The trained writer instinctively grasps the possibilities of his story, roughly but completely. He strengthens these possibilities by careful and workmanlike development, but he does not kill a man every two or three scenes just to help things out.

Study the possibilities of your story before you start to write it. If it seems to possess no possibilities think up something else. That idea is not ripe and is not ready to be picked.

Send to Eclair Direct.

Remove the Eclair from the list of those companies for which the Universal reads. Send all scripts for Eclair to that company at 225 West 42d street, New York City. Those holding slips will please make note on same. Eclair was in the Universal, but finds that it can do better to read direct. Nothing is to be taken as suggesting that the Eclair Company is no longer with the Universal. This announcement applies solely to manuscript submissions. They want to read direct, possibly having the reasonable opinion that they know better than Hal Reid what they want and what they want to pay.

All to New York.

In reference to a recent item Hal Reid advises us that all scripts intended for the Western as well as Eastern branches of the Universal should be sent to the Universal, at 1 Union Square, New York City. None should be sent to Los Angeles.

Champion, Gem, Imp, Powers, Nestor, Bison-Universal and Rex should all go to the above address.

COLEMAN BROS. BUILDING NEW PICTURE HOUSE.

Messrs. Coleman Brothers, proprietors and managers of the Avenue Theater, 145th Street and Third Avenue, New York City, are building a first-class moving picture house at Westchester Avenue and 156th Street. The seating capacity will be 1,000 and when it is completed it will be the largest theater in Greater New York, built exclusively for motion pictures. The estimated cost is $80,000.

Comments on the Films

Licensed

"THROUGH DUMB LUCK" (Biograph), Aug. 26.—Comedy with some laughs, but not strong.

"MR. GROUCH AT THE SEASHORE" (Biograph), Aug. 26.—On the same reel as the foregoing is this amusing skit. It has to do with a jealous husband and a wife who is fond of bathing. Taken as a whole, the reel is well worth while.

"THE LIVE WIRE" (Pathe), Aug. 28.—This film is happily named. The exhibitors will find it a live wire in fact. Paul Panzer and William H. Cavanaugh, the former particularly, make fun in chunks. Panzer has an opportunity, and he accepts it. The picture starts off innocently enough. A wire superintendent gets word that a wire is down and sends out two linemen to fix it up. The men locate the break and one of them climbs the pole. While at work he discovers the Indian and gets to the ground—quick—and away from the neighborhood. The Indian (Panzer), accidentally touches the wire. Things happen. Not satisfied, he examines the wire. More things happen. He goes back to camp and brings out all the bucks—all but one, a cripple. In turn they all try the wire, and all do stunts. Meanwhile the two linemen have got back to the station, and shut off the current. Also meanwhile the cripple gets to the break just as the chief announces that any one who will conquer the evil spirit in the troublesome object may have his daughter and take his place as chief. The cripple gets on the job. He puts the wire around his neck, he even bites it. Of course the wire is harmless. The cripple is lifted on to the shoulders of his companions and carried back to camp. The chief makes good.

"THE WOMAN HATER" (Kalem), Aug. 28.—Fair comedy. It all goes to prove that while a man may be a woman hater, speaking generally, there may be exceptions. There was one in this case.

"PALESTINE" (Kalem), Aug. 28.—On the same reel as the foregoing are some fine Biblical scenes. Two that perhaps will excite the most interest are views of the Garden of Gethsemane and the Mount of Olives and a panoramic view of the city of Jerusalem.

"HELPING JOHN" (Edison), Aug. 28.—Bigelow Cooper and Marian Nesbitt have the leads in a most amusing comedy-drama of the Stock Exchange. It is good stuff all the way. Robert Brower as the broker for the broker's wife, contributes his share of the fine work. There is a Stock Exchange floor scene which, if possible, exceeds in realism the successful picture in "The Passer-By." There is a touch of drama at the close of the reel, which rounds out a most successful picture.

"THE BRIDE OF LAMMERMOOR" (Cines), Aug. 27.—This is strong tragedy. It is well played and finely staged and costumed.

"A PUEBLO LEGEND" (Biograph), Aug. 29.—This story, which makes more than a reel, is laid in the Pueblo of Isleta, in New Mexico. Its period is early Indian, antedating the Spanish occupation. Perhaps it will prove to be more interesting by reason of its spectacular features than its dramatic quality. There are fine photographs of the pueblo and of its vicinity, and in this phase of the picture alone it will partake of the educational film. There are some excellent landscapes. It is plainly apparent that a great deal of care has been taken in the making of this picture.

"THREE TO ONE" (Essanay), Aug. 29.—Old stuff, very well put on, but it will probably appeal to a great many picture-goers who have not seen its predecessors. Hink & Dink (how essentially Chicagoese?), are real estate dealers; they have a clerk. The three are in love with the stenographer. The clerk wins out. The comedy is good.

"HIS PARTNER'S SHARE" (Melies), Aug. 29.—The story is of two prospectors, who strike gold. Ray slips from cliff, is injured, and left by Paul as dead. Ray is picked up by surveyors, taken to their camp and nursed back to health. Paul hides all evidence that he ever had a partner and sells the claim. Ray later visits the site and finds in possession men who show him a bill of sale for $150,000. Paul returns to the city to his family. Ray, in want, in the city, breaks into a house and is discovered by the owner, who proves to be his old partner, described as living in luxury. There is no indication of this in the setting. Paul gives his partner a check for $50,000, though why not $75,000 does not appear.

"TWO CINDERS" (Vitagraph), Aug. 28.—A few simple episodes on a traveling train, with Miss Turner and Mr. Bunny as the participants. The incidents are amusing, made so more by the natural ability of the two to make fun than because of any real plot in the picture.

"BUMPS" (Vitagraph), Aug. 28.—On the same reel as the foregoing is this story of the circus. To lend the proper color to the show there is a circus parade, with the entire outfit of camels, elephants and horses, and great wagons. Kenneth Casey is starred as a young elephant trainer, and his work will interest. He displays absolute disregard for the great beast; the beast apparently shows regard for him. There is a circus fire, which as a panic is not particularly convincing, although this is a minor matter. The reel as a whole will make a most desirable offering.

"THE LITTLE INDIAN MARTYR" (Selig), Aug. 29.—This is a splendid story. Its chief characters are a monk and a small boy. They are worthy of high praise for their excellent work. The scenes are laid in and around San Juan Capistrano. A large company, Indians, soldiers, etc., are also in the cast. It is a fine production from start to finish.

"THE MUSKETEER'S LOVE" (C. G. P. C.), Aug. 30.—A romantic picture that, in its plot, is quite artificial, there being nothing in it either novel or very human. In its acting it is stilted. The fine hand-coloring is its chief asset, but the costumes and sets are in keeping with the theme and are very good. The story takes place in the court of Louis XIII. Spectators like colored films; they feel that they get more for their money out of them.

"FOR THE LOVE OF A GIRL" (Lubin), Aug. 29.—A romantic picture in which the unlucky one of a girl's two suitors, though rejected, still keeps honorable love in his heart and shows himself willing to sacrifice himself to help the girl and her husband. The chance is given to him by the peculiar conditions of a will made by the girl's uncle, who is his foster father. The object of the picture is to show the quality of the man's love and how it is rewarded in the end. She becomes a widow. Such a picture is apt to please the average spectator. It is not very striking, nor very original, but it is well acted and somewhat emotional.

"BOND OF MUSIC" (Vitagraph), Aug. 31.—Generally speaking, there are three things that art, if it fails to treat reverently, does so at its peril. These three are religion (anybody's religion), love and patriotism. In this picture, the "bond of music" and the love of a musician for his favorite pupil count more with the old master than his patriotic duty to his country. His pupil was a spy. It was just before the Franco-Prussian war. He helps this pupil to elude the authorities and in later scenes the pupil comes back at the head of an invading army which destroys the city. The picture, except for this weakness, if in this case it is one, is very well done, in fact is tremendous. The military scenes are perfect. The destruction of the city seems very real.

"THE BOY AND THE GIRL" (Edison), Aug. 30.—A picture with the object of showing the heroism of a lad, son of rich parents who, so to speak, kept him in a hot-house, never letting him romp with other boys. It is an interesting study very well done and will generally be liked.

"JIM BLUDSO" (Kalem), Aug. 30.—The poem by this name by the late Secretary Hay is widely known. This picture illustrates the poem, using quotations from it for leaders, the scenes given as one man tells another the story. It deals with life on the Mississippi steamboats and shows us a boat on fire. We can not too highly praise those scenes that show the details of steamboat life, on the dock and on the boats. The burning boat was also good; but it was kept on so long that we began to see that the fire was only smoke. As a whole, the picture will excite comment and probably be remembered.

"AN AEROPLANE LOVE AFFAIR" (Pathe), Aug. 31.—A farce comedy that has some deliciously funny moments and some very pretty scenes. It also has an aeroplane elopement when Miss Gwendoline Pates is taken up by Mr. George Beatty in a real biplane. The little leading lady is as charming as can be in these juvenile romantic roles and adds much to the picture. A large audience seemed greatly pleased with the offering.

"THE SHERIFF'S PRISONER" (Lubin), Aug. 31.—This picture of the West is not, strictly speaking, a comedy; but it shows excellent feeling for what is amusing in a situation and is, at times, very effective in making laughter. The ability to blend the serious with the humorous is a rare gift. Pictures in which it is very well done will probably be very popular. In this picture the amusing face of the imprisoned sheriff is shown a bit too often; it begins to weary a bit. The film, as a whole, makes excellent entertainment and will be liked.

"JUST HIS LUCK" (Selig), Aug. 30.—A farce that made more than one good laugh. The audience seemed to like it.

"FRENZIED FINANCE" (Selig), Aug. 30.—On the same reel is this picture which made several laughs. It is almost as good as the former. Together, they make a light but entertaining release.

"THE HERMIT" (Essanay), Aug. 30.—This is a comedy-drama of the great outdoors—wood, field and stream. There are some fine scenes and good photography. There is also a human touch beneath the comedy which sustains the interest throughout the reel.

"SIMLA" (Edison), Aug. 31.—A splendid scenic. Likewise there are some amusing pictures descriptive of the ways and manners of the mountaineers. For instance, navigation of the lake is by means of an inflated bullock hide, which, inverted, maintains an even keel and has sufficient buoyancy to sustain two persons. Fastened together, catamaran style, these unique craft will serve as a ferry. While it is unusual, perhaps, to devote 1,000 feet of film to a scenic, in this case it is justified by the interesting material.

"SAVED FROM COURT-MARTIAL" (Kalem), August 31.—A picture notable more for its spectacular side features than for any dramatic quality. A girl swimmer is prominently featured. Many men are employed in the production.

"AS THE FATES DECREE" (Selig), September 2.—Not even the personality of Kathlyn Williams can make of this story a passable photoplay. It is, of course, desirable in a picture drama that the interest be sustained. It is also, of course, unnecessary to remark that before interest can be sustained it must first be established. If the interest in "As the Fates Decree" be established at all it is too late in the reel to be of any practical use.

"HIS NEW CANE" (Lubin), Sept. 2.—It is difficult even in cold blood adequately to characterize this attempt at comedy. It is a combination of

buffoonery and burlesque, reviving old gags long since laid to a deserved rest.

"A SUBSTITUTION" (Lubin), Sept. 2.—On the same reel as the foregoing, and in the opinion of this reviewer could not have been more appropriately and congenially paired.

"IN THE NORTH WOODS" (Biograph), Sept. 2.—Good drama. Biograph has a new "heavy," who is inclined to be melodramatic. The story fails to convince in one essential point. This is where the wife, in the absence of her husband on a trip to the trading post, sets two traps for game. She carries the two implements with no effort, their apparent weight being a couple of pounds apiece. The trap that later "gets" the adventurer she fastens to a stake, which is driven into the ground with a tap. There is in this combination hardly enough to keep a man out of his near-by camp overnight. However, there is good work on the part of the actors—only six of whom appear in the entire reel. There are some charming bits of woodland scenery.

"PATHE'S WEEKLY, No. 36."—The feature of this member is the fine series of pictures of the recent meeting of the Czar and the Kaiser at Port Baltic, Russia. There are some good photographs of the recent maneuvers of the army and state guards. Another interesting picture is that of the putting into commission of the French naval vessel Kangaroo, for transporting submarines. There is a great hole or pouch in the bow almost to the waterline, through which the underwater craft may be launched.

"AN EQUINE HERO" (Selig), Sept. 3.—A picture that pleased many in the audience. It features a very well trained and sure-footed horse. The story is artificial and plainly was fabricated to permit a showing of this horse's capabilities. It was not acted very naturally. The horse, smelling out a trail, follows his mistress, who has been captured by drunken Indians, and when he finds her frees her from binding cords with his teeth. She mounts and, riding away to safety, meets her lover who, with a sheriff and posse, is coming to the rescue. The reason as it was shown for her getting into the predicament was not at all convincing. Yet, as we have pointed out, many seemed to like the picture. When some began to applaud there were a few who seemed inclined to make fun of them for it.

"BEATRIX D'ESTE" (C. G. P. C.), Sept. 3.—This producing company has released during the past few weeks a number of pictures giving romantic stories taken from Italian history. All of them, including this of to-day, have had for their backgrounds the beautiful palaces and gardens, with their columned porches, grand stairways, etc., that the old-time heroes and heroines actually saw. The idea seems to be to call back these long-dead players of life's real drama and to make them as nearly as art will permit, live once more their stories for us. It is done in the costumes of the time and is gorgeously colored. This picture, with its fairly dramatic story, its beautiful scenes and accurate settings, is an excellent offering for the public. It is instructive and it is also entertaining.

"RICHARD OF THE LION HEART" (Cines), Aug. 31.—A dramatic series of pictures illustrating the climax of Walter Scott's famous novel, "The Talisman." We cannot praise it too highly; in fact we have never seen anything quite like it before. It has a quality that reminds one, at moments now and then, of illustrations by Howard Pyle, whose work in this line, knights in armor, is known everywhere. It is only at moments that we catch this peculiar effect; but, from first to last, it is restrained and convincingly illustrative. It will charm the small boy, and he should be given a chance to see it. It will instruct him, too. It will also entertain and instruct the small boy's parents. For schools of all kinds and for such associations as "The Knights of King Arthur" it is an ideal entertainer. It is too good to criticise.

"THE TRIANGLE" (Edison), Sept. 3.—Is a very interesting essay dealing with a phase of modern economics that is most perplexing. The triangle is shown to be the manufacturer, the retail merchant, and the workman. The problem that the picture attempts to solve is the temporary stagnation when a diminished demand for goods throws more men out of employment, which keeps on making the condition worse until there is no business at all. The hero of the picture, who is called Mr. Goodfellow, thinks that everyone works too fast, is compelled to do more than his share of work. The picture takes a special case, the clothing trade; deals with individuals and tells a story. This story interests, notwithstanding the fact that the framework is always apparent; it never absolutely convinces. The reason for the interest we take is largely because we are wondering how it is going to solve the problem. Even if we begin to be disappointed, we still are held by the very vital interest in the problem or in any honest discussion of it. It is not art; but it is worth while.

"THE HOODOO HAT" (Kalem), Sept. 2.—A good comedy and a sure laugh-maker. In the first place, the hat is a wonder and something more, and as a top-piece for Miss Ruth Roland, it becomes a situation. Ruth (she is called Delia in the picture) is bound to wear it to the picnic. Not even the sincere consternation on the face of a horse that has to be blindfolded before it will pass, makes her willing to discard it. Most of the laughs come from this clever comedienne's facial expression, but the situation, as it develops and changes, has many comical twists, and we can commend it as a winner.

"FROM JERUSALEM TO THE DEAD SEA" (Kalem), Sept. 2.—On the same reel is the very interesting series of views, well chosen and well photographed. Surely we do not need to point out the value of such pictures for churches, Sunday schools, lectures or any occasions of the kind. The comedy of the reel is clean and wholesome and can be shown anywhere.

"CORONETS AND HEARTS" (Vitagraph), Sept. 3.—A thrilling melodrama, not a work of art. It was designed to tingle the spine and gets over very well. When we have said that it is a success, there is very little left to say. It has its short-comings that the critical-minded will see, but that the people will not see, some lesser assets beside its big one of being thrilling. It pictures high life, for instance; it shows us a big safe deposit vault (the real thing), in which are diamond coronets, stocks, bonds, gems, and no one knows how much wealth; it shows us a lord proposing to an American heiress and winning her only after he has proved himself a hero. Mr. Earle Williams plays the lord; Miss Edith Story the heiress.

Independent

"PLAYING TRUMPS" (Solax), Aug. 30.—Billy Quirk as a lover with two rivals is kept in a great deal of trouble by his joking opponents. They invent shadowgraphs for his discomfort; they bore a hole in the bottom of the boat in which he is to give a row to the object of his affections, and then when the boat is about to sink rescue the girl and leave Billy to swim ashore; they remove the gasoline from Billy's car, and rescue the girl when Billy is stranded on the road. The tide turns, though, and Billy more than gets square. There's quite a bit of fun in it.

"THE MARKED GUN" (American), Sept. 4.—This cannot be said to be a strong production. There is, however, one scene alone which goes a long ways toward mitigating the weakness.

"MABEL'S BEAU" (Majestic), Sept. 3.—Majestic puts over a good comedy-drama. There are some scenes which will make hearty laughter; there are others which will swing the pendulum a little to the other side. The unexpected happens several times.

"THE GIRLS AND THE CHAPERONE" (Nestor), Sept. 5.—There is good comedy in this story. It follows an old theme—that of masquerading a man dressed as a woman—but here the subject is so well treated that it seems new.

"LOVE WILL FIND A WAY" (Powers), Sept. 4.—The old story of squabbling neighbors. Gibbs has a daughter in love with the son of Boggs. The entrance to the property is by way of a common gate. A compromise is suggested by the son to the daughter that the gate be cut in two, and the plan is carried out. So far as the second generation is concerned the expedient is satisfactory. When the parents essay to pass out the gate at the same time they get stuck. Right here is where the comedy comes in.

"FROM THE WILDS" (Rex), Sept. 5.—Rex puts over a strong story, a good story. Entirely aside from the quality of the drama, however, this picture will be notable for its charming photography. There are two scenes—the interior of a cabin, lighted, the door wide open, showing the streams of light penetrating the outer darkness. These are effective, unusually so. Also there are many fine outdoor scenes, selected with keen regard for their pictorial beauty.

"THE INTRIGUE" (Imp), Sept. 9.—A story in which an army officer is in love with the daughter of a Japanese count. The count consents to the marriage on condition that the daughter gets certain army plans which the count desires. The story will hold, perhaps, but there are several weaknesses. In the first place, it is hardly likely that an officer of the United States Army would enter an army building with his sweetheart (being obliged to use his key to enter), and show her around a room where maps and plans were exposed. The officer was listed on the leaders as a lieutenant. The two bars on his shoulder indicated the rank of captain. Some of the letters and leaders described the count as the uncle of the girl in the case, others as the father.

"THE VICTIMS OF INGRATITUDE" (Milano), Sept. 7.—In these two reels there are strong situations, and plenty of good acting and continuous incident to hold the interest throughout. There are some beautiful exteriors, one, especially, of an Italian garden, which will charm the eye of any city dweller. In the second reel the tension is sharp, there being two scenes especially effective. These are where the first husband, representing the employes of the shipyard, goes to the wife of the shipowner to extend the congratulations of the employees, and meets his former wife, who had believed him dead; the second, where the employes, with bared heads, are escorting from the yard the body of the first husband, who had deliberately cut the air pipe when in a diving suit under water in order to do what he could to right a previous wrong. It is a noteworthy production.

"AFTER ALL" (Victor), Sept. 6.—Owen Moore in this rural drama takes the role of the unsuccessful suitor. Florence Lawrence, as always, has the lead on the feminine side and does her best to make things interesting. She has the part of a country girl in most primitive surroundings so far as sartorial accessories are concerned. The writer will admit the play did not stir him; likewise will he confess that those around him praised the picture; and there you are.

"THE EVIDENCE" (Nestor), Sept. 4.—A good Western—one that will please and with no features that will displease.

"THE CELEBRATED CASE" (Gem), Sept. 3.—A finely produced picture in two reels, adapted from the famous play of the same name. It is a story of Napoleon's time and in it a child, deceived by a circumstance that she doesn't understand, accuses her father of a crime he didn't commit. Years later the villainous perpetrator of the crime, who has assumed a title, is "shown up" by a gem. The plot is very well woven and the narrative very clear. It makes an effective offering that charms by its beautiful scenes and its dignified acting while it holds the attention closely.

"IN HONOR BOUND" (Rex), Sept. 1.—A romance of the border, half Mexican, half American. Later it is set in city life. Miss Marion Leonard is charming in her role as the heroine senorita. Later she has married an American who forges a check and is arrested. The outcome of this situation is far from convincing. The picture is not a success, though it has many lovely scenes, in fact the trimming of the stage-sets is absolutely perfect. One could hardly praise too highly the eye that supervised their arrangement.

"ARIZONA LAND SWINDLE" (Bison 101, Universal), Sept. 3.—The value of a big equipment is shown in this as in other Bison 101 pictures. Many prairie wagons, many people with horses and cattle, make the spectator aware that something big is going on, and it adds greatly to the interest he takes in the situation. In this picture we see many families brought out together to a desert by a swindling land speculator, and made desperate. The outcome is happy.

"QUEENIE AND THE CANNIBALS" (Imp), Sept. 7.—The first part of this split reel is a mildly amusing farce. This is its second appearance, having been released first about a year ago.

"LEM'S HOT CHOCOLATES (Imp), Sept. 7.—On the same reel is a new offering, a farce, set in and around a village grocery store. The idea is not new, but it is freshly and cleverly handled, and makes an acceptable offering.

"TWO BRAVE LITTLE HEARTS" (Eclair), Sept. 1.—Two little boys are the center of interest in this picture by the French company. These kids show phenomenal astuteness in trailing a thief who had chloroformed their father and stolen gems that he had in keeping for his employer. The two do marvelous stunts which are not meant to be convincing. It gives amusement by the veiled humor of its "take-off" on the usual detective story, and makes a fair offering.

"THE ACTRESS PULLS THE STRINGS" (Eclair), Sept. 3.—An amusing summer hotel picture. An actress, its heroine (Miss Barbara Tennant), is snubbed by the other guests, because she is an actress. By a clever adaptation of the Dr. Jekyll and Mr. Hyde idea she now as an actress and then as demure widow, gives both men and women who have treated her badly in different ways, a good lesson. Good acting and many very pretty scenes add much to the value of the film as entertainment.

"THE LOVE TEST" (Imp), Sept. 2.—An absorbing and very effective melodrama. Miss Vivian Prescott plays the lead in it and is heart-breaking in her interpretation of a gripping situation. Her role is a stenographer, who is innocent where she seems most guilty, and who, though weakly stumbling, is true to herself. Her truth and goodness are proved after an intense climax. The film makes a first-class offering, a strong picture.

"THE TARES OF THE WHEAT" (Imp), Sept. 5.—A well-knit dramatic picture of a crime in which the suspense is held up remarkably. It gets its title from the denouement in which the evil perpetrater of the crime is not prosecuted on account of his righteous brother. It is finely held together in every way, by sets, acting and the general conduct of its action. A good offering.

"ON THE BORDER LINE" (Nestor), Sept. 2.—One can find two meanings in this title. It deals with a rancher and his wife and a third man, who, posing as a government surveyor, tries to levy blackmail by claiming a change in the border line. Again its climax comes when the rancher's wife, weary of Western life, is on the border line of an elopement with the stranger. But the crafty swindler, who, by the way, is a new and interesting figure in pictures, is "shown up" in time to save the situation in both directions. The photography isn't quite so good as usual in films made by Nestor. The story is interesting and perfectly clear. The offering is a fairly good one.

"A STRANGER AT COYOTE" (American), Sept. 4.—The stranger who comes to Coyote finds love and villainy there. He takes a hand as usual, helps along a love story, and finds a mate for himself. It is acted with the usual clear cut effectiveness by the premier Flying A Company, and holds the attention, but it isn't as convincing as usual. There is no real passion in it and the camera work isn't up to the company's high standard.

"THE HEART OF A COSSACK" (Reliance), Sept. 4.—A romance of Russia in the Middle Ages. In the costumes, make-up sets, etc., which are full of atmosphere and very commendable, there is a smack of the Tartar. Its hero is a lieutenant who has to carry off his sweetheart to save her from a forced marriage with his general. There is a pursuit at night through a dark forest (very Russian); the pair are overtaken, but everything turns out happily. It has been very carefully produced, even the minutest things show commendable forethought. It ranks high as entertainment, because of its freshness (we haven't seen many Russian pictures). The narrative is clear and pretty effective. The photography is excellent in most of its scenes.

"THE CRIPPLE'S TALLY" (Lux), Sept. 6.—The best part of this picture is a very well-made and interesting set of fire views. It shows the old style way of putting out fires, the bucket brigade, and such an engine as the Honorary and Exempt Volunteer Fireman's Association draws through the streets on Washington's birthday. The story is not fresh, nor very convincing, but is well pictured and gives some beautiful scenes.

"THE DENTIST'S DILEMMA" (Comet), Sept. 2.—The scenario of this picture would make a good joke book story and the idea in it brings a good laugh by its very preposterousness. It is too small a situation for a whole reel of film and the necessity of making fun lays too heavy a burden on the players whose work, while often amusing, is not always so. It was produced in a fashion that reminds one of newspaper cartoon series.

"A MIDNIGHT ENCOUNTER" (Gaumont), Sept. 5.—The excellent stage sets with the high quality of acting that are to be expected in Gaumont productions are found in this. It isn't a very dramatic picture. Its weakness comes partly because the contrasts are not sharp enough and the real meaning of the situation is a bit blurred. American audiences are not so apt to see and differentiate the shades of meaning in such a picture as are the Continental peoples. It will give more entertainment to an intelligent audience than to one not so quick to catch subtle meanings. There is no physical struggle pictured; it all takes place in conversations which many we fear must miss.

"THE DEFORMATION OF TUBES DUE TO HYDRAULIC PRESSURE" (Gaumont), Sept. 5.—On the same reel is this scientific curiosity. The name will frighten, but the eyes will see something quite novel and interesting.

"THE PLEASURES OF CAMPING" (Majestic), Sept. 8.—A series of loosely connected views giving in comedy vein the adventures of a young man and his wife who camp out in a lonely place. The photography is poor and this is a serious drawback.

"WILLIE'S DOG" (Majestic), Sept. 8.—On the same reel is this slight, but amusing farce comedy. Herbert Prior and Mabel Trunnelle, with several other figures, including a frolicsome bull pup, play it and bring out more than one good laugh.

"THE DAWN OF PASSION" (American), Sept. 9.—A strange study of human life in half-wild, hill white people, who haven't taught themselves to conceal their emotions. It takes courage in a producer and in a scenario written to show the naked soul just as it is; one shrinks from it. Yet doing it is a true service. There is a something in this picture that is in advance. It surely is a gripping picture. One other excellent thing in it is its views of a beautiful country, which are finely photographed. It is played by the premier Flying A Company.

"HIS FATHER'S SON" (Thanhouser), Sept. 6.—A very pleasing melodramatic picture whose chief background, shown only near the close, is a beautiful concrete bridge. The father of the picture's hero is a big contractor and his superintendent is in charge of the work. The boy has been a spendthrift and his father has told him he is worthless. He changes his name and gets work, unrecognized by the superintendent on the job. We now see that the superintendent's daughter is to be the heroine and that a foreman (he is soon discharged) is to be the villain. Later, this man attempts to dynamite the "finished work" of the promising young engineer who had come on the job and then supplanted him. Word is brought to the heroine by a poor little boy whom she had helped and she throws the bomb into the river where it explodes, making a splash. The superintendent is glad to give his daughter to the new foreman and introduces him to the contractor, who recognizes his son. The acting and photography are all they ought to be. It's a good film.

"THE CAPTURE OF NEW YORK" (Thanhouser), Sept. 1.—An educational picture giving views of what took place during the recent military maneuvers in Connecticut. These glimpses of camp life and of sham battles are well photographed and very acceptable.

"THE VOICE OF CONSCIENCE" (Thanhouser), Sept. 3.—A study in morbid psychology. In it, a physician, whose duty it was to heal and cure, plays the part of a deceiver in order to work on a weak woman's conscience with a view to a future repentance brought about by remorse. The woman was a patient in his hospital; was already somewhat morbid in her jealousy and showed a mind greatly in need of careful scientific treatment. She attempted to murder the woman in the next cot, her rival in love. The doctor saved the other patient, but let the guilty one think that she had accomplished her insane desire. Not every spectator will like the Doctor's method. The story has an unconvincing climax. The acting sets, photography and all mechanical work are good.

Inquiries

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

RICHARD ROE—Mack Sennett was the invalid in Biograph's "What the Doctor Ordered." We do not place Mr. Hall at present. Dorothy, in Eclair's "The Dreamers," was Miss Barbara Tennant.

E. V.—Write to the Bison-101 that you would like a check or the return of the script. Register the letter. If no reply is received, write again, by registered mail, that you withdraw the script. Then copy the carbon and send it out again. That is the correct procedure, but in view of the fact that Bison has been pretty much up in the air lately, it might be well to wait if you want to take the gamble. We got release slips this morning from another company for stories mailed out February 29th and March 8th.

J. R. C.—Miss Lottie Briscoe was Alice and Howard Mitchell Holden in Lubin's "The Convalescent." And while we have your attention, congratulations on the prize winning.

H. J.—We have not the name of the girl in Biograph's "Willie Becomes an Artist." Perhaps our identifier will cudgel his brains.

V. E.—You should always send a stamped and self addressed envelope with your script. Don't fold one envelope to go inside the other, it cracks open. Get the sizes that are known as numbers ten and eleven. Any large shop will have them. Get them in manila rather than in the nice white paper because the yellows are stronger. It's all right to have "only" three pages of single-spaced matter, provided you have the idea all down. It's all right if you can do it in two pages. You are paid for a half or a whole reel, not for the number of words you employ, and so that you are plain the fewer the better.

W. J. B.—If you sent a return envelope with your script you will probably get it back, but why not find out before you send a script in whether the person to whom it is sent is in the market for scripts or agent for foreign films? The company you mention is simply a branch of a French concern and does not purchase scripts. If you will send a stamped and addressed envelope we'll let you have a list of those who are in the market for photoplays. If you did not send a return envelope send one now with an apology for your mistake.

B. M. W.—Half-reel comedies are harder to write than full-reels, because you have less space at your command in which to score your point. You can put more in a quart than in a pint. It's the same with plots. The point is that you have to get a quart of plot into a pint of film. An editor does not prefer too few or too many scenes. He prefers enough scenes to get the plot over in. If you'll tend strictly to the business of getting your story on paper the director will do the rest. Eighteen scenes are not too many, nor yet too few for a comedy, but it depends on the sort of scenes you write how much film you use. Try and learn to think in action and minutes, not in words and scenes.

A. C.—The real princess in Biograph's "Lena and the Geese," was Miss Mae Marsh, now with Kalem. We hate to refuse a lady anything, but we do not tell anyone anything about anyone's marriage. You'll have to keep on guessing about Edwin August, but he will be at the photoplay dinner Saturday, and we'll ask him, and if he says to tell whether he is or not, in fact if he begs us to tell, we'll tell. The dark haired girl in Biograph's "The Black Sheep," is Miss Dorothy Bernard.

M. H.—Look just above for the Biograph player. She also had the lead in "A Blot in the 'Scutcheon."

R. E. M.—We cannot give you the foreign casts, as they are not supplied to the New York Office. Miss Mary Pickford was the wife in Biograph's "The Narrow Road." In Kalem's "Kentucky Girl" Harry Wulze was Shorty and Miss Mae Marsh the belle.

H. S. F.—A correspondent supplies this data of Fred Mace's stage career: "The Flirting Princess," "A Chocolate Soldier" and "A Winning Miss." Perhaps if Mr. Mace has rested up from his recent tea party—and it was some tea party—he will supply the rest.

PICTURES FROM CHINA AND JAPAN.

William Evans, one of the camera operators with Essanay Western Stock Company, recently returned from a trip through Japan, China and the Philippines, where he made several full reel pictures of absorbing interest. The first of these entitled "Across the Broad Pacific," will be released Sept. 24th, and deals with the land of the Mikado. The second, "China and the Chinese," is an intimate view of the new republic and will be released during the first weeks of October.

Projection Department

Edited by F. H. RICHARDSON

Fire Danger in Rewinding.

JUST now there is a considerable splutter about fireproof rewinding devices. I notice that the manufacturer of one device which is advertised as fireproof, gravely informs us that the motor which drives it has such speed that it will rewind one thousand feet of film in one minute. Now, I would like to have someone explain to me exactly where the danger of fire comes in in rewinding. I have never yet heard of a fire started in the process of rewinding a film in the theater operating room. I suppose when we get the rewinders fireproofed, the next agitation will be set up by some asbestos manufacturer in an endeavor to get the operator encased in fireproof clothes. There really might be some sense in that, since the operator's temper might be easily raised to the burning point as he contemplates some of the junk he is expected to put through a projection machine, and get results on the screen with.

Seriously, however, I see no particular need for fireproof rewinders. In fact, I regard such a device as a distinct disadvantage. The film should be in sight when it is being rewound, and a thousand feet of film should not be rewound in one minute—at the rate of more than sixteen feet per second. There is no necessity for such speed. A rewinder operating very fast is noisy, since a reel of film is pretty certain to be more or less unbalanced; also there is danger of ripping up a lot of film if anything goes wrong. The reel, which has just been run through a projector, will not, in ordinary practice, be used again for nearly an hour—possibly more. Why, therefore, should it be shot through a rewinder in one minute, thus endangering the film, straining the rewinder and making a lot of noise which will probably be heard by the audience?

If authorities would, as I have time and again pointed out, exercise just a little, plain ordinary horse sense in their requirements as regards the fireproofing of operating rooms (fireproofing in operating rooms includes three items, without any one of which the room is by no means fireproof) they would not need to bother their heads about operating room fires, or care particularly whether they occurred or not.

I will again say that it is a perfectly simple matter to so build an operating room that a fire can occur at any time, burn up half a dozen reels of film, and do no damage whatever outside of the operating room; also the audience will never know there has been a fire in the house, since the wall shutters will close within two seconds of the starting of the fire, and all smoke and flame will pass away to the open air. Why, why, why is this not done? If they do not know how, the editor of this department will be glad to tell them, without money or other compensation. It is easy, though I will agree that its application is not practical in some of the existing houses (though it could be done after a fashion in any house) since it involves a vent pipe of ample size to the open air.

The lawmakers seem to be obsessed with the one idea of preventing fires—which absolutely cannot be done so long as inflammable film is used, though their number may be greatly reduced, of course. But why bend all energy to that end and utterly neglect points of much greater importance?

Why Is a Rheostat?

San Francisco, Cal., writes:

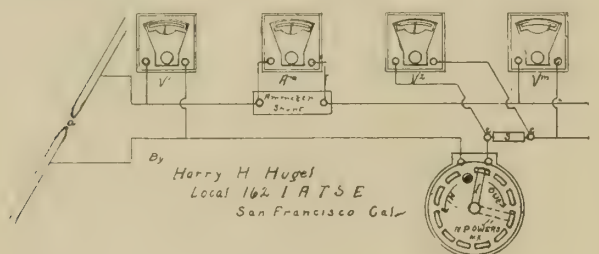
Oh me! Oh my! That mysterious rheostat, half-brother to the reformer and third cousin of the stupefier! What good is it anyway? Only gets hot and makes life miserable for the operator. A permanent, necessary, extra expense to the manager, and as a goat getter—well all the rest of the apparatus pertaining to projection must doff hats to this reluctant piece of apparatus. But I think I will have to take its part, since I believe it gets blamed for many things which are not its fault, as I shall try to explain. I am going to try to explain the what, how and why of the rheostat and the action of current and the arc when working with it. I invite inquiries and criticism, and if I am wrong on any of the points I would like to be corrected for the good of myself and the brothers who may read this. I shall proceed seriatim, although without going into detail too much, since if I did I could write more on this subject than I did on candlepower some two years ago. I was greatly disappointed after watching the department for about six months, or rather ever since (for I grab for the WORLD as soon as it gets in) expecting to see the article published. I assure you, Bro. Richardson, I don't enjoy writing five or six thousand words, if it is going to do no one, not even myself, any good. I promise you I had a thoroughly good review on candlepower, and anyone would have had to go some to stick me on how to measure cp. of various lamps.

In order to understand how a rheostat works one must know the fundamental principles of the science of electricity, the effects produced by it and the laws it follows. I am not going to explain the laws of electricity, for that can best be studied from some book on applied electricity, and I advise any man who is trying to become a good operator to study electricity, for it is very important in our business. In every electrical circuit there are three important factors, and their true relation must be clearly understood. First: The force tending to move the current, the electromotive force, or voltage as it is commonly called. Second: The rate of flow of the current, or amperage as we call it. Third: The resistance which the force or voltage must overcome to produce the current flow or amperage.

These three factors are analogous to the flow of water through a pipe. They may best be explained by comparison. The force which causes the flow of water through a pipe is due to its head, or pressure. That which resists the flow is the friction of the water against the inside of the pipe. This is proportional to the pipe diameter and flow. The rate of flow, or amount in gallons per minute, is a ratio between the head and the resistance, since as the head increases the rate of flow and the resistance increases in proportion. As the resistance increases, pressure remaining constant, the amount decreases. In the case of a continuous current flowing through a conductor, the voltage corresponds to the head, and the resistance the conductor offers to the flow of current, corresponds to the friction offered by the pipe. The strength or amperage of a continuous current, or the rate of flow of a continuous current, is also a ratio between the voltage and the resistance of the conductor through which the current is flowing, and is what is called "Ohm's Law," when applied to electricity. Hence we have, Ohm's Law: "The strength of a continuous current of electricity in a circuit is directly proportional to the electromotive force, and inversely proportional to the resistance of the circuit, and is equal to the quotient obtained from dividing the electromotive force by the resistance." Now according to Ohm's Law, $E=I\times R$, or voltage, equals amperage times resistance, hence it follows from this that the voltage is the force or difference of potential that would force one ampere through a resistance of one ohm. The ohm is the practical unit of resistance, and is that amount of resistance possessed by a conductor, where the difference of potential or voltage of one volt between its two ends cause a current of one ampere to flow, that is one coulomb per second. An ampere is the amount of current produced in a conductor having a resistance of one ohm, by a difference of potential of one volt. Hence we have $I=E\div R$; $R=E\div I$ and $E=I\times R$ in which I, when E=electromotive force or voltage. I=current in amperes. R=resistance in ohms. Now after a careful study of Ohm's law, keeping in mind the fact that electricity, the same as water, always seeks the path of the least resistance, it will be more easy to understand the action of the current when applied to the arc. A rheostat is nothing more nor less than some sort of high resistance wire or metal placed in series with the arc, or in a circuit, so as to allow only the required amount of amperage to flow, or be consumed, which amount may be varied by changing the voltage or the resistance, as was stated in Ohm's law. In other words the amperage is directly proportional to the voltage and inversely proportional to the resistance, hence with a given resistance if you increase the voltage one volt you also increase the flow of current one ampere or with a given voltage if you increase the resistance one ohm you decrease the flow of current one ampere. Now from what has been said it should be easy to understand how the flow of current or the amperage is, or may be varied.

Now here is the goat-getting part of this mysterious machine which "absorbs," "dissipates," "uses up" or seems to make the voltage disappear. But first let me explain a little more fully the analogies between the flow of water in a pipe and the flow of electricity in a conductor, which will make the following clearer. You, Brother Richardson, having been an engineer, are qualified to judge whether my statements pertaining to the flow of water are correct. 1—Difference of head or level tends to make water flow or fall from the higher head or level to the lower. 1A—Difference of potential or voltage tends to make an electric current flow from point of higher potential or voltage to the point of lower. 2—The difference of head or level acts as a pressure tending to cause a flow of water. 2A—The difference of potential or voltage acts as a pressure tending to cause a flow of current of electricity. 3—If the pressure is not entirely obstructed it actually produces a flow of water. 3A—If the pressure or voltage is not entirely obstructed it actually produces a flow of electric current. 4—Some of the pressure is lost by the friction of the water against the inside of the pipe. 4A—Some of the voltage is lost by the resistance of the conductor. This loss is called the drop of potential. 5—This loss is directly proportional to the length of the pipe and inversely proportional to the diameter. 5A—This loss, due to the resistance, is directly proportional to the length of the conductor and inversely to its cross section. 6—No quantity of water can flow through a pipe without suffering loss by friction. In other words there is no such thing as an absolutely frictionless pipe. 6A—Neither can any quantity of electricity flow through a conductor without suffering some loss from the resistance the conductor offers to its flow, or in other words *there positively is no such a thing as a conductor entirely free from resistance.* From a careful study of the analogies just stated it will, or should make the following easy of comprehension; but let me state here, it must be understood that electricity is a condition of matter and not matter itself, for it possesses neither weight nor extension, hence my statements that electricity is flowing through a conductor must not be taken too literally. It must not be supposed that any material substance, such as a liquid, is actually flowing through the conductor. The statement that a current of electricity is flowing is merely the usual

method of expressing the fact that the conductor is in a different condition than usual. Now, as I have stated, the drop or loss in voltage is directly proportional to the resistance, hence it follows that by increasing the resistance one ohm you decrease the voltage one volt *in a closed* circuit, or in other words if you have some kind of an electrical machine with a permanent resistance which consumes current, and have an adjustable resistance in series with it, if you increase the resistance one ohm you decrease the amperage one ampere; also the voltage one volt. If, on the other hand, you decrease the resistance one ohm you increase the amperage and voltage respectively one unit. Hence it follows that 110 volts will force through 1 ohm of resistance 110 amperes, but will suffer a loss, or a drop in potential of one volt, or 110 volts will force 25 amperes through 4.4 ohms of resistance, but with a loss of 4.4 volts. In reckoning with an arc light, however, there is another important factor we must not lose track of, viz.: the resistance of the arc. First let me state if a conductor offers a resistance of 5 ohms to a current of 1 ampere, it offers the same amount, no more nor no less, to a current of 25 amperes. Hence it follows the resistance of a given conductor is constant, if the temperature is constant, regardless of voltage or strength of the current flowing through it, but the resistance of a given conductor changes with its temperature, and also with the physical condition of the material. The amount of variation in the resistance caused by change in temperature is too lengthy a subject to go into here, and is of no particular importance to the operator, with the exception of the fact that the higher the temperature of a carbon the less its resistance. Now, before taking up the mysterious actions of the voltage and amperage in connection with the arc, I will explain why there is a loss in voltage and where it goes to. In other words I will try to make clear the reason why the rheostat uses up the difference in voltage, and what becomes of it. From what has been said I think I have made it plain that *there is a loss in the voltage or pressure* and how it may be calculated, *the loss being directly proportional to the resistance.* When there is an electric current flowing in a circuit from a higher to a lower potential, electric energy is being expended in heating the conductor which constitutes the circuit, as when water flows through a pipe the friction of the water against the inside of the pipe produces heat in exactly the same manner as heat is produced by rubbing the palms of your hands together. In the former case, however, the friction is very great, and the heat produced is quickly felt, while in the case of water against metal pipes the friction is comparatively very slight and the heat is not perceptible to the sense of touch; but just the same the heat is there, as the principle of the conservation of energy proves. It is not destroyed, but merely exists in another form, having expended its force in raising the temperature of the atmosphere and water.



So it is with the energy expended in an electric circuit. The conductor resists the flow of the current, hence a certain amount of electric energy is transformed into heat energy, which fact may become very noticeable at times, since the conductor may become exceedingly hot—so hot, in fact, that it may be melted by the heat so produced. I could go further and explain that when an electric current has passed through a substance the development of the heat is proportional, first to the resistance of the conductor, second to the square of the current, third to the time during which the current flows. But, as a matter of fact, it matters not to the operator how much heat energy is generated in an arc circuit, or in the rheostat, with the exception of making life miserable for him in a room without sufficient ventilation on a hot day, and it is beyond the scope of our ability to alter matters much when using resistance to control the current. Now after what has been said I think it should be clear why there is a decrease in voltage, and where it goes to; also what a rheostat is, what it is used for, and how it works. But for the benefit of those who cannot solve the mystery of why the voltage is sometimes higher with a small amperage (and sometimes it is higher with a large amperage) and why sometimes there is no voltage at all, but still a high amperage, and why you can pull a longer arc from 220 volt line pressure than you can from 110 volt line pressure, when the amperage is the same, and, in fact, when the arc seems to work backward, or, in other words, as Brother Richardson says, it doesn't seem to check up with common sense. First let me ask you to keep these facts in mind, i. e.: The loss in voltage is directly proportional to the resistance; that an electric current always seeks the path of the least resistance; that the resistance is practically constant and a conductor which offers one ohm of resistance to a flow of one ampere offers a like amount to any amount of amperage, and, last but not least, that an arc lamp is an electrical device having a variable resistance. *The closer the carbons are together the less the resistance;* the further apart, the greater it is. *Remember this: The less the resistance the greater the flow of current, or the more amperage a given voltage can cause to flow.*

Now from the sketch we will start with the carbons apart and the arc not burning. Voltmeter, Vm, shows a pressure of 110 volts; also voltmeter (V^1 negligible), while our ammeter, Am, indicates zero amperes. Why? Because there is no work being done, or rather no current flowing, hence no loss in voltage. Rheostat, R, contains 4.4 ohms resistance, arranged so that it may be divided as in an ordinary rheostat. Now, with the adjusting lever L on contact 1, in other words with all the resistance in, bring the carbons together, and instantly V^1 drops to zero (resistance in carbons and due to poor contact being negligible) Am pops up to 25 amperes, Vm still shows 110 volts (or it should if the main wires are large enough to carry the load, and the dynamo supplying the current is not overloaded). What's the matter? First we have all voltage and no amperage, then by just closing the carbons we have all amperage and no voltage. Here is where it tangles with the theory, the closer the carbons the less the resistance; the less the resistance, the higher the amperage, and the higher the amperage, the higher the voltage. But here we have 25 amperes and no voltage at all, feel the terminals on V^1 to see if you get a shock. No. Sure enough there is no voltage. Now take a good look at how you have V^1 connected. Oh, I see the trouble; after closing the carbons you shut V^1 out. As a rule, you must connect a voltmeter across the line to record voltage. Look how V^1 is connected. With your carbons still closed and Am recording 25 amperes connect a voltmeter as is V^2 across C&C, then open switch S..... V^2 will record 105.6 volts, which brings it up to theory. Now closing switch S, V^2 drops to zero, the same as V^1 did when we closed the carbons, which it should. If it doesn't it is due to the work being done, or energy expended in overcoming the resistance of the carbons and the poor contact offered by merely closing the carbons together. Now we open the carbons and light the arc. V^1 will instantly record, and Am drops. Now by just lengthening the arc you will see Am drop still further, and V^1 will go up; but if your arc doesn't break before V^1 reaches 105.6 volts it sure will when it does, because that is all the available voltage you can get, since 110 volts suffers a loss of 4.4 volts by forcing one ampere through a resistance of 4.4 ohms and the length you can pull the arc depends on the gap 105.6 volts will force the current across. Now with your arc lighted and burning steady, and with L on contact 1, note where V^1 and Am is and then move L to the position L^1 you will see V^1 and Am both rise, but open the carbons and your Am drops and V^1 rises still further. Or if you close the carbons Am will rise and V^1 will drop. The reason for this is the arc acts as another rheostat in series. The higher the resistance the less the current, the less the current consumed the less the work 110 volts has to do to force it through R, and the less the work the less the loss or drop. The reason you can pull a longer arc with 220 volts on a 25 ampere arc can be seen from what has been said. There is a higher voltage at the arc.

I have devoted space to the foregoing article, although it is very long, and much of it is a repetition of things already published in this department many times. However, I regard these things of distinct value, and thank the brother for the trouble he has taken. The article on light referred to was not published for two reasons, viz.: It was very long and it was very unquestionable whether that amount of space could be porfitably used in the discussion of cp. measuring. I still have it on file and a day may come when it will seem to fit in. I note that Frisco has entirely ignored the varying size of the gaseous arc-stream which enters largely into arc resistance and varies with amperage. Your diagram and its explanation is most excellent.

Double Letter.

Philadelphia, Pa., writes:

> We are doing business in a small town near here, projecting an 8-foot picture at 35 feet, with a Power's Five. We experienced and remedied a trouble similar to that which is puzzling New York, issue of August 10th; also Nevada, in issue of the previous week. We feel that we should, therefore, set forth our remedy in this, our first contribution to the department. In answer to the before-mentioned letters you advised them to look to their lens, and it was right there we located our own trouble. Our picture had a double appearance around the edges and showed double letters in the titles. We have a three-inch e.f. lens, and when my partner, Mr. A. Olsen, who attends to the operating, took the lenses out of the tube, he found the two back ones interchanged, and with wrong face to the screen. He replaced them properly, and the out-of-focus effect was eliminated; also the double-letter trouble. The frame, however—that is to say, the edges of the picture—was not quite sharp; so, acting on a suggestion received from the department some ago, he placed a ring of paper, possibly ⅛ of an inch wide, in behind the front lens, which acted as a sort of diaphragm; since doing this, though we do not like to boast, we think our picture would compare favorably with any we have seen. I might add that Mr. Olsen was aided greatly in properly replacing the lenses by the instructions contained in the Hand-book. We send best wishes to the Projection Department, and trust that what we have said will prove to be of value to some one.

I want to compliment you, Philadelphia, on your fairness. You have received benefit from the department, and as soon as you saw opportunity to repay the debt thus incurred, by imparting useful information to some one else, you did so. There are literally thousands of operators and managers who have and are receiving benefit through this department, yet who never respond by contributing ideas or experiences of their own to its pages. We are, of course, glad that they are benefited but how much better it would be if they, in their turn, would try to help some one else as you have done. This department is a forum for operators and managers of this and other countries. It is valuable, not so much because I am its editor as by reason of the fact that operators and managers from all over the world contribute ideas and experiences to its columns. The exhibitor in a small town out in, let us say Oregon, would like to put in a light plant of his own. Through the medium of this de-

partment he has learned of the experiences of others who have such plants and is thus helped to form an opinion as to their desirability, as well as which kind of plant will best serve his purpose. And what is true of light plants is true of hundreds of other things. If you have an idea, send it in to the department. It is not going to hurt you because somebody else learns something that you know. Live and let live is a very good rule. The surface of the projection field is just barely scratched. We all still have a great deal to learn, so let us all put our shoulders to the wheel and push along the car of knowledge.

Camera Men at Fault.

Binghamton, N. Y., writes:

> It would surely do some of the camera men good if they were made to project their pictures on the screen, referring particularly to marching scenes. In this respect the chief offenders are the Pathe Weekly men. I have run some of those pictures so awfully slow that the automatic shutter will hardly stay open, yet the figures on the screen, marching to a funeral, caused the audience to inquire if we had booked advance views of the Swedish Marathon.

The complaint was respectfully referred to the Pathe Company for investigation. The Pathe Weekly is too splendid a production to be marred by such work on the part of camera men. Later Pathe Freres tell me that the fault complained of did exist for a short time, but has been remedied. I note, however, one cheering fact, viz: Binghamton has at least one operator who has an understanding of what speed means to projection, and who is not content to grind out a scene in which the figures on the screen act like animated jumping jacks.

San Francisco Operators Celebrate.

From San Francisco comes the following:

The Moving Picture Operators' Union
Local No. 162, of San Francisco

cordially invites you to attend the celebration of their

Eighth Anniversary

to be given at

Schroeder's Cafe, 30 Turk Street

Monday, August 12, 1912

12 o'clock midnight

Sorry, Frisco, but I was busy that evening. However, the Projection Department extends to No. 162 congratulations on this, its eighth birthday. Getting to be quite a boy, aren't you? Able to say your multiplication table clear through, and almost do long division. I understand you have been in long pants for quite a spell. Seriously, however, I hope you had all kinds of a good time, and that the bunch of Turks who gathered on Turk Street, at midnight, August the 12th, will be able to buy turkey, if they want it, every one of the three hundred and sixty-five days in the coming year.

Isolated Light Plants.

A. W. Barthal, Brownsville, Tex., writes:

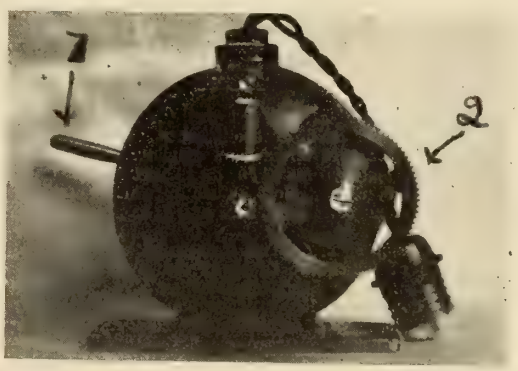
> Referring to your article, August 10th issue, concerning reports on small light plants, I am the owner of a 6 h.p. Special Electric Fairbanks Morse Engine, running at 400 r.p.m, belted to a 3.5 k.w., 110 volt d.c. dynamo. Same may be had direct connected, but is very much more expensive. This outfit has been in very successful operation for almost two years, running an average of three hours per night, Sundays included. During this time I have had but four breakdowns, which could have been reduced, were I not so badly handicapped, in Matamaros, Mex., where I am using it—a town where neither a screw nor nut can be obtained. Still the city light plant broke down about six times as often, so I am a good many points ahead, besides having a very superior light. The engine, when properly taken care of produces as steady a light as any high-grade steam engine, and the difference in the voltage between full load and no load is practically imperceptible, due to the dynamo being slightly over-compounded. It is built to give 110 volts on no load, and 115 volts on full load, thus regulating itself automatically. I have also a complete switchboard, and the steadiness of the needles on the dials of the ammeter and voltmeter is remarkable, and has thus been admired by many an electrician. I noticed that you, as well as another gentleman, expressed doubt as to the performance of a make and break ignitor at 400 r.p.m. Well, with the exception of the renewals of ignitor points, I have had very little trouble from that source, all parts being very well made and exceedingly hard. Of course, I have bought duplicates of the parts which are most liable to get out of order, so as to avoid time in repairing. From an economical standpoint, however, as far as I am concerned, the outfit is not a success, as I am paying thirty-three cents for gasoline per gallon in wonderful Mexico, of so many possibilities. In a back issue of your paper, a gentleman claimed to be running a duplicate outfit, consuming only five gallons of gasoline in ten hours. I would advise that gentleman to substitute his rather defective paper bag, with which he evidently measures his gasoline, for a more substantial measuring instrument. He will then find that he is using mighty close to nine gallons in that length of time, providing, of course, he has a 6 h.p. engine. I am not from Missouri; I am from Germany, but he will have to show me notwithstanding. I would also advise anyone, intending to buy a similar outfit, not to purchase a dynamo of too high speed, as those machines may become very troublesome in a place where sufficient ventilation cannot be obtained, due to excessive mechanical heat caused by friction of brushes on commutator. Very soft brushes, and, if possible, a fan, to blow on commutator, are very effective remedies in such cases. A speed of 1500 r.p.m. is about as high as I would care to go. Anyone, however, believing that such an outfit can be run by almost any experienced person, need not be surprised if everything goes wrong. In closing I wish yourself and the Projection Department all success.

I am very much obliged to you for your excellent description and report. According to your figures, it is costing about thirty cents an hour to operate your engine. I would not consider this as excessive in cost, provided you are really developing 6 h.p. or approximately 4,500 watts, but it is nevertheless twice what it ought to be, since thirty-three cents a gallon for gasoline is outrageous and almost double what you should pay. It figures out $3.00 for 10 hours, or 30 cents per hour, which would be 30 cents for 4 k.w. hours, or 7½ cents per k.w.—lower than the average central station charge. Possibly a make-and-break ignition would work O. K. on 400 r.p.m, but I would not suppose so. It is quite possible that the gentleman in question was not developing the capacity of his engine.

Ground Detector.

Springfield, Ohio, contributes the following:

> Enclosed find part of an old catalog (1906), in which you will notice that attention is called to the fact that the film could be run backwards in the Optigraph. Thought you might be interested, so sent it along. Almost all operators here read the department, and find in many of the suggestions contained therein an explanation of their various troubles. This theater has its own light plant, consisting of a fifteen h.p. St. Mary's gas engine and a ten k.w., 110 volt d.c. generator. Switchboard contains ammeter and voltmeter; also double throw switch, connecting with city lines. There is a ground detector on the switchboard connected in the following manner: If the ground is on the positive side of the



> line, the light on the negative side will burn, and vice versa. We have had trouble with poor ignition, leaking valves, loose belt, sparking brushes, etc., which thoroughly disgusted us with the outfit until we found out what the trouble was, then it didn't seem so bad after all. Have a copy of the Handbook; save all my Moving Picture Worlds, and expect to get a new Handbook as soon as it comes out. Free pictures are being run by an amusement park here, but they do not seem to hurt business in the regular houses. I use two Motiographs; 80-foot throw; 12-foot picture; 40 amperes of current and an aluminum screen. Both machines run by motor; also motor rewind.

I am glad to see that one of the several Springfield men who have received benefit from the department, has concluded to reciprocate. Yes, that is usually the way. After one has learned how to operate a thing, the troubles which were so monumental in size before one "had the answer," usually dwindle to nothing. I must confess I have never understood those ground detectors. Supposing two lamps to be wired in series, as shown, with a tap from the line between them to a ground, what in the world is to prevent the two lamps from burning in series across the lines? Frankly, while I know that ground detectors, consisting of two lamps, will work all right, and are used, I do not know just how they are wired, and would like an explanation of the point I have raised. We shall be glad to hear from Springfield at any time. Many thanks for the catalog.

Remarkable Demonstration.

Some days since the editor was asked to witness the demonstration of a device designed to supplant the use of condensing lenses for projection. It is needless to say that he attended the demonstration, which took place at the Empire Film Exchange, 14th Street and Third Avenue, New York City, in a decidedly "show me" frame of mind. He has learned, through experience, to never declare a thing impossible, no matter how strong the temptation to do so. However, it is difficult to believe some things possible until they are actually shown to us in practical operation. So it was with the condenser substitute proposition.

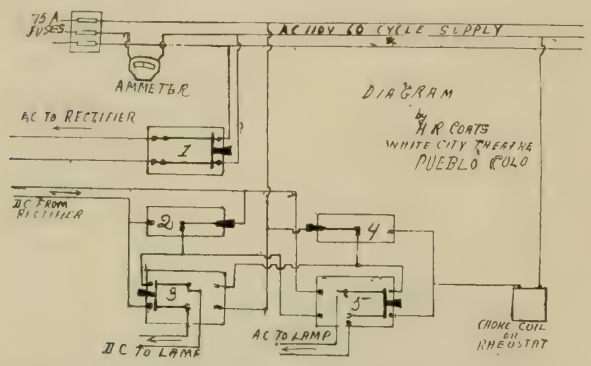
The demonstration at the Empire was a flat failure. However, the owners claimed conditions were not right and offered to repair to an empty theater on 59th Street and 10th Avenue and there deliver the real goods if I would consent to do. This I agreed to do, since the matter was of much importance. I am indeed glad that I did, for, while I am not yet prepared to say that the device is in all ways a success, though inclined to believe it to be, I actually saw an excellent 12-foot, 6-inch picture, well illuminated and with light as white as paper, projected with approximately 12½ amperes D. C. They then projected a reel with 25 amperes. The light was pure white and very strong. And this was done with very imperfect apparatus. It has been promised me that within a week or ten days a perfect apparatus will be available and that the device will then be fully and conclusively demonstrated. There are no condensing lenses. It is claimed, and I believe it to be at least approximately true that 95 per cent. of the light given off by the arc is utilized. The whole device is of metal and there will be little or no change of existing lamphouses necessary.

One phase of the proposition is that, inasmuch as the arc is open at the front(nothing between it and the condenser), it will be necessary, if the device is generally adopted, that the authorities revise their ideas to a large extent, unless some provision can be made for the enclosure for the front of the lamphouse.

Complicated Job of Wiring.

Brother H. R. Coats, operator White City Theater, Pueblo, Colo., sent in a sketch of a somewhat complicated job of wiring, and writes as follows:

> Please find enclosed wiring diagram and directions for use. This is the arrangement I have in my operating room, and I find it very satisfactory and handy. I am submitting it for the help of brother operators who might wish to adopt the same plan. Kindly advise me as to what you think of the diagram and manner of using same.



Wiring arrangement of switches for two lamps operating one on a. c. and the other on d. c. through rectifier or both in series on a. c., using a three wire circuit and ammeter.

Directions: *Projection lamp on d. c. rectifier.* To burn projection lamp on d. c. first close switch 1, which supplies the rectifier with a. c.; next close switches 2 and 3, as shown, and start the lamp.

Stereopticon lamp on a. c. This is accomplished by using switches 4 and 5, both of which are to be as shown in diagram.

Both lamps on a. c. Start top lamp on a. c., using switches 4 and 5. This done, open No. 1, leave No. 2 as shown and reverse No. 3. After doing this freeze lower lamp carbons, which will short circuit top lamp. Now to get both lamps on a. c., freeze the top lamp carbons, and pull switch 4 and both lamps are on a. c. The blade of switch 4 must not be allowed to touch either terminal, as it will short circuit one lamp.

Top lamp on d. c., lower on a. c. Reverse every switch opposite to diagram. By doing so you have d. c. on top lamp and a. c. on lower lamp. There is no necessity for opening No. 1. By leaving it in you are ready to switch over again to d. c. on lower lamp and a. c. on top lamp.

Note: It is best to always warm up a new trim on a. c. if you expect to use direct current. A new trim always passes more amperage than an old one, or one that has been warmed up on a. c. You will greatly lengthen the life of your rectifier tube by warming up the carbon on a. c., using switches 3 and 4, reversing them from which position as shown in diagram.

You ask me to comment on this wiring scheme, but I do not think I would care to do that without actually having used it. As nearly as I can figure it out, the plan will work just as you say, but I see no reason for using a. c. on one lamp and d. c. on the other. This would not work at all well on a dissolver, and, as I understand you, the lamps are only used together for that purpose. I very much doubt if the warming up of carbons on a. c. would have much effect on the life of the rectifier tube. It is, of course, a fact that at the instant of striking the arc, when using a rheostat, there is a much heavier rush of current than normal flow. Possibly this might be when using a rectifier. I would not dispute that, Pueblo, but have my doubts as to the matter. I lived in Pueblo a number of years. Left there in 1902. Are G. K. Morris, Joe Glass and Frank Hermond still there?

Old Style Lamp.

Council Grove, Kan., writes:

> This town has 2,700 population, two picture houses and an airdome, the latter playing vaudeville and pictures. Projection is good and business is fine, considering the hot weather. Salaries, however, are exceedingly poor. Am using an Edison Exhibition Model about seven years old, with an old style Edison lamp and may the good Lord forbid that I have to do it again. Get a good clear light, but oh the trouble to maintain it! Where can I obtain a Union card? I am a hundred and fifty-two miles from Kansas City. What is the six months' law? I do not understand it. What is the Union scale of wages in Chicago and New York? My manager declares that six to ten months old films are good enough for so small a town as this. I get them with very poor splices, full of mis-frames and places a yard long where the emulsion is partly scaled off. And then I get the credit for the poor results. Some of the films have no leaders or titles. What is your opinion of this kind of junk? Have been using this stuff for about a week and business is gradually falling off, while a brother operator at another house tells me business is picking up at their place. I bought my handbook of the Wichita Film & Supply Co. Can I get a new handbook at the same place—for I must have one? My picture moves sideways on the screen. The guide rollers at the top of the gate are loose—that is to say, there is lost motion in them sideways. How had I best tighten them?

Surely you are mistaken; two theaters and an airdome in a town of 2,700. Great Scott! You cannot be getting very rich, or else the population of your city are certainly picture fans. Did you not mean 27,000? I should think you would have trouble with a machine seven years old and a lamp presumably of the same ancient vintage. The lamp was a good one in its day, but its day has long since passed. The whole outfit ought to be consigned to the scrap heap immediately. Write to E. M. Hart, General Secretary-Treasurer, I. A. T. S. E., suite 63, 39 W. Adams Street, Chicago, Ill. He will tell you whether you are eligible to the Kansas City Union, or to any other union. The six months' law simply means that you must reside within the jurisdiction of a union six months before being eligible to the union. Many times jurisdiction only covers one city, but sometimes it covers two or three counties or two or three towns. I have a copy of the Chicago scale somewhere, but have not time to look it up now. Ask Brother Hart when you write him. He can easily send you a copy of it. There is no wage scale at this time in New York. Auxiliary to No. 35 had a scale, but the Auxiliary has gone out of existence, therefore, technically at least, no scale exists. My opinion of that particular brand of junk would not look well in print, therefore please do not ask me to express it. I should think your business would fall off, and inasmuch as the business of the other house is picking up correspondingly it is to be presumed that they are using better film. The combination of a seven-year-old machine lamp, and junk film, is certainly a peach. I think we will have to sue your manager for libel on the exhibition business. Don't know whether Wichita Film and Supply Co. will handle the new book or not, but presume they will. However, you can send in $2.50 any time now and the new book will be sent as soon as it is ready. Orders will be filled in the order of their receipt.

Operators' Union.

Zanesville, Ohio, writes:

> Please give me information concerning the Moving Picture Operators' Union, or tell me where I can find out about it.

Call on Frank A. Rait, 303 Greenwood Avenue, Zanesville, Ohio. Brother Rait is secretary of I. A. T. S. E. Local Union No. 104. I think they will accept you into membership. If they refuse, then write to Mr. Lee M. Hart, General Secretary and Treasurer of I. A. T. S. E., suite 63, 39 W. Adams Street, Chicago, Ill. By the way, I am not quite clear on this matter. Where there is no operators' union, but there is a local I. A. T. S. E. union, as I understand it, the operator has the right to join. Am I correct, or am I not? I may have been told this, but if so I have forgotten.

Condenser Breakage.

Lawton, Okla., writes:

> Have had a great deal of trouble with my condenser lenses of late. I break on an average of one pair a week. I take special care in starting the arc and see that no draught reaches the lenses. Have been taking them out daily of late, to wipe them off, as I read in the department this is the right thing to do. Could you tell me what the cause of breakage might be? The only thing I can figure out is that they are of inferior glass, although we get the best on the market. Could it be possible that they cool too quickly after shutting off the arc? They generally break just afterwards.

Condenser breakage, Lawton, is a decidedly tough proposition. I would suggest, however, that you thoroughly clean out the screen and vent holes at the top of your lamphouse, and if there is no local law to prevent, take out the whole back of the lamphouse. *Avoid opening the lamphouse door immediately after shutting off the arc.* Do not allow the fan to blow directly on the lamphouse. If none of these things remedy the matter, try putting a ring of asbestos between the lens and the metal, so that the lens doesn't touch the metal at any point. Also try closing the vent holes of the condenser casing. The breakage is not due to the poor quality of glass, but probably to the too sudden cooling off of the lenses, coupled, very possibly, with abnormal heat of the lamphouse due to inadequate ventilation.

Out of Focus.

Lake Charles, La., writes:

> I would like information regarding our trouble with poor definition of the picture. We are using Edison Exhibition Improved Model machines, with inside shutter; Edison economizers; Gold Fibre screens, and Bausch and Lomb lenses. We have one straight throw and the other is on an angle. We have 104 volt, 60 cycle

a. c., 7,200 alternations. We use about nine turns of the knob on the economizers.

Theater A—Throw about 75 feet, with a 16-foot picture, two 7½ inch condensers on one machine and one 6½ and one 7½ on the other. Lamphouse about 17 inches from the aperture.

Theater B—Throw about 65 feet. Machine about six feet higher than center of screen. Screen slanted back in proportion. Use two 6½ condensers, which are about ¾ of an inch apart. The other machine has one 6½ and one 7½. Size of picture 20 feet.

We have experimented in every way we could think of, but are still unable to get a perfectly sharp focus, though we had excellent definition before. We were using Pearl White condenser, but ran out of that brand and are now using "perfect" and "Opti." At times we can get a real sharp definition, and in almost every film there will be one or two scenes which are perfect. Should there be a great many people in the scene, the front characters will be in perfect focus and those in the rear will be blurry. We want a new handbook as soon as you put them on the market. We get the WORLD every week, thank you. Find that new springs and aperture plates are a sure remedy for buckling of films, and stops the in and out of focus effect. We have very little ghost trouble. Trust you will be able to help us in the above trouble.

Huh, I hope so too, Larke Charles, but I am not so certain about that. You put up a funny proposition. You have been very complete in some ways—very complete indeed; but in other ways you have not. You say that some scenes are perfect, and then you seem to say that these same scenes are only partly perfect, in that figures in the background are blurry. Now I do not know what to make of that. Also you have very different conditions in the two theaters, and from what I can understand you make no distinction between the two; that is to say, from what you have said the trouble is the same in both houses, and with all four machines. Therefore you see, Lake Charles, I am at a loss to know what to say. If some of the scenes are in sharp focus all over, and other scenes are blurry, then the fault could only lay in one of three things, viz.: (a) Your screen itself moves—which, of course, does not seem possible. (b) The objective lens moves. (c) The film does not pass perfectly flat over the aperture at all times. Now, Lake Charles, I would like very much to help you, and if you will be a little more explicit in the description of your trouble, I think I can very likely do so. First, however, examine your objective lens. Be sure that the tube does not move in the jacket, and that the lenses are themselves tight in their mounts. Further than this, I do not think I could offer intelligent suggestions without more explicit data. If the effect only occurs on the 20-foot picture, then I would suggest the stopping down of the objective lens by a paper ring which would cover possibly one-quarter of the diameter—that is to say, the paper ring being one-eighth of an inch wide. Take out one of the combinations, the front one preferably, and clamp the paper ring in with the lens. If the effect occurs on all four machines, then that is something else again. I await further advice. You presumably mean 7,200 alternations per minute. Yes, new aperture and proper adjustment of tension springs, one or both, usually stop the in and out of focus trouble.

Isolated Plant.

Salem, Mo., contributes the following:

Enclosed find a check for my subscription to the WORLD, without which I do not think I could successfully operate my theater. I entered the field as an exhibitor something more than a year ago, knowing nothing whatever about the business, but thanks to the WORLD and Mr. Richardson's handbook, I have been very successful indeed. Have read with special interest the experiences of exhibitors operating their own electric light plant and will be glad to contribute to the Projection Department my experiences along these lines. In order to get the day service here (the city plant only operating from 6 p. m. to 1 a. m.) I installed my own plant. After a careful investigation I purchased a Fairbanks-Morse plant, consisting of their special electric 9 h.p. engine, and 6 kw., 110 volt d. c. dynamo. This is one of the most complete small plants, I think, any exhibitor can find, as it requires no attention whatever. I have it located in the basement, but the switchboard is in the operating room. It pulls the M. P. machine, three large ceiling fans, electric piano orchestra, and about one hundred lights in fine shape, having ample reserve power for any additional service I may require. The engine consumes nine pints of gasoline per hour under full load. On the city service I was using a Ft. Wayne Compensarc, paying for service at a twelve and a half cent rate. Since installing the plant, I have put in more lights, ceiling fans and an electric piano, and am now running Saturday matinee, still my current costs less than the city service. I will be glad to answer any inquiries for exhibitors.

We are glad to know that the WORLD finds favor in your eyes. Strange how great minds run in the same direction, but we ourselves have an abiding and deep-rooted conviction that the WORLD is a pretty good paper. If you find the old handbook of value, then you will certainly consider the new one a gold mine. You say that your plant "requires no attention." By this, I take it, you mean, of course, that it requires no attention while running. Your letter brings up a point concerning which I have been going to speak of for some time, but have not got around to it, viz.: The purchase of an engine of ample capacity. I think the one great big mistake made by the average exhibitor who purchases a plant is the buying of an engine of too small a capacity. *I believe it pays and pays big to have a reserve power in your engine over and above the load you are pulling.* The small engine that is working right up to its capacity is, I think, very much more likely to give trouble than is an engine that has a reserve. Work a man or a horse up to the limit of his capacity, and he soon breaks down. I think the same is true of an engine. We are very much ogliged to you for your report, and trust that you will continue to enjoy profitable business for a long time to come.

Several Things.

Kansas City, Kan., writes:

Have not seen anything from Kansas City, Kan., for a long time, and I believe it pays to keep in touch with one another through the department. I have been operating for four and a half years. I notice quite a few of the brothers have trouble with condenser breakage and ghost. Possibly the following may be of some benefit to them. It sure helped me and I think it will help others, if they try it. This is my first experience with a. c. Have been working in this house for a year. It seats 1,250 on two floors. The operating room is in the balcony, located at its front edge, making a 55-foot throw. We have 110 volt single phase, 60 cycle a. c.; two Edison inside shutter machines; have a 2¼ e. f. objective; and a 9-inch e. f. stereo lens. My moving picture is 20 x 24 feet and some odd inches. The very short stereo lens is by reason of the fact that the management want an unusually large stereo picture. We use two 6½ condensers, Keystone brand, which I find do not turn purple, as so many of them do, when using high amperage. My picture was out of focus on the left side for nearly three feet. I loosened the two nuts on the bolt holding the mechanism frame to the case, and, with the machine threaded, put a screwdriver between the frame and case and run off part of a film. When the picture was clear and sharp all over, I put washers on the bolt between the frame and case. On my machine it took washers nearly 3/16 of an inch thick to do the trick.

I remedied condenser breakage by taking off the original lamphouse top and substituting a flat tin top with a hole three inches square. I keep the vent holes in condenser cells closed and have not cracked a condenser for six months. I had a very bad ghost, but I took out the ring that separated the condensers and cut it down so that the lenses would be about one-eighth of an inch apart. The result was—no ghost.

Kansas City gets a little twisted on one or two things, but nevertheless he has accomplished results. Let me say first, Kansas City, that if your picture is 24 feet wide, then it is not 20 feet high, but only about 18. The height of a picture is always three-fourths of its width. I did not understand your placing washers behind the machine at first, but after examining a mechanism of that make I see what has happened. You have altered the relation of the film to the lens by bringing one side of it farther away from the lens than it was before. Now this brings up a matter which I have had in mind for some time, and have intended to ask the department readers to try out. It would amount to exactly the same thing as you have accomplished. It is as follows: Ordinarily the out of focus effect on one side is caused by one of two things, viz.: either the machine itself does not set central with the screen, sidewise, or else the aperture plate is not square with the lens. Of course, if the latter constitutes the difficulty, then the raising of one side of the aperture plate would remedy it, but it seems to me as though the raising of one side of the aperture would also alter the out of focus effect, due to the machine setting to one side of the screen, and this is the thing I want tried out. The idea was put into my mind by a letter, I have forgotten from whom, which came some time ago, stating that the operator had overcome the out of focus effect due to the machine being much higher than the screen, by slipping a piece of tin under the lower edge of his aperture—that is to say, bringing the bottom of the aperture out farther than the top. If it is true that the altering of the set of the aperture plate (which has the effect of altering the distance from the film to the lens at one point, and not at another) will remedy the up and down out of focus effect, then I see no reason why the sidewise out of focus effect could not also be remedied by the same process, and this is exactly what Kansas City has done. Kansas City is not good at letter writing. I had to study considerably to catch his ideas. However, I admire his ingenuity. He is a man with ideas and brains; also he is not of the dog-in-the-manger type who is afraid to tell his brother operator what he has learned, through experience or otherwise. I didn't think, Kansas City, that you could use a 2¼ e. f. lens on an inside shutter machine. The rear end of the lens must come very close to the shutter; also I should imagine your picture would not be very sharp with that short lens. Looking back through the department, you will find that I have published illustrations of the method of ventilating the lamphouse, but there should be a pipe leading from that hole, either to a chimney flue or to the open air, with a swing joint if necessary to allow the lamphouse to move sidewise. There really is no danger of setting anything on fire, but no inspector would stand for an open hole in the top of your lamphouse. Those troubled with ghosts will take note of Kansas City's experience in bringing his lenses close together.

Fuses.

Brooklyn, N. Y., writes:

(a) What ampere fuse is required by underwriters, at the branch and at the main cutout, for Power's Six machine? (b) Is it true that for a. c. the machine is fused higher up than for d. c.? (c) What is the voltage at the arc on Power's Six machine? (d) For regulating the current in an a. c. circuit, what other coils are used besides transformers? (e) What coil is used in starting an induction motor? (f) Why is it nobody ever tries to use a reflector or mirror in the lamphouse for increasing the candle power of the lamp?

(a) The Power's Six part of it is superfluous. The underwriters make no requirement, but city law provides you cannot fuse a projection circuit above 45 amperes. (b) If you use a. c. through a rheostat you naturally would fuse higher because you would have to use more current than with d. c. to get equal curtain brilliancy. If a transformer is used, then your fuses might be smaller than if d. c. were used through a rheostat. (c) The same as any other machine. Averages 48 for d. c. and about 34 for a. c. (d) Choke coils. (e) An induction motor is ordinarily operated on a multiphase system. I do not remember just what arrangement is used for starting induction motors, but you can easily look the matter up in any standard work on motors. (f) It would require more space than I can spare to answer this question intelligently, since it involves several optical problems.

Music for the Picture

BY CLARENCE E SINN

"S. V." writes from a town in Minnesota:—"I am very much interested in the 'music for the picture' column and read it each week. I am present pianist at the C—— theater this city, and use both piano and organ, finding that for dramatic photoplays the latter holds the attention of the audience better than piano music. As I am also manager of the house I hear the comments on same. For years I travelled in vaudeville and of course had to work in picture theaters as well as high-class vaudeville houses. In a large majority of the picture houses in the North, South, East and West, the pianists were very inferior. Since reading your column I am sometimes amused to think of these pianists (?) playing selections from grand opera and the old masters for moving pictures when they were compelled to remain at the theater six hours on rehearsal days to learn to play a topical song in two-four time. I agree with brother H. H. L. of Barry, Ill., that picture players are born, not made, and I will wager that I can get more music out of a piano or organ by improvising and crescendoing from one tempo to another as the scene progresses, than all the concert pianists in the country. I believe I would make a pretty botch of it if I had to turn the pages of certain selections as the scene progresses; the scene would probably change before I had played half a dozen bars. The real player for pictures is the one who has the gift of improvising—or in the slang term, "faking." People do not go to the picture show to hear a concert, but to see pictures. I find that music must not be too conspicuous, but should be correctly played. The patron may not be able to tell you what you played if he is interested in the picture, but should you stop for a moment he wonders at once 'what is the matter with the music.' I find so many pianists who cannot 'fake' but will attempt to play some of the selections referred to, and while stealing a glance at the screen will let out 'blue notes' that jar the patron's mind. I get my story from the Moving Picture World. The music doesn't cause me a thought until I am seated at the piano. I lecture every film—do not merely repeat the titles as so many do, but **lecture the pictures** so that they are the talk of the town, and I follow every scene with music to suit, yet I don't suppose with these qualities in my favor I could command any more salary than the musician who merrily plays rag-time while the heroine is trying to die. I learned my lesson of playing pictures from playing incidental music with cheap dramatic companies and speak from an experience of 23 years in the business. A parting piece of advice to picture players; study thorough bass and harmony and you won't have to worry about what to play for the pictures tonight."

Our correspondent, with his 23 years of dramatic experience, together with his talent for improvising and abilities as a lecturer, all of which he is enabled (or compelled) to practice by virtue of his position as manager, is better equipped than most of us for accompanying the pictures. I too favor the free use of dramatic music in dramatic pictures (in fact I cannot imagine anything else in such pictures), but our department is wide open for any earnest pilgrim on this new road to share his ideas regarding picture playing. As to the vaudeville theaters mentioned, I know nothing, but I am informed that the **picture** theaters in the North, South, East and West are constantly working toward a high standard in their picture music. Many excellent pianists are giving their attention to this line of work, and these are finding good dramatic material in the works of famous composers. Though I do not claim to belong to this class, yet I have several times suggested themes from the "old masters" because I could not find anything else so appropriate for the scene in question. Of course one must be sufficiently familiar with the numbers to be able to watch the picture more than the music. Another thing: when suggesting music for the picture it is necessary to give a name to each musical number suggested, and "up to yet" no better plan has been offered than that of giving the titles of standard publications (popular and otherwise). In my own case this is done merely for illustrative purposes, the idea being that the pianist is well enough acquainted with ordinary piano music to know the nature of the music suggested. If he hasn't got these particular pieces in his library he can substitute others of the same character—and they may be improvised or not—just as he sees fit. The best we can do is to give the nature of the predominant scenes. I am not criticizing the brother's letter at all; I agree with most of it except the tag and would like to ask "S. V." if a picture player who was not **born** but is only in the process of **making** could really be relieved of all his worries by a study of thorough bass and harmony.

* * *

Name and address is withheld from the following: "Would it be right for me to quit playing the pictures on account of several patrons who object to coming to the theater on that account? They like the pictures but do not like the idea of having them played to; they prefer popular music straight through each film. I have been playing here a year and a half and this is the first complaint I have heard. We do a good business here, but my manager thinks on account of the kick he heard that I ought to play straight music right through each picture. There is a house across the street where the girl dopes out anything for her pictures, yet these parties tell my manager her music is great."

The writer wants to know what he should do under the circumstances. What can he do? If he hasn't convinced the patrons in a year and a half that "Oceana Roll" doesn't apply when the heroine is trying to die, what can an outsider say? Of course complaints of this nature come from a thoughtless minority, but your manager doesn't know that. It is a sad fact that though a large number may like appropriate music (presuming you are playing it) few ever say anything either in blame or praise. Your manager is footing the bills; if he insists on popular stuff all through the pictures, I guess you'll have to play it or find another job.

"The Bride of Lammermoor."

"The Bride of Lammermoor" (Cines) is taken from Sir Walter Scott's novel of that name. Donizetti's opera "Lucia di Lammermoor" is also based upon this story, and those who wish to take the trouble can find much that is acceptable in his score. I have before me a copy of "Lucia" (published by G. Schirmer) and will offer the following suggestions from this edition:

1. Introduction to act first; about 16 measures. This will bring you to the combat which calls for a "hurry." A suitable number is found on page 18 (Allegro Vivace) after the huntsman's chorus—until the combat is over.
2. Larghetto (Lucy's song "Regnava nel silenzio") page 32, until "They Exchange Tokens."
3. Larghetto ("Sulla tomba che rinserra") page 46, until "Returning From a Voyage."
4. Introduction to Act 2d. Play as far as the voice; repeat through two scenes.
5. Accompaniment only to "ti rim-pro-ve-ro" (page 64). This is an agitato movement and the first 14 measures are to be used. Repeat until "Lady Ashley Introduces to her Daughter."
6. "Se tra-dir-mi" (page 76) until "The Marriage Contract."
7. This is the famous sextette scene; play "Sextette from Lucia" until Edgar enters.
8. Agitato (may repeat No. 5—page 64) until "Man's Love is of Man's Life," etc.
9. "Tu che a Dio (Page 233) until Arthur enters.
10. Agitato (Allegro Vivace, on page 230) until she kills him.
11. Tu che a Dio" in maestoso style until end of reel.

The numbers are among the best known of the opera and any one familiar with them will have little trouble in following the pictures as given above. The **Agitato** movements given need not necessarily be taken from the opera; others may be substituted.

JAY HUNT LOSES FATHER.

Jay Hunt, director with the Thanhouser Company, mourns the death of his father, Henry J. Hunt, August 21, in New York City. The elder Hunt, while never engaged in the theatrical or film business, was known to many in those lines, through the long connection therein of his sons, Jay and Philip. The deceased attained the ripe old age of 79.

Motion Picture Exhibitors' League

NATIONAL LEAGUE BOOMING.

SINCE the close of the National Convention, which was held at Chicago, the president of the Motion Picture Exhibitors' League of America has been very busy in arranging to organize new states. The South is enthusiastic and ready to organize. Mr. Neff is arranging to make a trip through the states of Tennessee, Mississippi, Louisiana, Alabama, Georgia, Florida, North and South Carolina and Virginia, starting the latter part of November. A meeting has been called for the Motion Picture Exhibitors of the State of Texas, to meet in Dallas on the 15th and 16th of October, a meeting will be called for the state of Oklahoma to meet and organize some time near the 18th and 19th of October. Kansas and Arkansas are getting ready to organize, and the dates of their meetings will soon be known. There are a few details to perfect before the National President calls these conventions.

The National President and the National Secretary were both invited to attend the Minnesota convention, which met in St. Paul, Minnesoto, at the St. Paul Hotel, on the 4th and 5th of September. Owing to National matters of importance which have recently developed in the East, it was impossible for Mr. Neff to leave his office, as he is directing movements of vital interest to the whole country. Mr. C. M. Christenson attended the convention and assisted Minnesota in perfecting a permanent thorough organization. We now have twenty-two states belonging to the National Organization, Canada having been taken into the League. North and South Carolina, Mississippi and Virginia are knocking at the door.

Mr. Neff contemplates a visit to the East in the near future as he expects to attend the big ball which will be given by Local Branch No. 1 of Greater New York, on the 14th of November. He would be pleased to get in touch with all the Eastern Exhibitors who have no state organization, that a state organization may be formed. Especially the states of Massachusetts, Maine, Rhode Island, New Hampshire, Connecticut, Vermont and Maryland. It is time the Eastern states were organized. Many years ago the thirteen states joined together and formed a Union which has become the greatest power in the world. The patriotic sentiment of unjust taxation appealed to the sense of the forefathers of New England in the past and we believe that the exhibitors of New England are not unmindful of the acts of their forefathers, and that they too object to the unjust taxation and commercial interference. It is only through an organization that the Motion Picture Exhibitors of New England can secure their commercial rights and a fair and square deal for all.

The state of Ohio has organized two new Locals through the efforts of the State President: Piqua Local No. 6, and Sandusky Local No. 7. These Locals were both organized on Thursday, September 5, 1912. Mr. Neff anticipated four or five days vacation at Cedar Point, Ohio, but on his arrival at Sandusky, Ohio, he found conditions that needed attention and immediately called the exhibitors together. They all decided to run two reels and organize a local. Mr. Max Stearn of the Exhibit Theater, Columbus, who was former treasurer of the Ohio State League, and who has interests in Sandusky, was present at the Local meeting and assisted in perfecting a thorough, strong working organization.

Cincinnati Local, Branch No. 2, of the Motion Picture Exhibitors' League of America, held a meeting at the Sinton Hotel at 2 P. M., Tuesday, September 3. They endorsed the new Motion Picture Ordinance for the City of Cincinnati. Arrangements are being made to hold a big picnic in the near future. The Cincinnati Local is now thoroughly organized and most all of the leading exhibitors of Cincinnati belong to the League.

CALL! CALIFORNIA CONVENTION.

The first annual Convention of The Moving Picture Exhibitors' League, State branch No. 12, will be called to order at 10:30 A.M., Sept. 17th, and will continue for three days. A committee will meet the out of town exhibitors at the Hall in Kohler & Chase building, 26 O'Farrell St., San Francisco, and will assist them in making hotel accommodations. One-and-a-third round trip rates have been arranged for on all railroads in California to those who wish to attend this meeting, and every exhibitor in California is urgently requested to attend whether a member of the League or not. You are invited and expected to bring your family and friends, ample provision being made for the entertainment of all. Bay excursions, auto rides and theater parties will be on the program in "The City that Knows How." For the exhibitor there will be a display room which will contain every accesory used in the motion picture industry and where such appliances can be seen in actual use. Remember the date: September 17, 18, 19, 1912.

Respectfully yours,
W. A. CORY,
Recording Secretary.

HON. JOHN J. LENTZ,
Counsel for the Ohio State League, Who Delivered the Principal Address at the Chicago Convention.

JOHN BUNNY RETURNS FROM EUROPE.

Mr. John Bunny, the widely renowned Vitagraph comedian, returned to America August 30, from a three months' picture making excursion to England. The object of the trip was to make an authentic picture version of some of the incidents of Dickens' Pickwick Papers. Mr. Bunny was accompanied by Mr. Lawrence Trimble, in the capacity of director; a cameraman and assistant. The party incidentally visited Berlin and Paris.

American's California Plant

The accompanying picture is the new headquarters of the American Film Manufacturing Company at Santa Barbara, Cal. Originally an ostrich farm, it adapted itself admirably to the needs of a motion picture studio.

The enclosure covers one square block, the interior being divided into corrals which are now utilized for the company's stock of horses, open air studio, etc. In one of the largest enclosures Mr. Dwan has ordered the erection of a typical Western town of the early days, where Western pictures will be enacted in exact fidelity to the scenes of those early times. Other spaces have been put in use for the erection of prospectors' mountain homes, log cabins, etc.

On the advent of the company in Santa Barbara, Mr. Dwan inspected the new place and calling his artisans about him, laid plans for the transformation of the place. A man was dispatched to La Mesa to dismantle and remove the company's property at the old studio and in three days the new place was ready for the production of Western pictures. In the meantime, Mr. Dwan had begun work on a picture, using the excellent scenery in and around Santa Barbara for his backgrounds.

The building shown in the picture is utilized as office, dark room and dressing rooms. On the arrival of the equipment from the former studio, the new open air studio was erected, no time having been lost in the regular production of pictures.

This company produces two full reels of pictures per week. Santa Barbara is yielding new and interesting material every day. The latest find of the property man is an old and historic stage coach of the days of '49. It is the property of Mrs. Emma Greenlee. Because of its historic value, Mrs. Greenlee cannot be induced to sell it, but because she is a moving picture faness she has consented to the company using it in pictures. This stage ran from Lompoc to Los Alanos in 1849. Originally it was the property of F. M. Jeter, and on one occasion Mark Twain and Bret Harte, enroute from Lompoc in search of local color, found it with a vengeance, notorious members of Dick Slade's outlaws holding up the entire party and relieving them of their valuables. Jeter found that concealing express money in a whiskey barrel was not as safe as a water barrel, the outlaws having a fully developed taste for "fire water." The American Company was formally welcomed to Santa Barbara by the Chamber of Commerce.

At the Sign of the Flaming Arcs

By G. F. Blaisdell.

WHEN a man of ordinary breeding enters a legitimate theater it is customary for him to remove his hat at the latest before entering the aisle in which may be situated his chair. In case this same theater should follow the lead of so many other houses and put a screen at the front of its stage for the all day and evening projection of pictures why should the same man consider it unnecessary to remove his headgear until he is comfortably seated? That this practice has grown until it is now an evil is an undeniable fact. The responsibility for the existence of this evil is squarely up to the exhibitor. The exhibitor owes it to the dignity of his house, to the dignity of this most popular amusement, and to the respect due to the women who may be under his roof to take adequate measures to enforce the common rules of decency. The commission of this offense is not confined to those unacquainted with the amenities of every-day intercourse. It is perpetrated by antiquated rakes who in the elevator of an office building would be the first obsequiously to remove their hats on the entrance of a simpering typist. If exhibitors will instruct managers and ushers to notify offenders as they enter the aisle to "Remove your hat, please," a necessary reform can be effected in short order.

Moving pictures constitute the chief dramatic entertainment of many millions of people. They form the sole dramatic entertainment of millions more. Any tendency to cheapen, to belittle, this form of amusement should be checked. Any measure that will compel for this popular entertainment the same respect that is freely accorded the more expensive theatricals should be enforced—tactfully where possible, sternly where necessary.

* * *

Vitagraph's "Gettysburg" so vividly appealed to Harvey Geiger, a participant in the real battle, that while witnessing the picture in Milton, Pa., he suffered a fatal heart attack.

* * *

No. 36 of Pathe's Weekly contains a picture that will send the blood bounding through the veins of every man who ever carried a gun as well as of every man willing to carry one. The Kaiser is on a visit to his great and good friend the Czar. They have gone ashore at Port Baltic. The Kaiser is reviewing the Eighty-fifth Regiment, of which

Members of the "Flying A" California Stock Company Standing Before the American Film Company's Plant at Santa Barbara.

he is the honorary colonel. The camera shows the conclusion of the inspection. At the end of the line stand three grizzled veterans. The Kaiser stops and with deliberation chats with each. The rifle comes to salute with a snap. The soldier's jaw is set firmly and you can see the answers to the Kaiser's queries crack from the lips like the bark of a gun. Each man seems to feel that upon his shoulders rests the responsibility of safeguarding the honor of the Russian army and of showing to his honorary colonel, himself the war lord of Europe, that the Eighty-fifth is a regiment of real soldiers. It is a pretty picture—as intimate as it is inspiring. It shows the human side of the Kaiser; it will appeal to every soldier man in every country who sees it.

* * *

"Turn about is fair play." There is proof of this as interesting as the experiment is novel in the report from Medford, Ore., giving the results of the turning over of the Isis Theater on Sunday mornings to Harry H. Tuttle for his Baptist Bible class. With the use of the theater were also given the services of the orchestra. On the first Sunday the attendance at the Bible class was over 100—men, too. This is double the usual attendance. The results may have interest for those Sabbatarians who are growing gray puzzling over how best to get the men to attend divine service. There is one factor in the Oregon situation, however, which will cause some of them disquietude: The attendance at the picture shows later in the day was materially increased.

* * *

The Treasury Department at Washington has instructed customs officials to "require exporters of films and similar articles to state in their declaration on invoices whether or not any of the articles covered by the invoice are pictorial representations of any prize fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purposes of public exhibition." Films containing representations of combats with pistols, swords, stillettos and other murderous weapons as heretofore will be received with open arms. Nor is anything said by the Washington authorities in regard to a ban on films wherein is depicted the administering of poison with murderous intent or the taking of poison with suicidal intent. It is not here contended they should do so—this is simply an effort to point out the silliness of the legislative opposition to the pictorial representation of a performance which the United States Government, in its Navy Department, not only distinctly encourages but defends.

The whole agitation is of a piece of the pernicious, paternal, petticoated legislative blunder which took the "canteen" from the army posts—and very naturally sent many a soldier seeking diversion from the monotony of barracks into resorts that were not respectable—were, in fact, disreputable.

* * *

The inability of some actors to bear in mind their pictured surroundings was well illustrated in a recent release. It may be a drawing room scene, yet the impression—subconscious it may be—that it is the studio seems to be ineradicably instilled in the minds of some actors. If an envelope is opened, bang to the floor it goes, along with the strip torn from the end! It is a satisfaction to record, however, that there are many less offenders in this regard than formerly.

The specific incident in mind occurred in Powers' strong drama "Life's Lesson." The friend of the husband has escorted the wife to the opera, and the two have returned to the wife's home. They are seated in the sumptuously furnished drawing room. The friend takes out a cigarette and asks for a match. A maid brings him a matchbox, a paperboard affair; the guest removes a match, ignites it, returns the box to the maid, and lights his cigarette. The match? It is thrown to the drawing room floor—just as carelessly, as unconsciously, as if the smoker were seated in a barroom!

* * *

Those members of the photoplay press and of the National Board of Censorship who have been the recipients of the courtesy of D. W. McKinney at the offices of the Film Supply Company will regret to hear of his taking up new duties—regret that they are to be deprived of his genial companionship and expert skill. The regret is personal. It is tempered by the knowledge that his new place will furnish Mr. McKinney a wider field for his talents—by the knowledge that it is in the line of promotion. The scribes and the censors will heartily join in congratulations to Mr. McKinney and to his employers—the Great Northern Film Company.

* * *

Alexander Philby of Chicago is the latest to lay down his life in the making of pictures. Mr. Philby was leading a crew of "cowboys" against Indians. He was hurt in falling

The Enclosure Covers a Full City Block, Extending as Far to the Right as This Picture Shows It to the Left.

from his horse, which had stumbled. Death was due to concussion of the brain.

* * *

The reverential and impressive work of Duncan as the padre in Selig's "The Little Indian Martyr" recalls his similar interpretation of the monk in "The Vision Beautiful." Also worthy of high praise is the little fellow who carried the title role. Only once did he betray a second's consciousness of the camera—and he is entitled to the benefit of the doubt on that. The writer saw the film twice in two days. Like all good pictures—those having behind them applied brains—the second viewing was more enjoyable than the first.

* * *

Miss Cecile Guyon, the brilliant young French star, who is working with the Eclair Paris Company, is the despair as well as the admiration of M. Jasset, the director-in-chief of the Paris Eclair feature productions. She will work in pictures only as the spirit moves. To the importunities of M. Jasset that if she will respond more frequently to the demands of the studio she can draw ten times the salary, the reply is always the same, and with it M. Jasset must find his consolation:

"No, I work only as I like; but you know in pictures I work only for Eclair."

* * *

A Long Island woman who began going to picture shows in March, of 1910, in an effort to get rid of a nervous complaint contracted the picture habit to such an extent that she now believes she holds the record for her neighborhood for regular attendance. She claims to have seen 820 shows since she began. Her "treatment" long since ceased; she goes now for pleasure.

* * *

The more the merrier! At least, let us so hope. On September 23 Edison will add to the list of Licensed releases its fifth in weekly output. On September 26 Vitagraph will make it "six a week." This will be the record up to date for an American manufacturer; also, if the writer be not mistaken, it is the second in the world—Pathe of France, according to latest reports, turning out seven reels each week. These figures, of course, are intended to apply to the production in one country. The Pathe American firm, as is well known, issues four releases each week.

These additions mean that Licensed exhibitors—if it so be their exchange arrangements permit them—may now have their choice of forty pictures each week. Thoughtful followers of pictures will closely observe the results of increased production—inspired, perhaps, by the fear of deterioration in the quality of the output. Candor compels the admission that so far the increase has not been marked by any retrogression in the standard of the plays. There is no reason why the quality should not be maintained if with each additional release there be commensurate addition to the working force.

The prime requisite in the manufacture of six reels a week is just the same as for one reel a week—and that is brains—judgment, common sense; the keen perception necessary to disclose a film for which the junk pile yawns and the moral courage there to consign it before it gets even to the censorship board; the careful selection of scenarios, the intelligent picking of mature actors and not overloading the company with untrained dolls or very young men whose only qualification is that they are respectively "pretty" or good-looking; and the thousand and one essentials necessary to the continuous production of good pictures. All companies sometimes produce a good picture. Few there are who four times out of five will put out a good one.

Added to the forty releases in the Licensed division, the Independents are now putting out regularly each week forty-one—twenty-one through the Film Supply of America and twenty through the Universal. To these forty-one will shortly be added the one each week by the Broncho and the Keystone and also the Ambrosio. And these eighty-three or eighty-four take no account of the output of the multifarious concerns springing up all over the country. There is one thing that picture manufacturers may paste in their hat: There is in the United States right now more room for high-grade pictures than ever before. And here's another to go with it: Some manufacturers are not doing the work of which they and their plants are capable. One inane picture will offset two corking good ones.

These additions to the weekly release schedules have peculiar significance to present and prospective scenario writers. May the time come—and come soon, as it should—when a good single-reel scenario will bring $500. Lest there be any misconception on this point, the writer herewith states that his interest is purely impersonal. He has never written a scenario. The more good pictures he sees the more he is disinclined to attempt it.

"THE CONFEDERATE IRONCLAD" (Kalem).

Here is another Kalem war picture that will interest the lovers of the strenuous in the motion picture. These Kalem war stories have become decidedly popular among moving picture enthusiasts, and a war story with a railroad supplement should be doubly interesting.

In this story is told a bit of history happening during the war of the rebellion, which has been surrounded by a number of interesting events in which a young Southern officer, Lieutenant Yancey, his sweetheart Rose, and Elenore, who plays the part of a girl spy in the employ of the Union Army, figure prominently. The ironclad in this case is one which is being constructed in secret by the Confederates, the location of which is earnestly sought by the Commander of the Union forces. Not knowing that Elenore is a spy, Lieutenant Yancey shows her where the ironclad is being built and Elenore promptly discloses the location to the Union officers, who plan an expedition to effect its destruction. Lieutenant Yancey learns of these plans and writes

Scene from "The Confederate Ironclad" (Kalem).

to inform the Confederates of the attack so that they may protect themselves. The officer in charge of the construction of the ironclad informs him that he is helpless, as he has no powder, whereupon Lieutenant Yancey hastens to secure the necessary ammunition. The train is hastily loaded and with the assistance of Rose, the Lieutenant manages to escape the opposing forces of Union cavalry and urges his engine to the relief of the builders of the gunboat.

In the meantime, Elenore the girl spy attempts to intercept the ammunition train by setting fire to a bridge over which it must pass. Yancey is wounded in his flight, but Rose rises to the necessity of the situation and drives his engine on to its destruction. In passing over the burning bridge one of the cars catches fire, but Rose succeeds in uncoupling it and escaping with the rest of the ammunition which is finally delivered to the defenders of the ironclad. With this assistance the Confederate ironclad is able to beat off the Union gunboats, which attempted to destroy it. The victory having been won, Lieutenant Yancey generously permits the escape of one of the Union officers and Elenore the spy.

The sensational riding, a spirited battle between the contending forces combine to form a picture of absorbing interest. It is seldom that more action is crowded into a single reel than is shown in this picture.

STAR THEATER, KINGSTON, N. Y., RE-OPENED.

Mr. L. H. Sheppard, formerly of Oneonta, N. Y., has reopened the Star Theater at Kingston, N. Y., purchasing a complete new equipment from J. H. Hallberg, "The Economizer Man," including a Power's No. 6 with Double Dissolver, with Hallberg A. C. Economizer, and full line of supplies.

Manufacturers Advance Notes

"ROMANCE OF THE COAST" (Lubin).

General Director Barry O'Neil claims this to be his greatest coast story. It is full of romance and wonderfully descriptive of the dangers encountered by the fishermen of the villages that line the capes and coves of Maine. One scene came very near to being a tragedy. Miss Ethel Clayton was marooned on a rock, her boat having broken loose. The tide was coming in rapidly and the breakers were so fierce that rescue was a matter of great risk. For half an hour the water was up to the young woman's waist and the spray continually hiding her from view. The terrible scene was caught by the camera and became a part of the picture story.

Seeking locale for stories, Harry Myers leaves his home at Rocket Castle to live among the fisher folks near Pond Cove. At the start of his stay he falls in love with Ethel.

Scene from "A Romance of the Coast" (Lubin).

daughter of Dick Drayton, a lobster fisherman whose cravings for drink cause him to mistreat his daughters, Ethel and Beatrice. In his love-making with Ethel, Myers incurs the enmity of Charles Cogan, who has forced unwelcomed attentions upon Ethel. When Ethel's father learns of Myers' infatuation for Ethel, he orders him away from the cabin. Likewise he discourages a love affair between Beatrice and a fisherman. Due to their father's indolence, Ethel and Beatrice are forced to go out alone in their fishing punt and set the lobster pots.

One day Ethel goes forth in the punt without Beatrice. She moors the boat on a rock, half a mile off shore, where pots have been set. While she is pulling in a pot, the boat becomes dislodged and drifts away. It is flood tide and Ethel is left alone on the rock, absolutely helpless; slowly the incoming tide covers the rock, while Ethel screams wildly for assistance. Myers, from the window of his room in Pete Wright's cabin, catches sight of the figure on the rock. Hurriedly he ascends the elevation on the promontory at Two Lights, climbs the ladder-pole there, and with the aid of the telescope definitely makes out the figure of the woman. He runs to Ethel's home, and from Beatrice learns that Ethel had gone alone.

Down to the beach rushes Myers. Here Cogan's punt is moored. Myers starts to leap into the boat to go to Ethel's assistance. But Cogan refuses to let him in. While the two men fight for the possession of the punt, the water climbs

Scene from "A Romance of the Coast" (Lubin).

higher and higher around the half-submerged rock where Ethel has been marooned. Myers knocks out Cogan, leaps into the boat and frantically rows to Ethel's assistance. He reaches her just as the waves have climbed to her chin. Numbed with cold, terrified by the shadow of death that has hovered over her, Ethel is dragged safely into the boat, while the assembled villagers, on shore, applaud his bravery. When Ethel has recovered, Myers asks her hand in marriage, and discloses his identity. Ethel's father, completely transformed by the horrible danger to which the girl has been exposed, approves the match. Myers then takes Ethel to his castle by the seashore, and shows her the future home.

"SWEET ALICE BEN BOLT" (Imp).

Songs that never die generally make excellent themes for an idyllic motion picture. Many of these have been done by various companies and mostly with success, much of which is due to popular sentiment in favor of the song. There is something romantically poetic about them that seems to inspire the actors and directors in their work, and the result is usually a picture of much feeling and delicacy. As a general rule the producer finds it necessary to enlarge upon the original theme for the sake of action. That, of course, is a matter of poetic license or picture license as one chooses to view it.

"Sweet Alice Ben Bolt" is no exception to the rule; in fact it would be difficult to produce a picture based upon the song without the addition of some dramatic continuity. The picture begins as a juvenile subject, showing Ben Bolt and Sweet Alice as children of a bygone age. Therefore it is a costume play and a very pretty one. The numerous children appearing in the scenes are dressed according to the Colonial period, all of which lends much charm to the scenes in which they appear. The later scenes deal with the fortunes of Alice and Ben Bolt after they are grown up.

The story opens showing Ben Bolt and little Alice on

their way to and from school and the beginning of their affection for each other. In later years Ben Bolt a strong and handsome young man is still the lover of Sweet Alice, courting her ardently as of yore. They plan to be married and receive the blessings of Ben Bolt's parents, Alice having none of her own. But their dream of earth's highest happiness is rudely terminated when Ben Bolt is impressed without notice to serve in the British navy on a frigate

Scene from "Sweet Alice, Ben Bolt" (Imp).

that is short of hands. Alice, learning of Ben Bolt's seizure, attempts to rescue him with a sail boat, which she intends to steer alongside the frigate that Ben Bolt may escape. However, in sailing the vessel she is struck upon the head by the boom of the sail as it swings around. Hanging unconscious over the gunwale of the boat, she is observed by the sailors on the frigate who send a boat to her as-

Scene from "Sweet Alice, Ben Bolt" (Imp).

sistance. The girl is taken aboard the frigate and revived, and there she learns that there is no hope of saving her lover. Worrying over the sad turn of their affairs, Alice loses her reason. She is put ashore in a hostile country and finally is placed in an asylum where she is well treated by the foreign people.

Ben Bolt for some years cruises with the frigate until it finally returns to the shores where Alice had been left. The mission of the vessel is one of war, but upon its arrival it is found that the ship has run out of water. It becomes necessary for them to send a detail to shore with casks to obtain water, even at the risk of capture by the enemy. The presence of the sailors is discovered by the asylum keeper and his wife who immediately notify the garrison and a sharp skirmish results in the capture of most of the sailor squad. Ben Bolt is left lying supposedly dead on the ground. Though seriously wounded he revives and staggers aimlessly along the road until he comes to the asylum where Alice is detained. At the sight of Ben Bolt her reason returns and, now being free from the British navy by virtue of being practically a prisoner of war, Ben Bolt decides to remain there with Alice and they are happily married with the sanction of and blessings of the asylum keeper and his wife.

"FOR HER LORD" (C. G. P. C.).

The Marquis de St. Gilles, Lord of Chalfonte, is accused of conspiring against the French Republic and a warrant is issued for his arrest. Learning of this he asks Durat, one of his tenants, to secure a passport, which will enable him to escape to England. When the document is acquired, Durat's daughter pleads for permission to deliver it to St. Gilles. Her father reluctantly admits that this is the safest method. The girl delivers the passport and urges St. Gilles to flee, as the soldiers with the warrant are at the gate. She disguises her-

Scene from "For Her Lord" (C. G. P. C.).

self in the marquis's apparel and he escapes through a window. The soldiers enter, produce the warrant, and march away with the bogus marquis. Passing the royalists' rendezvous with the prisoner, the arresting convoy is attacked and the prisoner's release effected. When the trouble is over and the marquis is allowed to return to his estate, he makes the brave girl his bride. This historical episode makes an interesting film, which is well acted and full of action. It will be released September 13th.

On the same reel is "The Late Harriet Quimby's Flight Across the English Channel." The aviatrix is shown accomplishing her most notable flight and as she appeared before she met her tragic death, a short time ago.

ACTRESSES SUBMIT TO HEALTH TEST.

Director Fred Thomson, in making a scene for a Vitagraph Life Portrayal, on board one of the Floating Hospitals, was very much surprised when Miss Julia S. Gordon, who played the lead, entered the boat with Adele de Garde were stopped by the Health Officer, who asked, "What's the matter with them?" and was told, "Moving Pictures." "Put them down as "Rickets," said "Doc." He gave them a thorough examination, their heads a fine-tooth-combing and applying the different lotions necessary to disinfect and remove any form of animalculae. The actress was speechless, but in order to give realism to the scene, she had to submit and poor little Adele had to follow her example. Those who aspire to become moving picture players may get a few pointers from this incident and appreciate the difference between acting on the stage and in moving pictures. Nothing like the real thing, you know!

"BILLY McGRATH'S LOVE LETTERS" (Essanay).

This is another humorous adventure of Billy McGrath, the popular character-creation featuring John Steppling, Essanay's widely known and jovial comedian. The plot is deliciously original and entirely out of the ordinary.

Billy McGrath and Kitty Reese are fond sweethearts and engaged to be married. While going over the plans of a new bungalow they are interrupted by Eleanor, Kitty's small sister, who manages to make scrap paper of the precious plans before they can prevent. Billy lectures her severely and Kitty sends her from the room. Eleanor is terribly downcast, watches Billy as he leaves the house and declares she will get even with him. Next day Billy and Eleanor are playing tennis. Finding some of her big sister's prettiest lingerie and a prettily decorated garter, Eleanor puts them in the pocket of Billy's coat, lying out on the lawn and awaits developments. Kitty discovers the terribles in his

Scene from "Billy McGrath's Love Letters" (Essanay).

pocket and, not recognizing them as her own, breaks off her engagement and Billy is ordered from the house by her infuriated father while Eleanor chuckles with glee. A little later Eleanor finds a packet of Billy's love letters out on the lawn, where Kitty has been going over them tearfully, and decides to play "postoffice" with real letters. Consequently the precious missives are distributed to every mail-box on the street by the little mischief-maker, and it is not until later that Kitty misses them and is told by Eleanor of their whereabouts. In horror Kitty rushes to Billy, informs him of the matter, and an excited chase up and down the street follows. Most of the neighbors are found reading the tender epistles, and they are only turned over to the lovers after much merriment at their expense. However, the last one is finally recovered and Billy takes Kitty home, where the affair of the lingerie is straightened out when the repentant Eleanor confesses she put it in Billy's pocket for revenge.

John Steppling is exceedingly funny in his popular role, Miss Beverly Bayne plays Kitty charmingly, Joseph Allen portrays old Reese and little Eleanor Kahn is a real Captain Jinks as the mischief-maker.

The production contains many exquisite summer scenes and is portrayed with fine conception of comedy values and vigorous action. It is booked for release September 13th.

"BRONCHO BILLY OUTWITTED" (Essanay).

The world-wide popularity of Essanay's Broncho Billy series is not to be denied, and this is another unique plot featuring Mr. G. M. Anderson in the character-role he has made a by-word throughout two hemispheres.

Old Silas Trent, a squatter, is warned that the community is not healthy for those of his calling and to move out. Trent is furious and vows vengeance on any that try to interfere with him. Meeting Walters, one of the ring-leaders, Trent becomes involved in an argument that ends by his being knocked down. Leaping up he whips out his gun and wounds Walters in the arm and escapes to his cabin. Walters hurries to town, informs Broncho Billy, the Sheriff, and Broncho at once starts for Trent's shack. Meanwhile, Trent tells his pretty daughter, Vedah, of the affair and, knowing her father will be pursued, she strikes upon a novel scheme to save him. Getting the old man into bed, she cuts off her long hair, arranges the strands under

Scene from "Broncho Billy Outwitted" (Essanay).

a night-cap she places on his head and cautions him to remain perfectly quiet. A few moments later Broncho rides up, dismounts and calls her out. Vedah pretends ignorance of her father's whereabouts and tells Broncho she is alone with her sick mother. Broncho searches the shack and, failing to identify Trent in the clever disguise, apologizes for the intrusion and leaves. However, he has been struck by the simple charm of the girl and stops outside to roll a cigarette. Fearful for her father's safety, Vedah determines on another scheme, goes to the stable, entices Broncho there through trickery, locks him inside, then aids her father to escape across the border on the baffled Sheriff's bronco. On being released Broncho is furious, but his anger melts away before the calmness of the girl and, realizing he has been cleverly outwitted, he wrings her hand, lifts his hat and starts up the trail toward town on foot, while Vedah gazes after him admiringly.

It is with the deepest regret the Essanay Company announces this is the last production Miss Vedah Bertram appeared in, prior to her untimely death following an operation for appendicitis on the morning of August 26th, at Oakland, Calif. In the short time Miss Bertram played with Mr. Anderson in Essanay's Western productions she won hosts of warm friends, and her loss is mourned throughout the entire film world. "Broncho Billy Outwitted" will be released Sept. 14th.

BRAND NEW JOB FOR STREYCKMANS.

Well-Known Picture Publicity and Promotion Man Joins the Mutual Film Corporation Staff.

The Mutual Film Corporation has added to its staff H. J. Streyckmans, who has resigned from the New York Motion Picture Co. to accept the position. Mr. Streyckmans has been with Baumann & Kessel for more than two years, and is one of the few men in the moving picture business who couples a thorough knowledge of the business in all its branches with ability as a writer.

In choosing Streyckmans the Mutual Film Corporation is following its policy of engaging none but the highest class men for its executive staff. The board of directors of the Mutual is composed of successful business men, occupying high positions in the commercial and banking world, and the progress of the company has been built upon solid foundations. Streyckmans is noted for his aggressiveness and quick wit, and in the recent trouble between the Universal and the New York Motion Picture Co. it was the daring work of Streyckmans and "Doc" Willat which saved the plant when the doors were broken in and an attempt was made to eject them. The New York Motion Picture Co. is still in possession of the plant.

MR. H. J. STREYCKMANS.

When Mr. Baumann learned that Wm. H. Swanson had left for California to endeavor to take the Bison Pacific Coast studios, Streyckmans was hurriedly sent after him, and by quick work made connections with fast trains which landed him a few hours behind Swanson, though the latter had a forty-eight hours' start. The plants were fortified with armed men, and Streyckmans directed the legal proceedings which resulted in the Bison properties remaining with Baumann & Kessel.

Mr. Streyckmans was formerly editor and manager of The Show World, a Chicago theatrical publication, and the organizer of the International Projecting and Producing Co. The independent movement was practically extinct at that time, and Streyckmans made a sensational tour of the country, holding meetings of exhibitors and establishing agencies.

When Baumann & Kessel organized the Reliance Co., Streyckmans was engaged to exploit the new product as well as Bison, Itala and Ambrosio films. It is said that the Reliance Co. broke all records in securing standing orders for its first releases. In handling these interests Streyckmans published a house organ called "Film Fancies," a beautiful, well-edited booklet which attracted considerable attention.

BERNHARDT IN LA TOSCA.

It is announced that the Universal Features has secured a notable subject in a production of the tragedy "La Tosca" with Sarah Bernhardt in the title role. We have seen Madame Bernhardt in two noteworthy picture productions, so that the coming of this new effort arouses no little curiosity. The subject is said to be up to the highest standard of the art and it certainly is one calculated to give full scope to the powers of the divine Sarah. The date of release has not been announced.

KEYSTONE RELEASES THROUGH MUTUAL FILM COMPANY.

The Mutual Film Corporation will make the first release of Keystone films, for which it holdes the exclusive agency for the United States and Canada, on Monday, Sept. 25, with a split-reel comedy, "Cohen Collects a Debt" and "The Water Nymph."

The leading parts in Keystone films are played by Mack Sennett, Mabel Normand, Ford Sterling and Fred Mace, supported by a strong cast. This quartet comes to the Keystone Co. from the Biograph, and their work is well known throughout the world. Mr. Sennett continues as director.

MR. MACK SENNETT.

Shortly after Sept. 25 two reels of Keystone will be released, the reel made by Mr. Sennett and a dramatic production by another stock company, of which full particulars will be given when release dates are fixed. The Keystone comedy on Monday will always consist of two snappy subjects.

EXHIBITORS BALL COMMITTEES APPOINTED.

Committees to arrange for the annual ball of the New York Motion Picture Theater Exhibitors have been appointed as follows:

Committee on Publicity: M. Needles, Arthur Jacobs, Mr. Coufal, L. Rosenthal, Ed. Valensi, R. C. Whitten, Mr. Eckman, William Allen and L. Germain.

Committee of Arrangements: Sidney Ascher, F. E. Samuels, H. W. Rosenthal, Grant W. Anson, Mr. King, Mr. Goldfarb, Frank Allen.

Committee of Ways and Means: A. Coleman, M. L. Fleishman and Mr. Eckman.

Reception Committee: Samuel H. Trigger, F. E. Samuels, Adolph Bauerenfreund, Arthur Jacobs, R. L. McNabb, Ed. Valensi, Sidney Ascher, Grant W. Anson and L. Rosenthal.

FLICKERS.

Mr. F. H. Trifts, proprietor of the Gem Theater, St. John, New Brunswick, Canada, called at the offices of the Moving Picture World while visiting in the United States last week.

* * *

Mr. Gaumont is expected to arrive from Europe about the end of this week, and will be found at the plant of the Gaumont Co., in Flushing, L. I.

* * *

D. W. McKinney has picked up the load that was dropped by Ingvald C. Oes. Mr. McKinney has assumed charge of the Great Northern Film Co. during the absence of Mr. Oes, who is now in Europe for a stay of about six weeks, at the home office of the company which he represents here.

* * *

I stepped in to shake hands with Mr. Saunders, manager of the Universal Film Exchange, 111 East 14th St., and was surprised at the number of operators waiting for their reels. The Universal Exchange has increased their standing order to fourteen extra reels per week, in order to supply their fast increasing list of new customers.

* * *

The friends of Harry Raver, general manager of the Film Supply Co. of America, will be pleased to learn that he is back on the job again, after being confined to his bed for more than a week. Though not entirely free from the effects of his illness, Mr. Raver is able to spend a couple of hours each day at his desk.

* * *

Mr. B. Nichols, representing the M. P. Sales Agency, of London, Eng., was a caller at this office last week.

* * *

Having outgrown its old quarters on the tenth floor of 145 West 45th St., the Feature Photoplay Co., H. A. Lande, proprietor, has moved its office and effects to the seventh floor of the same building, and will hereafter occupy the old offices of the Mutual Film Corporation.

* * *

Mr. F. Magidson, representing the National Ticket Dispensing Machine Co., called at the offices of The World and demonstrated to us a new automatic ticket selling machine which will be on the market shortly. This machine is the most simple but practical device of its kind I have seen.

* * *

C. R. Plough, of the Anti-Trust Film Co., Chicago, Ill., is in New York City at present, and can be located at the Prince George Hotel.

* * *

Mr. Fleckles, manager of the Chicago branch of the Laemmle Film Service, is in New York City for a few days.

* * *

Ever since the Reliance Film Co. started to give away souvenir twenty-dollar goldpieces, through their sales manager, C. Lang Cobb, this worthy distributor has been carrying a cane. It may be that Cobb sometimes imagines he is giving away real money, and thinks the cane is becoming to a philanthropist. MAC.

"MAX'S TRAGEDY" (C. G. P. C.).

Max Linder, the famous author-comedian, is shown in another of his own sketches, which deals with a love affair having a touch of tragedy to it. Max's father wishes him to marry a girl whom he believes would make an ideal wife. Max is stage-struck and declines the proposal, but his father is insistent and Max is forced to accompany him to the home of the young lady. The girl, too, is stage-struck, and when she learns that a young man in quest of her hand is to call she makes herself as hideous looking as it is possible for a very pretty girl to be. The same idea has dawned upon Max as the procedure most likely to discourage the young woman and leave him free to follow his dear art. The plan succeeds so well that Max's father believes the case hopeless and leaves the girl's house with his son on his arm. However, the old gentleman has forgotten something and back to the house he goes. The young people meet again, off their guard and without disguise, and the change in their appearance gives each a delightful thrill. And leave it to Max. When he discovers the girl is in reality a beauty, it does not take long for him to convince her that they were made for each other. The marriage takes place in due course and, after it, a scene of tragedy that gives Max an opportunity to display a branch of his art which will prove to his many admirers to be a delightful surprise. This film will be released Sept. 20th.

On the same reel are views of The Edmunds Klamm Ravine, a beautiful spot in beautiful Switzerland.

A NEW "ZIGOMAR" PICTURE.

The accompanying illustration represents a scene in "The Phantom Bandit," the new Zigomar picture that the Feature & Educational Film Company, Cleveland, O., are now putting on the market. It is a sensational subject in four reels and is being handled as a State Rights proposition.

Calendar of Licensed Releases.

Current Releases

MONDAY, SEPTEMBER 9th, 1912.

BIOGRAPH—An Unseen Enemy (Drama).....
KALEM—The Girl Reporter's Big Scoop (Drama).....1000
LUBIN—The Halfbreed's Sacrifice (Drama).....1000
PATHE—Pathe's Weekly No. 37—1912 (Topical).....1000
PATHE—The Blighted Son—Special (Drama).....
SELIG—The House of His Master (Drama).....1000
VITAGRAPH—The Road to Yesterday (Drama).....1000

TUESDAY, SEPTEMBER 10th, 1912.

EDISON—The Manufacture of Paper, Maine (Ind.)...1000
ESSANAY—A Woman of Arizona (Drama).....1000
CINES—Scenes Along the Salerno Coast, Italy (Scenic) 140
CINES—The Conspiracy of Catiline (Drama)..... 885
C. G. P. C.—Love's Progress (Comedy-Drama).....
C. G. P. C.—A Little Journey in Tunis (Scenic).....
SELIG—The Fighting Instinct (Drama).....1000
VITAGRAPH—The Higher Mercy (Drama).....1000

WEDNESDAY, SEPTEMBER 11th, 1912

EDISON—The Stranger and the Taxicab (Comedy)...1000
ECLIPSE—Glimpses of St. Petersburg (Scenic)..... 560
ECLIPSE—Chemical Action (Educational)..... 180
ECLIPSE—Winter Sports at St. Moritz, Switzerland (Topical) 485
KALEM—Dr. Skinnem's Wonderful Invention (Comedy)
KALEM—The Ancient Port of Jaffa (Scenic).....
LUBIN—A Red-Hot Courtship (Comedy)..... 432
LUBIN—His First Auto (Comedy)..... 625
PATHE—Black Beauty (Drama) .....
VITAGRAPH—The Hindoo's Curse (Drama).....1000

THURSDAY, SEPTEMBER 12th, 1912.

BIOGRAPH—Blind Love (Drama) .....
ESSANAY—The Listener's Lesson (Comedy).....1000
LUBIN—Betty and the Roses (Drama).....1000
MELIES—The Unworthy Son (Drama).....1000
PATHE—Anguished Hours (Drama) .....
SELIG—The Indelible Stain (Drama).....1000

FRIDAY, SEPTEMBER 13th, 1912.

EDISON—The Dam Builder (Drama).....1000
ESSANAY—Billy McGrath's Love Letters (Comedy)..1000
C. G. P. C.—For Her Lord (Drama).....
C. G. P. C.—The Late Harriet Quimby's Flight Across the English Channel (Topical).....
KALEM—The Street Singer (Drama).....1000
LUBIN—Never Again (Comedy) .....
LUBIN—Buster and the Pirates (Drama).....
SELIG—The Trade Gun Bullet (Drama).....1000
VITAGRAPH—The Loyalty of Sylvia (Drama).....1000

SATURDAY, SEPTEMBER 14th, 1912.

EDISON—The Rescue, Care and Education of Blind Babies (Educational) .....
ESSANAY—Broncho Billy Outwitted (Drama).....1000
CINES—Honors Divided (Drama) 1075
KALEM—A Railroad Lochinvar (Comedy-Drama).....1000
LUBIN—A Trustee of the Law (Drama).....1000
PATHE—Saved at the Altar (Drama).....
VITAGRAPH—Popular Betty (Comedy-Drama) 600
VITAGRAPH—The Fortune in the Tea-Cup (Comedy). 400

Advance Releases

MONDAY, SEPTEMBER 16th, 1912.

BIOGRAPH—Stern Papa (Comedy) .....
BIOGRAPH—Love's Messenger (Comedy) .....
CINES—The Daughter of the Spy (Special) (Drama)..1000
KALEM—The Parasite (Drama) 1000
LUBIN—The Sleeper (Drama) 1000
PATHE—Pathe's Weekly No. 38, 1912 (Topical) .....
SELIG—The Substitute Model (Drama) 1000
VITAGRAPH—Captain Barnacle's Waif (Drama) 1000

TUESDAY, SEPTEMBER 17th, 1912.

EDISON—The Governor (Drama) 1000
ESSANAY—Neptune's Daughter (Drama) 1000
CINES—Amalfi, Italy and Surroundings (Scenic) 225
CINES—A Gun Factory (Industrial) 320
CINES—Traditional Customs in Southern Italy (Top.) 430
C. G. P. C.—The Elopement (Comedy) .....
C. G. P. C.—Gerone—the Venice of Spain (Scenic) .....
SELIG—The Brand Blotter (Drama) 1000
VITAGRAPH—The Troubled Trail (Drama) 1000

WEDNESDAY, SEPTEMBER 18th, 1912.

EDISON—Lazy Bill Hudson (Comedy) 490
EDISON—National Soldiers' Home, Virginia (Descr.). 510
ECLIPSE—New Plymouth (Scenic) 250
ECLIPSE—A Country Holiday 730
KALEM—In Peril of Their Lives (Drama).....1000
LUBIN—When Father Had His Way (Comedy) 1000
PATHE—The Bandit's Spur (Drama) .....
VITAGRAPH—A Vitagraph Romance (Drama) 1000

THURSDAY, SEPTEMBER 19th, 1912.

BIOGRAPH—Two Daughters of Eve (Drama) .....
ESSANAY—The Mixed Sample Trunks (Com.-Dr.)....1000
LUBIN—A Child's Devotion (Drama) 1000
MELIES—The Prisoner's Story (Drama) 1000
PATHE—The Desperado (Drama) .....
SELIG—Into the Genuine (Drama) 1000

FRIDAY, SEPTEMBER 20th, 1912.

EDISON—Hearts and Diamonds (Drama) 1000
ESSANAY—The Love Test (Comedy).....1000
C. G. P. C.—Max's Tragedy (Comedy) .....
C. G. P. C.—The Edmunds Klamm Ravine (Scenic) ..
KALEM—Chips of the Old Block (Comedy) .....
KALEM—Tilley's Bird Farm (Educational) .....
LUBIN—Turpentine Industry (Industrial) .....
LUBIN—No Trespassing (Comedy) .....
SELIG—Life and Customs of the Winnebago Indians (Drama) 1000
VITAGRAPH—The Indian Mutiny (Drama) .....
VITAGRAPH—The Burning of the Match Factory (Topical) .....

SATURDAY, SEPTEMBER 21st, 1912.

EDISON—The Grandfather (Drama) 1000
ESSANAY—Alkali Ike's Pants (Comedy).....1000
CINES—Betrayed for Love (Hist. Drama) 1000
KALEM—The Grit of the Girl Telegrapher (Drama)..1000
LUBIN—His Pair of Pants (Comedy).....1000
PATHE—Silver Moon's Rescue (Drama) .....
VITAGRAPH—Adventure of the Italian Model (Dr.)..1000

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Calendar of Independent Releases.

Releasing Through Universal Company

CURRENT RELEASES.

SUNDAY, SEPTEMBER 8th, 1912.

ECLAIR—The Kind Old Man (Comedy-Drama) .....
REX—The Ghost of a Bargain (Drama) .....
ITALA—The Solemn Hour (2 reels) (Drama).....

MONDAY, SEPTEMBER 9th, 1912.

IMP—The Intrigue (Drama) .....
NESTOR—In the San Fernando Valley (Drama) .....
CHAMPION—The Trysting Tree (Comedy-Drama) ....

TUESDAY, SEPTEMBER 10th, 1912.

GEM—A Tune of Fate (Drama) .....
ECLAIR—The Haunted Bachelor (Comedy) .....
ECLAIR—The Marshal's Honeymoon (Comedy) .....
BISON—A White Indian (Drama) .....

WEDNESDAY, SEPTEMBER 11th, 1912.

POWERS—His First and Last Appearance (Comedy)...
NESTOR—The Men Within (Drama) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, SEPTEMBER 12th, 1912.

REX—The Squatter's Rights (Drama) .....
IMP—Human Hearts (Two Reels—Drama) .....
ECLAIR—The Rancher's Lottery (Comedy-Drama) ....

FRIDAY, SEPTEMBER 13th, 1912.

VICTOR—All for Love (Drama) .....
POWERS—The Supreme Power (Drama) .....
NESTOR—Three Love-Sick Cowboys (Comedy) .....

SATURDAY, SEPTEMBER 14th, 1912.

IMP—Dolly, the Tom Boy (Comedy) .....
IMP—Dick's Predicament (Comedy) .....
MILANO—The Wedding Gift (Drama) .....
BISON—The Girl from the Golden Run (Drama)....

ADVANCE RELEASES.

, SEPTEMBER 15th, 1912.

REX—Lost, a Husband (Comedy) .....
ECLAIR—A Marriage of Convenience (Comedy) .....
ECLAIR—Around Constantinople (Scenic) .....

MONDAY, SEPTEMBER 16th, 1912.

IMP—The Millionaire Cop (Comedy-Drama) .....
NESTOR—The Horse Thief's Daughter (Drama) .....
CHAMPION—The Dummy Director (Drama) .....

TUESDAY, SEPTEMBER 17th, 1912.

GEM—Down by the Sounding Sea (Drama) .....
BISON—The Ranchman's Awakening (Drama) .....
ECLAIR—My Wife's Away. Hurrah! (Comedy) .....

WEDNESDAY, SEPTEMBER 18th, 1912.

POWERS—All on Account of a Widow (Comedy) ....
NESTOR—A Western Vacation (Comedy) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, SEPTEMBER 19th, 1912.

REX—Faraway Fields (Drama) .....
IMP—Sweet Alice, Ben Bolt (2 Reels—Drama) .....
ECLAIR—Filial Love (Drama) .....

FRIDAY, SEPTEMBER 20th, 1912.

VICTOR—Flo's Discipline (Comedy) .....
POWERS—Fate's Way (Drama) .....
NESTOR—Won by a Call (Comedy) .....

SATURDAY, SEPTEMBER 21st, 1912.

BISON—The Massacre of Sante Fe Trail (2 Reels—Dr.)
IMP—The Blind Musician (Drama) .....
IMP—The Exchange of Labels (Comedy) .....
MILANO—The Two Overcoats (Comedy) .....
MILANO—Bonifacio in Society (Comedy) .....

Releasing Through Film Supply Company

CURRENT RELEASES.

SUNDAY, SEPTEMBER 8th, 1912.

MAJESTIC—The Pleasures of Camping (Comedy).....
MAJESTIC—Willie's Dog (Comedy) .....
THANHOUSER—Don't Pinch My Pup! (Com.-Dr.)...

MONDAY, SEPTEMBER 9th, 1912.

AMERICAN—The Dawn of Passion (Drama).....1000
COMET—Title not reported.

TUESDAY, SEPTEMBER 10th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Fugitive (Drama)
GAUMONT—Love's Serenade (Drama) .....
MAJESTIC—Lola's Sacrifice (Drama).....
THANHOUSER—A Star Reborn (Drama).....

WEDNESDAY, SEPTEMBER 11th, 1912.

AMERICAN—Vengeance That Failed (Drama).....1000
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Love Knows No Laws (Drama).....
SOLAX—Treasures on the Wing (Comedy).....

THURSDAY, SEPTEMBER 12th, 1912.

AMERICAN—Title not reported.
GAUMONT—The Plague-Stricken City (Drama).....

FRIDAY, SEPTEMBER 13th, 1912.

"101"BISON (N. Y. M. P. Co.)—A Frontier Child (Dr.)
LUX—Tommy's Playmate (Drama) 980
SOLAX—The Soul of the Violin (Drama).....
THANHOUSER—The Birth of Lotus Blossom (Drama)

SATURDAY, SEPTEMBER 14th, 1912.

COMET—Title not reported.
GREAT NORTHERN—Aunt Jane's Will (Com.-Dr.)...
RELIANCE—For Love of Her (Drama).....

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 15th, 1912.

MAJESTIC—Cupid vs. Cigarettes (Comedy) .....
THANHOUSER—Orator, Knight and Cow (Drama)...
ITALA—A Woman's Duplicity (Drama—2 Reels) .....

MONDAY, SEPTEMBER 16th, 1912.

AMERICAN—(Title not reported).....
COMET—(Title not reported) .....

TUESDAY, SEPTEMBER 17th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Penalty (Drama)...
MAJESTIC—Thorns of Success (Drama) .....
GAUMONT—Queen Elizabeth's Token (Drama).....
THANHOUSER—The Mail Clerk's Temptation (Dr.)..

WEDNESDAY, SEPTEMBER 18th, 1912.

AMERICAN—(Title not reported) .....
BRONCHO—Sundered Ties (Drama) .....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Caleb West (Drama—2 Reels) .....
SOLAX—The Spry Spinsters (Comedy) .....

THURSDAY, SEPTEMBER 19th, 1912.

AMERICAN—(Title not reported) .....
GAUMONT—Kings in Exile (Drama—2 Reels) .....

FRIDAY, SEPTEMBER 20th, 1912.

"101 BISON (N. Y. M. P. Co.)—The Doctor's Double Dr.)
LUX—The Little Beggar Boy (Drama) 963
SOLAX—The Life of a Rose (Drama) .....
THANHOUSER—Two Souls (Drama).....

... ... SATURDAY, SEPTEMBER 21st, 1912.

COMET—(Title Not Reported) .....
GREAT NORTHERN—(Title Not Reported) .....
RELIANCE—The Redemption (Drama) .....
GAUMONT—The Eclipse of the Sun (Scientific).....
GAUMONT—The Funeral of General Booth (Topical)..

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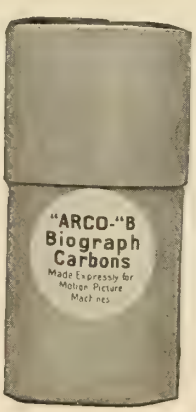

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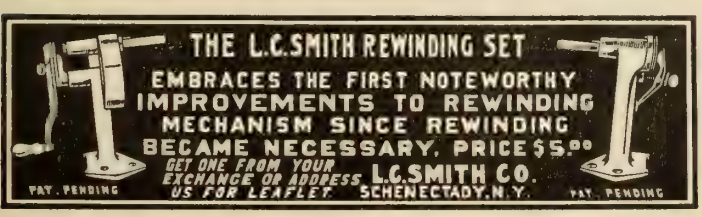
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"Tell Me That You Love Me"—Harold Rossiter.
"Somebody's Coming to Town"—Smith & Brown.
"Humming Bird"—H. A. Weymann.
"Come to Dolly's Party"—H. Von Tilzer.
"Won't You Let Me Take You Home"—Crown.
"Those Wonderful Eyes"—Harris.
"After All I've Been to You"—Haviland.
"Any Time is Loving Time"—Crown.
"As Long as the Shamrock Grows Green"—Ted. Snyder.
"All I can say is I Love You"—Smith & Brown.
"I'm the Lonesomest Girl in Town"—York.
"You're Going to Love Your Honey Boy"—Morris.

A. L. Simpson.

"Do You Regret the Days Gone By?"—Pub. by F. B. Haviland Pub. Co.
"My Girl of the Golden Days"—Pub. by J. H. Aufderheide, Indianapolis, Ind.
"When I'm Away"—Pub. by Robert B. Thompson, Chicago.
"Just a Twig from the True Lover's Tree"—Pub. by J. Fred Helf, New York.

De Witt C. Wheeler, Inc.

"I Always Knew the Girl I'd Love Would Be a Girl Like You"—M. Whitmark & Sons.
"What Made the Boys Like Rosie"—J. H. Remick & Co.
"Rainy Days"—Jerome & Schwartz Pub. Co.
"Hear Those Chimes"—Jos. W. Stern & Co.
"Everybody Two Step"—J. H. Remick & Co.
"My Tallahassa Flo"—M. Whitmark & Sons.
"I Like It Better Every Day"—J. H. Remick & Co.
"Cecilia"—M. Whitmark & Sons.
"Are You a Girl Who's a Real Good Fellow?"—Kendig & Paley.

A. J. Clapham.

"The Rosenthal Case."
"The Olympic Games."

"THE ARIZONA LAND SWINDLE" (Bison).

When the unscrupulously dishonest land promoters sang praises about the wonderful West and the vast fortunes to be made, hundreds of thrifty farmers in the Middle West sold out their holdings and invested in what they had supposed to be the land of promise.

The thieving swindlers had not anticipated that the farmers would seek to settle on their possessions so quickly, but when they saw the hundreds of families start for the West they hastily dispatched a messenger to warn their pals and to order them to protect the only fertile soil available and the sole watering place.

After weeks of traveling, weary and footsore, the cattle and women almost famished by the long march, the big caravan of prairie schooners, etc., arrived at the place designated by the defrauding land concern only to learn that they had been swindled and that the mecca they sought was an unfertile, barren and uncultivated country.

They present their claims to the agents of the swindlers only to be hooted and laughed at. The situation had become serious. The drought had left the land hot and dry and sickness had set in among the emigrants. Desperate, the settlers determined to force the issue, only to be met by a band of cutthroats and hired bandits.

Adams, a scoundrel who headed the murderous band of swindlers offered to give them water if Strong would give him his pretty daughter in marriage. Though she would sacrifice herself to save her family and her friends, Jack, her sweetheart, proves himself a hero by a dare-devil ride for the sheriff and a posse, who arrest the outlaws. The picture was released September 3.

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THE HOUSE OF

SELIG

MONDAY, SEPT. 16TH.

THE SUBSTITUTE MODEL

Founded upon a dramatic incident from one of the season's big fashion shows. In one scene in the picture, over $5,000.00 worth of the latest imported gowns and hat creations are used, as properties. The exceptional story and clever action make this a real worth while feature. About 1,000 feet.

TUESDAY, SEPT. 17TH.

THE BRAND BLOTTER

The "Brand Blotter" is a romance of the ever lovable, virile Colorado cattle country. Pictured in picturesque locations from an excellent story and replete with vivid dramatic action, this should prove one of the best Western subjects of the year. About 1,000 feet.

THURSDAY, SEPT. 19TH.

INTO THE GENUINE

An exceedingly dramatic story of the board of trade and the inconsistency of our so-called modern society. In this, the greatest board of trade picture ever produced, over one thousand motion picture exhibitors take active part in the realistic "pit" scene. Produced at the Selig Studios in Chicago, during the afternoon of Aug. 14th, while the Motion Picture Exhibitors' League Convention visitors were present. DON'T FAIL TO DEMAND THIS BIG FEATURE FROM YOUR EXCHANGE. About 1,000 feet.

FRIDAY, SEPT. 20TH.

Life and Customs of the Winnebago Indians

The proud and haughty tribe of Northwest Indians known as the Winnebagos, have been made the subject of a most interesting and picturesque educational picture which shows the games, dances, manners and customs of these famous red-skinned people. About 1,000 feet.

FIVE FULL REEL SELIG NATURE REPRODUCTIONS EACH AND EVERY WEEK

EXHIBITORS AND THE PUBLIC KEPT CLAMORING FOR MORE SELIGS. IN FACT THEY DEMANDED THEM. SO THE HOUSE OF SELIG ACCEDED TO THEIR WISHES. THE NEW FIFTH RELEASE WILL MAKE ITS APPEARANCE ON WEDNESDAY, SEPT. 25TH, AND ON EVERY WEDNESDAY THEREAFTER. ORDER YOUR COPY TODAY. BE SURE AND GET FIVE SELIGS EACH WEEK.

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Producers of **"THE GARDEN OF ALLAH,"** now touring the principal cities!

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PIANIST and DRUMMER—Open for position. Prefer Southwest. Pianist sight reader and faker. Drummer has complete outfit, effects, traps, orchestra bells. Dramatize the pictures. State very best salary and work. If over 200 miles, must have tickets advanced. Address PIANIST and DRUMMER, Martinsville, Indiana.

AT LIBERTY—Moving picture operator with eight years' experience. Will go anywhere for a week's trial on your approval. No jumps too far if position is steady and reliable. Can furnish best of reference. ELMER STAMETS, General Delivery, Easton, Pa.

BARITONE—Wants position as manager. References as to past business record. Does own advertising. Plenty of good ideas and all the details. Nothing cheap considered. Address C. S. care of Moving Picture World, New York City.

OPERATOR—With new Standard No. 4 machine. Experienced, sober. Wants work outside of New York City. R. W. BRILL, Kingston, New York.

OPERATOR—Desires position anywhere. Six years' experience on all machines. I deliver the goods. Best of references. Address CARL NEWMAN, 331 Pleasant, Ionia, Michigan.

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WANTED—A live young man experienced in singing and lecturing pictures. A man who can put over lectures for comedy and dramas. Write PRINCESS THEATRE CIRCUIT CO., St. Cloud, Minn.

WANTED—Assistant General Manager for Film manufacturing company. Must be experienced in all departments and capable of taking full charge. Address B. A. F., care of Moving Picture World, New York City.

WANTED—Experienced Scenario Editor. Address B. A. F., care of Moving Picture World, New York City.

PARTNER WANTED.

AN A-1 CAMERA MAN and dark room worker wanted as partner in a well established business. To a good man a half interest will be sold. Address PARTNER, Moving Picture World, Chicago, Illinois.

EQUIPMENT WANTED.

EQUIPMENT WANTED — Wanted second-hand Gaumont Chrono moving picture machine mechanism or head only. State condition and price. H. A. DE VRY, Tulsa, Okla.

WANTED—Motion Picture camera. State lowest price. Address B. LANG, Edendale Post Office, Los Angeles, California.

WANTED—Edison head one pin inside shutter without take-up or magazine. Only first-class head wanted. Address P. W. BARRETT, Star Theatre, Parkersburg, W. Va.

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BRAND NEW 6-A POWERS—HUTCHENS THE JEWELER, Yadkinville, North Carolina.

FOR SALE—Motion Picture Camera, pin type, new, without lens, 300 feet capacity magazine boxes. $165.00, one-half with order, balance C. O. D. H. A. BLEUER, 1059 N. Ridgeway Ave., Chicago, Illinois.

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NEW POWERS' 6—With trunk, electric and calcium atachments, complete, $150.00. J. G. HOWARD, Newark Valley, New York.

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FOR SALE OR RENT—Or partner who understands the show business. The Orpheum, capacity 850. Fire and Panic Proof, or could use a good manager with working interest. BOX 322, Albuquerque, New Mexico.

FOR SALE—Two-year lease on beautiful new theatre. Seats 800. Suitable for stock, vaudeville, or pictures. Population 30,000. Rent $200. Shrewd picture men investigate. Opposition a joke. Address BOX 453, Madison, Wis.

FOR SALE—Moving Picture Theatre, located in East Tennessee, seating capacity 250, all new. Population 3,000. Doing good business. Cannot give personal attention. Address BOX 141, Decatur, Ala.

THEATERS WANTED.

WANTED—Moving Picture Theatre within 100 miles of New York City. 300 seats or over. Must be high class paying proposition. Cash transaction; others please do not respond. Principals only address A. V. POWELL, 17 Lafayette Ave., Brooklyn, N. Y.

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WANTED TO BUY—1 or two copies Pathe Hand Colored Passion Play in three reels. Must be in first class condition. No junk. Cheap for cash. Address WILL B. CAMERON, 2311 W. Lake Street, Chicago, Ill.

TEMPTATIONS OF GAY PARIS—In three reels, or "Underworld of Paris," in three reels. Must be in good condition, cheap and have advertising matter. State lowest price and deposit required for examination shipment. Address W. PAIGE, Box 407, Santa Barbara, Cal.

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AMATEUR PHOTOGRAPHERS—Will buy or exchange old negatives. Kodak film or slides of local interest. Write for particulars. Address PAUL F. MAYOTT, 626 Grand Ave., Milwaukee, Wis.

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SCENARIO WRITERS

THE Staff of the Scenario Department of the Universal Film Mfg. Co., Inc., will examine, edit and pass upon your scenarios, free of any charge whatsoever.

Write to the Scenario Department for full information, and you are guaranteed that if your offering can be put into proper shape for picture purposes, same will be done without any charge to you, and that you will be paid for your scenarios as well.

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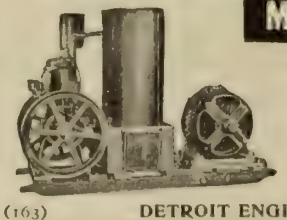

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Write to-day for Bulletin 101. It is a mighty interesting booklet.
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ECLAIR

TUESDAY, SEPT. 17th

"MY WIFE'S AWAY, HURRAH!"

At least "hubby" thought she was. She wasn't. That's why the play was made. Now that it's made it will make everyone laugh.

THURSDAY, SEPT. 19th

"FILIAL LOVE"

In Two Reels from the Realms of Reality

Woven with the heart-strings of Americanhood. A mere youngster saves his "Daddy" from the death chair even though President Taft's door-man does refuse the little fellow entrance to the White House. Every child will coax the whole family into going to see it.

SUNDAY, SEPT. 22nd

"A FRIVOLOUS HEART"

A splendidly novel situation of strikingly dramatic effect. On the same reel,

"THROUGH CHINA"

Showing a peculiar country and still more singular people.

ECLAIR FILM CO., 225 West 42nd St., N.Y. City, N.Y.

LICENSED FILM STORIES

LUBIN.

THE SLEEPER (Sept. 16).—Dave Ryland, an old prospector with a grub stake leaves his wife and grandson to seek his fortune. After a month in the hills his grub runs low, during which time he has not been able to strike anything or communicate with his wife. She, in the meantime, has been dispossessed by the landlord.

Two drunken cowboys see old Dave asleep and, being full of whiskey, determine to play a joke on him by locating a claim beside him while he is asleep. They build a monument and write out a location notice. Old Dave wakes up and finds that his hand falls upon one of the richest pieces of ore he has ever seen. Robert Adair, meanwhile, has found old Dave's wife and grandson and taken them into his home.

Dave rushes into town, but has not sufficient money to record his claim. Robert, who happens to be in the vicinity, assists him, taking him to his home, where the old people are re-united. Robert assists old Dave in developing his claim, which turns out to be one of the wealthiest mines the country has ever known. Ten years later we see old Dave and Bob giving a little banquet celebrating the tenth anniversary of the discovery of "the sleeper."

WHEN FATHER HAD HIS WAY (Sept. 18).—Billy Ware is in love with Kitty Devoe. On his way to the park to keep a tryst with Kitty, he steps on the tender toes of a middle-aged gentleman, who declines to accept Billy's apologies. Passing on, Billy meets Kitty, proposes and is accepted. The two go off to Kitty's home in order that Billy may meet Kitty's parents, who are as yet strangers to him. Billy is impressing Mrs. Devoe with his good manners when Kitty's father appears. He proves to be the irascible gentleman on whose toes Billy trod in the park.

After Billy has gone Kitty tries to pacify her father, but with no success. Kitty goes to Billy's home and explains matters to him. Billy's sister has a scheme and suggests a plan to bring Kitty's father to time. Following her suggestion, Kitty returns home and informs her parents that Billy has thrown her over. Mr. Devoe is at first pleased, but when Kitty refuses to eat, he gets uneasy, and finally decides that since he started the trouble he will end it by hunting Billy up and compelling him to marry Kitty. Billy is elated to find that Kitty's father has risen to the bait, but to carry out the bluff refuses his demand. Mr. Devoe then uses a more forceful argument in the shape of a six-shooter, and marches Billy off to the city clerk's office for a marriage license, then to a jeweler's for a ring, and finally to secure a clergyman. Kitty has been advised by telephone of the turn of events and is ready when the three arrive. Billy acts with aversion to the proceedings. As soon as they are married, however, he changes front, kisses Kitty and astonishes his father-in-law by embracing him warmly.

A CHILD'S DEVOTION (Sept. 19).—Laddie, the little son of a widower, worships his father. The father is in love with a good and beautiful woman and asks her to be his wife. He tells Laddie that he is to have a new mother and is surprised when the boy is grief-stricken. After the marriage, the new mother tries to win Laddie's love, but her efforts are a failure.

A baby sister comes to Laddie's home after a while and out of love and pride for it, Laddie unbends a little towards the mother who owns it. But the little sister dies, and the mother, ill and delerious, stretches out her arms and calls unceasingly for her baby. Laddie sees and hears her and his heart is so touched that he determines to get another one for her. He starts out to find one and in the park, seeing the mother of many children, is surprised when she refuses to spare one, even when he offers his watch in payment. But Laddie finds a baby in a carriage outside of a house and wheels it off. He takes it to his mother and when her empty arms are filled, she quiets down and peace comes to her. Laddie leads his father to the house where he got the baby and the distracted parents are assured that they will get their baby back. They see that their baby is safe and leave it where it is. Laddie's mother later gives up the baby and once more has empty arms, until Laddie creeps into them and is cuddled to her heart where he finds happiness.

TURPENTINE INDUSTRY (Sept. 20).—This picture is educational and will interest those who wonder where it comes from. Most of us, however, know that turpentine comes from pine trees, but unless you have been through the forests of Virginia, Georgia or Florida, have little idea as to how it is tapped from the tree. The picture shows the work, by convict labor, which is customary in the South. A section of the bark is chopped off and the turpentine oozes out and drips into pails. The clarifying is also shown in the picture, and finally the use as applied by the painter and varnisher.

NO TRESPASSING (Sept. 20).—Geo. Engle, surveying on a country road, sees Mabel Long pass by. He is infatuated, but unfortunately, Mabel has heard him address his assistant in very forcible language. Mabel meets her uncle at the entrance of their place and shows a letter from brother Jack that he is coming home next week on a leave of absence. Engle's duty takes him surveying on the Long's place. In spite of a "No trespass" sign, Long and the hired man capture him up in a tree. Long goes for an officer. Later they get an axe, but Mabel pretends fainting and in the excitement Engle escapes. Later brother Jack arrives and recognizes Engel as an old chum, but Mabel declines an introduction. Proceeding thoughtfully in the neighborhood of the tree she bumps into a cow tethered there. Frightened, she climbs the tree. Engle sees her and hurries to the rescue. He imposes the condition that she marry him if he rescues her. Long and the hired man see him and come on the run. Mabel yields, and when shown that the cow is tied is indignant. Long and the hired man assault Engle and dire things are about to happen when Jack arrives, introduces and explains. Uncle says "Yes" and all is over.

HIS PAIR OF PANTS (Sept. 21).—Enthused by the warm weather, Mr. Horatio Smith yields to his wife's entreaties to dig up the back-yard truck garden. He gets half way through his work before he sees that he is soiling his pants, and he goes to the garret, dons a pair of overalls and leaves his pants up there and his month's salary. While he is digging the garden, an old clothes peddler calls at the front door. Mrs. Smith sees a chance to get some money for buying garden seed and sells the pants Smith left up in the garret.

Poor Smith discovers the truth and he and his wife hurry frantically after the peddler. They sweep down upon him and scatter his clothes right and left before he can explain to them that he has just sold the pants to a tramp. Mr. and Mrs. Smith leave the indignant peddler and continue the search after the tramp. Meanwhile the hobo has put on the pants in a convenient shed nearby, has discovered the roll of greenbacks, and is spending Smith's wad right and left on ice cream and peanuts for kids. About this time the Rev. Jones, a minister, hurriedly leaves his house with a pair of pants that he has to have pressed, which are an exact duplicate of Smith's, and he is overtaken by Smith and his wife. Smith, in his excitement, declares the minister has his pants and tries to pull them away from him. They are ripped in two, and the minister and Smith begin hitting each other with the two halves. A cop separates the combatants and is just about to arrest them when Smith sees the tramp down the street. The tramp has come out of the saloon, gloriously drunk, and is throwing Smith's money to a big crowd of men, women and children. Smith the minister, the cop and Smith's wife rush up to the tramp, but he sees them coming, and the crowd chase him down the street. The tramp, during the chase, crawls through a wire fence. It is not until he stumbles and falls into a shallow pool of puddle water that the cop and Smith can lay their hands on him. Smith then discovers, to his great grief, that the pants are not only ruined, but that not much of his money is left.

ECLIPSE.

A COUNTRY HOLIDAY (Sept. 18).—Bang! crash! bang! and the boys, Tom, George and Jack, are off for a week's vacation in the country. They arrive at the farm, and immediately start out to enjoy themselves to the best of their ability, at the expense of everybody and everything on the premises.

One day a popular actress appears upon the scene, and it does not take long for all three young fellows to fall head over heels in love with her. After considerable effort, they manage to obtain an introduction, and then each plans to outdo his rivals in the competition for her affections.

The actress rather enjoys the sport and tries to divide her favor equally. After allowing each one in turn to believe himself the favorite, she writes a separate note to each, accepting his proffered heart, and requesting him to meet her at a certain place the next morning at seven o'clock.

After vigorous preparation, the three suitors, flushed with triumph, come by separate ways to claim their reward, and each is astounded to meet his rival, but no lady.

While they are impatiently waiting, and arguing over the situation, the object of their affections waves exultingly at them from a passing railway carriage bound for London.

NEW PLYMOUTH (Sept. 18).—Located on the west coast of the northern island of New Zealand, the town appears exceptionally picturesque, sloping down to the ocean front, with a background of forest-clad mountains in the distance.

CINES.

TRADITIONAL CUSTOMS IN SOUTHERN ITALY (Sept. 17).—With the greatest zeal and solemnity, the villagers of Laino gives its annual representation of the trial and death of Christ, attracting great crowds of people from the neighboring countryside.

All the incidents are shown, including the trial, condemnation, scourging, the crown of thorns, the march to Calvary, and the crucifixion, in a very impresive manner, and are made more interesting by the fact that they are enacted in the midst of beautiful mountain scenery.

A GUN FACTORY (Sept. 17).—This is an instructive as well as interesting subject. We are taken on a trip of inspection through these immense works, where the giant engines of war are manufactured. The whole process is shown, including the melting of steel in the furnaces, boring, lathing, rifling, and the transportation of the finished product to the cars.

AMALFI, ITALY, AND SURROUNDINGS (Sept. 17).—Located on the Gulf of Salerno, not far from Naples, Amalfi is one of the most picturesque towns of all Italy. The film spreads before our eyes scenes along the coast, and later many beautiful views of the town, from the Capuccini Hill.

KALEM.

THE PARASITE (Sept. 16).—Fred Adams leaves to join the Mexican insurrectos. During his first battle he is wounded and left on the field to die. Benson, an adventurer, finds he is an exact double of Adams and decides to impersonate him. Changing clothes with the wounded man and appropriating his papers, he goes to Adams' home and presents himself to the soldier's sister, Madge, masquerading as her brother. With Madge, Benson is received in the homes of the best people in the city and this gives him an opportunity to ply his trade, that of a sneak thief. Rose, one of Madge's friends, receives a birthday present—a handsome pearl necklace—and Benson pays court to the girl in an endeavor to secure the jewels. His efforts meet with success but his true identity is discovered and the Parasite gets his deserts.

IN PERIL OF THEIR LIVES (Sept. 18).—A California fisherman starts with his family for a trip up the coast. When the party finds a desirable location, the girls begin to gather shell fish while the men ply their trade. When the fishermen attempt to return, their boat is wrecked in the surf and they are caught in the rocks.

As evening comes on the gurls leave for the camp and are startled by hearing a gun shot. They investigate and find that a hunter, bitten by a rattle snake, has fired to attract attention. The girls assist the hunter to dress his wound and as they depart they sight the fishermen imprisoned on the rocks. With the assistance of their newfound friend they succeed in rescuing their relatives.

CHIPS OFF THE OLD BLOCK (Sept. 20).—Bill and Jim quarrel over politics but they are separated by friends and sent on their way. It happens that they are not the only ones who have had trouble. Tommy and Bobby, two school boys, are disorderly and the teacher gives each a note to take to his mother, instructing the parent to call and decide what punishment shall be given the lad. Tommy, fearful of the future, bursts into tears just as he meets Jim, who pacifies the lad by saying that he will impersonate the mother. Bobby meets Bill, who volunteers to act as the boy's parent.

At the school house the make-believe mothers recognize each other and the old quarrel is renewed. This offers the boys a chance to take up their argument and the horrified teacher has the time of her life endeavoring to restore peace and quiet.

TILLEY'S BIRD FARM (Sept. 20).—A remarkable institution at Darien, Conn., which supplies most of the zoological gardens.

At first we are shown the strange marabou stork and the bar-head geese and Crown Pigeons from Australia. The British government forbids the exporting of the latter on account of their rarity. We see the flamingo from Egypt; the stork reputed to be 100 years old; white-faced tree ducks from Madagascar; cranes from Germany, a Japanese domestic fowl, secretary birds from Africa and the rare snow geese.

THE GRIT OF THE GIRL TELEGRAPHER (Sept. 21).—Betty's fiance, a railroad detective, is called out of town on private business and leaves his handcuffs in the care of the girl telegrapher. Shortly after the detective's departure Betty receives a message to be on the lookout for Smoke-Up Smith, a notorious thief—a full description being given. Smith appears at the station, feeling assured that he will not be recognized and engages quarters at a nearby boarding house.

Betty, fully convinced that Smith is the person described in the message, slips the handcuffs into her pocket and goes over to the boarding house, where the happy-go-lucky thief is playing "blind man's buff" with the young boarders. This gives Betty an opportunity to slip the irons on Smith and he immediately shows his true identity by the disturbance he causes, ere he is imprisoned in the station.

Smith manages to escape and, entering a locomotive, speeds down the track and out of the yards. Betty, however, discovers the flight of the thief and hastens to another engine, prevailing upon the engineer to steam up and follow in pursuit. A thrilling chase takes place and the criminal is captured.

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MELIES.

THE BEACH COMBERS (Sept. 26).—Russell applies for a position in the bank, but is refused because of his shabby dress and apparent lack of refinement. Passing along the street he finds a purse and, while searching in it for a clew to the owner, is accosted by the latter and accused of pocket-picking. A policeman is called, and, rather than be arrested, Russell flees and the mob gives chase. Arriving at the beach exhausted, he tells of his plight to an old beach comber and his daughter, Bess, and is protected by them. He falls in love with Bess, and becomes a beach comber. Russell finds a bottle floating into shore, which reveals the hiding place of a fortune. The beach combers are jubilant over the find and decide to give up their occupation and live comfortably. But soon after making a few purchases, including an engagement ring for Bess, Russell learns from the newspapers that the $30,000 was stolen from a bank. He notifies the bank authorities, who come to the little cabin and are given all, even the ring, which, however they refuse to accept. It is back to beach combing for the little family, but they are at least happy because they have been honest. It is not very long, however, before a bank official arrives with a check of handsome denomination and offers Russell a better job than he was once refused.

ESSANAY.

THE RANCHMAN'S TRUST (Sept. 7).—Jim Boulder, a ranchman, receives a letter one morning, from his old friend and chum, George Stapleton, a New Yorker, saying his son Elliott, is coming out to the ranch to pull himself together and to take good care of the boy, above all to keep liquor from him. Next day Elliott arrives and immediately falls in love with Boulder's pretty daughter, Sue. She returns his love and thus arouses the insane jealousy of Bill Dunham, the ranch foreman. A month pases and Bill, discovering that Eliott's weakness is drink, manages to smuggle a bottle of liquor into his room, thinking the young fellow will disgrace himself. Eliott finds the bottle, but resists the temptation and demands to know of Boulder who put it into the room. Boulder confronts Dunham, accuses him, and the foreman confesses. Boulder discharges him. Next afternoon Dunham finds Eliott and Sue together and attempts to kill the young Easterner. However, the bullet lodges in the boy's shoulder, creating a painful but not dangerous wound. Sue has him carried into the house by the boys, then Dunham's gun is found on the spot and the boys start in pursuit of the cowardly ruffian. An hour later Durham is brought back at a lariat's end and Boulder is about to have him hanged when Eliott spares his life by declaring him too big a coward to die. Riding Dunham to the creek that marks the state line, the boys drive him across it at gun's point. Some weeks later Eliott and Sue are married in the little town church, and ride off down the trail amidst a shower of rice and old shoes thrown by the gay cowboys, while the hills re-echo the sound of their six-shooters popping in honor of the event.

A WOMAN OF ARIZONA (Sept. 10).—Jim Hardy, a prospector, lives with his pretty wife in a rough hill shack. One morning, as Hardy is preparing to drive to town, a ragged stranger appears and begs for a bite to eat. Hardy takes him in and, while he hitches the horses, his wife feeds the man who gives his name as Dixon. Hardy drives him into town, gives him some money from a well-filled purse, and Dixon's eyes shift craftily as he thanks him and leaves. Planning to bite the hand that fed him, Dixon now hastens out on the trail, arms himself with a rock, waits for Hardy to drive by, knocks him senseless, secures the purse, and escapes. Some cowboys find Hardy who gasps out his story; the sheriff is notified and starts in pursuit. Dixon is cornered, but with a bullet in his arm he manages to reach Hardy's shack ahead of the boys, and deceives Mrs. Hardy into believing he was wounded while protecting her husband from a posse. She dresses the wound, gives him a revolver and sends him away. A few moments later the boys arrive with Hardy and she learns the truth. Waiting only long enough to see that her husband is well taken care of, she arms herself with his Winchester and starts out on Dixon's trail. Trapped by the surrounding posse, Dixon is battling them from behind a tree when Mrs. Hardy sees him from the trail above. Her gun cracks and Dixon staggers back and sinks to the ground with a bullet through the gun arm. A moment later the posse grab him and hustle him away, while Mrs. Hardy hastens back to the arms of her husband with the purse of money.

THE LISTENER'S LESSON (Sept. 12).—The Simpkin Sisters of Green Valley are two old spinsters, who are very much in love with Jonathan and David, two country boobs who own adjoining farms. Everything is splendid until the spinsters advertise for summer boarders and two dashing girls, Isabel and Clarice come out from the city. Jonathan and David immediately fall in love with the girls, and a great flirtation begins that drives the poor spinsters to desperation. At the barn dance the city girls break up the gathering when they set the whole crowd to doing the "Grizzly Bear" and "Texas Tommy" swings, and the Simpkin sisters hike for home in disgust. Next morning Isabel and Clarice are told to leave the house by the enraged spinsters. Securing quarters in the town the girls write to Jonathan and David, explain matters and declare that if they will sell their farms the wedding bells will chime. Immediately Jonathan calls up David, and explains that if they can sell their farms they will have a double wedding. Now the Simpkin sisters are "rubbering" over the phone, and think the boys are speaking of them. So the old girls hasten to town, and, to quicken matters, buy the boys' farms through the dealer. Then they sit down to await the proposals. But, of course, the boys receive their money and, a week later, start for town to meet the girls. They are seen by the old spinsters, who joyfully think the boys are on the way to get their marriage licenses and follow them. But the boys meet Isabel and Clarice in the justice's office, the double wedding is performed, and the happy couples come out just in time to meet the Simpkin sisters face to face. Of course the boys eye them coldly, and proceed joyfully on their way, while the poor old souls sob out their grief at being thus fooled on each other's shoulders.

BILLY McGRATH'S LOVE LETTERS (Sept. 13.)—Billy McGrath and pretty Kitty Reese are fond sweethearts engaged to be married. In going over the plans of their new bungalow they are interrupted by Kitty's litle sister, Eleanor, who manages to destroy the precious plans and is sent from the rom by Billy. Eleanor plots revenge and next day while they are playing tennis on the lawn, puts some of Kitty's lingerie in the pocket of Billy's coat. Kitty finds it, breaks off her engagement, and her father drives Billy from the premises. A little later Eleanor finds a packet of love letters that Kitty has left on the lawn and decides to play "post office" with them. Consequently the precious missives are distributed to every mail-box on the street. Kitty misses them and is told by Eleanor of their whereabouts. In horror Kitty rushes to Billy, informs him of the matter and an excited chase up and down the street follows. Most of the neighbors are found reading the tender epistles, and they are only turned over to the lovers after much merriment at their expense. However, the last one is finally received and Billy takes Kitty home, where the affair of the lingerie is straightened out. The broken engagement is renewed once more.

BRONCHO BILLY OUTWITTED (Sept. 14).—Old Silas Trent, a squatter, is warned that the community is not healthy for those of his calling and to move out. Trent is furious and vows vengeance on any that try to interfere with him. Meeting Walters, one of the ring-leaders, Trent becomes involved in an argument that ends with his being knocked down. Leaping up he takes out his gun and wounds Walters in the arm, then escapes to his cabin. Walters hurries to town, informs Broncho Billy, the sheriff, and Broncho at once sets out for Trent's shack. Meanwhile, Trent tells his pretty daughter, Vedah, of the affair, and, knowing her father will be pursued, she strikes on a novel scheme to save him. Getting the old man into bed she places a night-cap on his head, cuts off her long hair, arranges the braids under the cap, and cautions him to remain perfectly quiet. Broncho arrives, dismounts and calls Vedah out. She pretends ignorance of her father's whereabouts, and declares she is alone with her sick mother. Broncho searches the shack, fails to identify Trent in the clever disguise, apologizes for the intrusion and leaves. Struck with the simple charm of the girl he stops outside to roll a cigarette. Fearful for her father's safety Vedah now entices Broncho out to the stable, locks him in, and aids her father to escape on Broncho's horse across the border to safety. On being released Broncho is furious, but his anger melts away before the calmness of the girl, and, realizing he has been cleverly outwitted, he wrings her hand, lifts his hat and starts up the trail to town on foot, while Vedah gazes after him admiringly.

EDISON.

THE GOVERNOR (Sept. 17).—John Meade, the retiring governor, is an honest, fearless reformer. He sees that his friend Waring is elected as his successor. Waring is not a strong character and his new office goes to his head. Nolan and Deems, party bosses of the worst type, recognize the new governor's weakness and play on it with flattery. Nolan introduces into Waring's service, as stenographer, Margaret Ward, a girl who is under obligations to Nolan, because he has befriended her family.

Charles Waring, who becomes his father's secretary, is suspicious of the two bosses and suspects the new stenographer. Nolan and Deems father a certain traction bill in the legislature. It is a bad bill and it means a great deal to them financially. It is passed and sent to the governor for signature. At this juncture a telegram is received from Meade urging the governor not to sign the bill until he, Meade, can come with evidence that the bill is a steal. Margaret hears Waring announce that he will veto the bill and telephones to Nolan about it. Nolan and Deems come in hot haste to use all their wiles to make the governor sign the bill at once.

Charles discovers Margaret in the act of telephoning Nolan, and accuses her. She breaks down and comes to see that she has acted wrongly. Charles tries to get Meade by telephone, but finds that the former governor is playing golf some miles away. Margaret, eager to make amends for what she has done, tells Charles to keep his father from signing the bill while she takes the governor's motor car and sets out to find Meade.

Charles enters his father's office as Nolan and Deems are appealing successfully to his pride. Charles upsets the inkwell over the desk but even this fails for Nolan snatches the bill away before it is damaged and Deems is ready with a fountain pen.

Meantime we have seen many flashes of Margaret's motor car ride. At the critical moment she gets Meade to the executive offices. Meade bursts in upon the scene followed by Margaret, and after seeing the proof, Waring vetoes the bill, banishes Nolan and Deems and clasps hands with Meade in the old friendly way and Charles comforts the self-blaming Margaret.

LAZY BILL HUDSON (Sept. 18).—Bill Hudson's wife is a devout church goer but Bill would rather be in bed Sunday mornings and turn over to have another sleep. One Sunday morning Mrs. Hudson arises and wakes up Bill to go to church with her. He simply turns over. She dresses and before leaving reproaches him for his lack of religion. He listens to her lazily and goes to sleep again and Mrs. Hudson goes to church alone.

An hour later he looks out of the window and sees the boy leave a Sunday paper on the front stoop. He goes down stairs in his pajamas, makes a quick dash out of the front door to get the paper when lo! the door slams and Bill finds himself locked out. He tries to open the door in vain. His predicament suddenly becomes worse when he sees his wife, with the minister and several others returning home from church.

Bill makes a wild dash for the rear of the house and with the aid of a ladder starts to re-enter his bedroom. Mrs. Hudson and the minister get a glimpse of the strange figure on the ladder and conclude it is a burglar. They send for the policeman, who climbs the ladder to arrest the supposed burglar, but Bill resents the policeman's attack and a battle royal ensues in which Bill is badly battered up by the policeman who is dragging him out in triumph when he is recognized by the frightened Mrs. Hudson and her neighbors. They have difficulty in convincing the policeman that he is not a burglar, but after due explanations the policeman apologizes and Bill promises to be good and become a better church member in the future.

NATIONAL SOLDIERS' HOME, VIRGINIA (Sept. 18).—In the National Home for Disabled Volunteered Soldiers at Hampton, Virginia, the United States maintains a resting place for these men who have earned a nation's gratitude, which will creditably compare with similar institutions in other countries. The beautiful grounds are situated on the water overlooking Hampton Roads, where the famous battle between the Monitor and Merrimac was fought fifty years ago.

The life at the home is shown in picturesque detail and we were fortunate enough to obtain views of the last Memorial Day celebration, this being naturally the most important day of the year for the veterans. Their parade and review, the decoration of graves in the cemetary, the salute to the dead—all these are things which the average person does not see in real life and will therefore enjoy seeing on the screen. Many of the veterans are very feeble and their ranks are thinning fast, but they all march with the true martial spirit.

HEARTS AND DIAMONDS (Sept. 20).—While spending a few months in London, Betty Hunter and Miss Whitcomb, her spinster aunt, become acquainted with Harry Russell, a special European agent in the U. S. Customs Service. Betty and Russell learn to love each other, but a series of interruptions prevent his intended proposal of marriage even up to the night prior to her sailing for America.

Since meeting Betty, Russell had written to Washington requesting to be transferred to the New York office. The morning that Betty and her aunt are to sail Russell receives a letter granting his request for transfer, to take immediate effect. He hastily prepares to sail on the "Troy" which is to carry his sweetheart home.

The American Consul at London, takes advantage of Russell's sailing to have him watch one James Black who is also to sail on the "Troy" and of whom word has come from the continent that he may be a diamond smuggler.

Black gets a chance to show Miss Whitcomb a little courtesy, thereby making himself acquainted and receiving an introduction to Russell and Betty upon their return from a promenade on the deck. Russell recognizes the name of the man he is to watch and Black's attentions to Betty give him a double reason for wishing to land his man.

He at once begins to watch for some tangible evidence of Black's being a smuggler and is rewarded by seeing him in his stateroom preparing a specially made jewel box to be thrown overboard. He gets into wireless communication with the U. S. Revenue Cutter Service officials in New York and the "Mohawk" is sent to meet the "Troy" off Sandy Hook.

In looking for the launch which contains his confederates, and which is to pick up the box of diamonds, Black again comes upon Russell and Betty just in time to spoil another of Russell's attempts to propose.

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The interruption is short however, for within two hours an exciting chase between the revenue official's boat and the smuggler's launch has resulted in the capture of the latter, unknown to Black. Consequently he is greatly surprised when, while walking nonchalantly down the gang plank, he is taken into custody. Once he is out of the way Russell decides to wait no longer, proposes and is accepted right on the dock.

THE GRANDFATHER (Sept. 21).—Old Jim Elliott's life was not pleasant after he came to spend his remaining days on the farm with his son. His daughter-in-law's coldness and lack of consideration for the old man was the cause. She knew nothing and cared less of his record from '61 to '65—when he fought with the famous "Fighting Sixth." To her he was merely a lame old man who had to be fed and cared for.

The love that grew up between the old soldier and Jennie, his litle grandchild, was his only source of happiness and when the announcement of the annual township picnic came it was Jennie who helped him brush up his old uniform for the occasion. Judge Williams, from up state, was to speak and Jennie wanted grandfather to look his best. But grandfather was not to go. At the last moment Jennie's mother gave the old man's seat in the buckboard to a neighbor's child.

Sitting alone, grandpa nursed his disappointment, for it was keen. Suddenly an auto drove in—a stalwart soldierly old man alighted and inquired the road to the picnic grounds. Old Jim gave the desired information—a look of recognition passed and two old comrades clasped hands that had not met in fifty years.

Judge Williams (for it was he) was to speak at the picnic—but as he and old Jim fought battle after battle over and over again the picnic was forgotten until finally the chauffeur called his attention to the time. He insisted upon his old friend accompanying him and they arrived an hour late, but greeted by the cheers of the waiting assemblage.

Jennie's mother was thunderstruck at sight of her father-in-law and was more than ever embarrassed when the judge eulogized him from the platform.

After lunching together the old fellows strolled off for a chat on the bank of the lake. Little Jennie and the boy who had usurped her grandfather's place in the buckboard played on the rocks beside them until Jennie fell into the deep water. In a moment grandfather's coat was off and he had plunged in, saving her only after a bitter struggle.

The shame of Jennie's mother was great when she learned of grandfather's heroism, but she was womanly enough to repent of her past smallness towards the old man and make amends.

BIOGRAPH.

STERN PAPA (Sept. 16).—Papa is fearful of having his daughter on his hands, so schemes to get her married. To the first intended bridegroom papa offers every encouragement, but he balks. This failing, he tries other tactics—that is, offering stern objections to the next candidate for son-in-law honors. Did the plan succeed? The picture will answer that question.

LOVE'S MESSENGER (Sept. 16).—The French cook and the maid are deeply in love with each other, and, finding it hard to pass as much time as they would like in each other's company, the cook devises a means for transmitting love notes to the maid in a most unique manner—that is, inserting the note in a biscuit specially marked. Fine, until the boss gets the biscuit with the note and thinks it is intended for his wife.

TWO DAUGHTERS OF EVE (Sept. 19).—Calumny is one of the most despicable crimes against our neighbor, and while the wife in this story acted conventionally, she nevertheless maligned the other woman simply because of her profession — an actress. While out on a shopping tour, the wife and her husband enter a store, leaving their little child in the auto in the care of the chauffeur. This gentleman pays but scant attention to the child, so the little one wanders off and strolls into the stage door of a theater during the matinee. The parents upon their return to the auto discover the child's absence and trace him to the theater stage, where they find him in the arms of one of the show girls. The mother snatches the child from the girl's arms, scornfully exclaiming, "How dare you contaminate my child with your touch?" For this remark, together with the derisive laughter it occasions, the girl vows to be avenged.

VITAGRAPH.

CAPTAIN BARNACLE'S WAIF (Sept. 16).—Tommy is bright and good-looking and he attracts the notice of a lady in a London slumming party. While she is talking to him, he steals her watch and chain. The loss is discovered and the police get on Tommy's track. A pal warns him. He pawns the watch and gets out of London. Wandering off into the country he is met by a tramp who, seeing him count over the money, takes it from him and knocks him down. He is left half-dead beside the road. Captain Barnacle and Bunce, driving home from the village, find the waif and Barnacle takes him home. Ruth bandages his wounds and gives him food and they let him sleep on a couch in the kitchen. He attempts to steal some old silver of the captain's. He is discovered and the captain is going to cast him out, when Ruth pleads for him and the captain resolves to give him another chance. Tommy turns over a new leaf and, under Ruth's tuition, improves daily. The captain is called away suddenly to town. That night a fire breaks out in the cottage. Ruth is overcome by the smoke, but Tommy rescues her and in doing so, is struck by a falling beam and mortally injured. He dies, holding Ruth's hand, a smile on his face, bidding her tell the captain he has made good.

THE TROUBLED TRAIL (Sept. 17).—Feeling that his days are numbered, Martha's father writes his old friend, Jim Bessington, that he will send his little girl Martha to him, knowing that she will be well cared for.

Shortly after Jim receives the letter, Martha, now an orphan, goes to Jim's home. Her presence creates gossip and scandal, which Jim overhears and resents in an unmistakable way. To protect her good name, he proposes marriage, with the understanding that he will act as her guardian only, and should she love anyone later, he would release her. The girl accepts this proposition, but finds she really loves Jim, and when he acts indifferently she cannot understand it.

"Happy Jack," a young rancher, thrown from his horse, sees Martha riding through the valley and asks her to assist him. She goes after his horse and brings it to him. Some few days later, Jack has a chance to return her kindness. Martha is bitten by a snake. Jack helps her indoors, where she leaves a note, telling Jim she has been bitten by a snake and gone to the doctor's. Jack lifts her to his horse and rides madly with her to reach the town. They are seen by a fellow rancher, who tells Jim his wife and "Happy Jack" have eloped. This is the awakening of Jim's love for the girl. Furiously grasping his informant's revolver, he jumps on his pony and goes in pursuit of Jack and his wife. After he has gone, the rancher who carried the news discovers the note written by Martha that she was bitten by a snake and gone to the doctor's. He realizes that he has done an injustice to the woman. He jumps on his horse and goes in pursuit of Jim. The chase is a mad one. The ranchman succeeds in lassoing Jim and handing him Martha's note, which explains all. Jim hastens to the doctor's, where he finds his wife. When she opens her eyes and sees Jim, she smiles, for she sees the lovelight in his eyes as he tells her of his happiness, and she tells him of her joy.

A VITAGRAPH ROMANCE (Sept. 18).—Through chance, Caroline Carter, daughter of Senator Carter, and Charles McKay, a young author, meet. They become engaged, very much in opposition to the wishes of her father. Charles follows her, and with the assistance of some of the pupils, he arranges a meeting with Caroline and they agree to elope. On a moonlight night, he enters the grounds of the seminary and places a ladder at the side of the building leading to Caroline's room. He is confronted by a large dog, who is the guardian of the seminary grounds. Caroline throws Charles a box of bon bons, with which he feeds the dog and quiets him. The rest is easy. The two lovers are soon on their way to the parson's, with the good wishes of all Caroline's friends, who cheer them from the windows.

Senator Carter reads in the newspaper of his daughter's marriage and immediately writes her that as she has disregarded his wishes, he hopes she will be able to continue her independence, regardless of him. Charles, to strengthen his exchequer, takes to writing scenarios for moving pictures. His success is not encouraging. While out walking, Charles and Caroline see a moving picture company making a scene of one of their plays. He recognizes the director as an old friend. Charles tells him that he is looking for employment, and the director gives him a card, telling him to call at the Vitagraph Company's studios. Next day they are employed by the Vitagraph Company and Caroline in a short time becomes one of the leading actresses.

Senator Carter in passing a moving picture theater sees the picture of his daughter among the Vitagraph players. He goes inside to see the play and then hastens to the Vitagraph studios. He is introduced to the heads of the company and conducted through the studios in search of Caroline. He finds her in the midst of a very touching scene. Caroline's eyes suddenly meet his. She rushes into his arms. He is overcome with joy at finding her and readily forgives her and Charles. He tells Charles he is proud of him and his independence, offering him a position to take charge of his business and political affairs. Congratulations follow and every body rejoices in the happy conclusion.

THE INDIAN MUTINY (Sept. 20).—Even in far-off India, beauty is coveted. Beatrice Wilson, visiting her brother, a British officer in India, is sought in marriage by a native prince. She refuses him and he plots revenge. He incites the Sepoys to mutiny and they set fire to Jack Wilson's home and endeavor to abduct Beatrice. She is defended by her brother, who in the midst of the excitement is taken captive. Beatrice is seized by the prince. One of his followers takes her in charge. Jack breaks away from his captors, jumps astride a horse, seizes his sister and makes off with her. They are pursued by the prince and mutineers on elephants and horses. An exciting chase follows. Jack, with his precious burden, rushes madly on. He accidentally comes across a regiment of Gordon Highlanders on their way to quell the mutiny. Jack tells his story and the soldiers lay in ambush, awaiting the arrival of the oncoming prince and his savage cohorts. When they reach the place where the soldiers are hidden, they are set upon and ignominiously defeated. The prince is taken prisoner and his followers surrender. Beatrice comes from her hiding-place and confronts the prince, who is furious to find himself so completely mastered. Beatrice, in gratitude, throws her arm about her brother's neck and impulsively extends her gratitude to the captain of the Highlanders.

THE BURNING OF THE MATCH FACTORY (Sept. 20).—Matches were made to burn, but never in the world's history have so many of them been seen burning at the same time. Of course this happening was an accident, and also the taking of the picture. One of the Vitagraph cameramen happened to be in the vicinity when it occurred, therefore we are given one of the closest and most thrilling views of a fire in all its variety and exciting grandeur. One match will make a fire, but millions and millions of them are calculated to raise blazes that would consume the largest city in existence, if not consume the whole world. From this picture we get an idea of what a great conflagration a little match will start and what many more will do, and that it is no trifling matter to play with fire.

THE ADVENTURE OF THE ITALIAN MODEL (Sept. 21).—Strange things happen in the Latin quarter of any city where art and Bohemianism flourish. Aubrey, a young artist, employs a beautiful model to pose for him. During one of the pauses in their work, Aubrey invites her to have a glass of wine with him. Her lover is very jealous of her and follows her to Aubrey's studio. He looks through the window, which is curtained by a heavy portiere. He sees Aubrey pouring the wine and the model talking pleasantly to him. The artist places the glasses of wine upon the table in front of the window. While he and the model are talking, the lover reaches through the window and unseen puts poison in one of the glasses. Aubrey hands her the poisoned glass of wine and she drinks it. A doctor is called and the girl is taken to her home. The young artist is arrested and asserts his innocence. Lambert Chase, the detective, is called into the case and learns that the model had a lover, who often visited her at her home. Chase disguises himself as a woman, visits the model's home and discovers the lover prowling about the house. The lover follows him, hoping to get some information regarding the girl's condition. The detective makes himself known, the lover starts to run, and reaching the end of the pier, jumps into the water, followed by the detective, who, after a terrific struggle, captures him. Later he is brought up for examination before the police. Lambert Chase has arranged the room with a table placed in front of a curtained window to correspond with the conditions in the studio, where the crime was committed. The police cross-examine the accused, who denies all knowledge until at a psychological moment the curtain is thrown aside, a hand reaches through the window and pours poison into one of the glasses. On beholding this, the accused is so horrified and unnerved, he confesses he committed the crime. So the mystery of the poisoning of the Italian model is entirely cleared and Aubrey is acquitted.

PATHE.

PATHE'S WEEKLY NO. 37—1912 (Sept. 9).—Paris, France—The Annual Championship Jousting and Driving Events for the Dubonnet prize are held on the Seine.

Brooklyn, N. Y.—Mr. Dick Ridgly and his wife, Cleo Ridgly, leave on their long ride for San Francisco, which they except to make without changing horses, bearing a message from Borough President Alfred E. Steers to the Mayor of San Francisco.

Earls Court, England—The King and Queen attend the Old England Exhibition.

Glacier National Park, Mont.—Miss Helen Taft, Robert Taft and several friends under the chaperonage of Mrs. George E. Vincent, visit Glacier Park and are welcomed by Chiefs Big Top and Little Quiver of the Blackfeet tribe.

Hanover, Germany—The dirigible, Victoria Louise, manoeuvers over this city.

New York, N. Y.—Mayor Gaynor and the Reception Committee officially welcome the American Olympic victors who march before the reviewing stand in City Hall Park.

Melbourne, Australia—General Baden-Powell arrives and inspects the Boy Scouts.

Newburgh, N. Y.—The State Firemen's Convention is held in this city.

Bennington, Vt.—Colonel Theodore Roosevelt opens his whirlwind campaign through Vermont with a speech in this city.

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THE BANDIT'S SPUR (Sept. 18).—Manuel Garcia, a bandit, has ordered an Indian to make him a pair of spurs and he then refuses to pay for them. On his way home he robs the passengers of the Overland Stage. In escaping, however, he loses one of the spurs and the victims of the robbery bring it to the sheriff. Garcia's daughter is in love with Ed Stanton, a ranchman, who does not take her seriously. She sees Ed embrace another girl and vows to be revenged. When the sheriff is informed of the hold-up she is one of the spectators. Returning home to her father, he tells her he has lost one of his spurs. She recognizes the spur he has as identical with the one in the sheriff's possession. Taking it from her father's boot, she hides it in Stanton's cabin and informs the sheriff where he will find it. The sheriff gathers a posse and they come upon Ed and his sweetheart examining the spur. This evidence is too conclusive for the posse and they take the prisoner away from the sheriff, determined to lynch him. The Indian comes to the sheriff to complain of the theft of the spurs by Garcia and the sheriff thus learns the ruth. He acquaints the posse with this additional evidence just in time to prevent the death of an innocent man.

THE DESPERADO (Sept. 19).—The big man in Copper City is Dick Rand. He owns the town's only bank and his pretty daughter, Jane, acts as cashier. She is attending to her duties when a stranger enters and asks numerous questions, which arouse the girl's suspicions. Late at night the stranger returns, opens the safe and departs with the strong box. Rand hears him, but too late to get a shot at him. The sheriff is aroused, a posse secured and the robber pursued. He has too much of a lead, however, and escapes. When Rand and the posse return to Copper City they find a surprise awaiting them, as Jane, suspecting the stranger, emptied the strong box that night and hid its contents beneath her pillow. The bandit, when he finds he is no longer pursued, sits down to count his golden harvest and to his dismay discovers that he has stolen only some golden lemons.

SILVER MOON'S RESCUE (Sept. 21).—A party of cowboys, on a spree, try to force an Indian girl to take a drink of whiskey. An Indian brave resents this and in the struggle which follows he kills one of the cowboys. The cowboys summon some friends, who capture the Indian girl and bring her to their camp. The Indian chief is informed of what has happened, and taking a force of his warriors, he goes to the white settlement. The story has an usual ending, for, after a rattling good fight, the Indians succeed in rescuing the girl and bring her home with them.

C. G. P. C.

THE ELOPEMENT (Sept. 17).—This film is inspired by the series of famous paintings by John Lomax, which tells the story of a maid who disregarded her father's objection and eloped with the man of her choice. Each of the delightful characters is faithfully reproduced and an additional charm added by their animation.

GERONE—THE VENICE OF SPAIN (Sept. 17).—A Spanish town where boats take the place of taxicabs, as beautiful as the famous Italian city.

MAX'S TRAGEDY (Sept. 20).—Max Linder, the author-comedian, is shown in another of his own sketches. This one includes a tragic scene and the manner in which it is handled will prove a revelation and a delight to his many admirers.

THE EDMUNDS KLAMM RAVINE (Sept. 20).—Some views of a beautiful scenic wonder in beautiful Switzerland.

Among the Exhibitors

Pella, Ia.—Plans are being prepared for the erection of a new moving picture theater here.

Rochester, N. Y.—Plans are being prepared for the erection of a new moving picture theater here in Hudson Avenue by the owners of the Maplewood Open Air Theater at Driving Park Avenue.

Monticello, Wis.—Haeussler and Crane have opened their new moving picture theater in the Haeussler Bldg.

Los Angeles, Cal.—Plans have been prepared for the erection of a new theater here on the west side of Normandie Avenue, between 48th and 49th Streets, for E. F. Longton.

Belvidere, Ill.—A permit was granted to Pratt & Rawson to conduct a moving picture show in the Star Theater.

Spokane, Wash.—The Spokane Theater, controlled by Rosenhaupt and Weaver, has just been opened.

Hyde Park, Ohio.—Plans are being prepared for the erection of a new moving picture theater here, which will cost $35,000.

Washington, D. C.—Fred Moltzman, 1213 Connecticut Avenue, is preparing plans for the erection of a new picture theater here.

Westville, Okla.—W. D. Williams has awarded a contract for the erection of a new theater here.

Baltimore, Md.—C. T. Wilkinson, manager of Dreamland Theater, will build a new opera house here in Ohio Avenue.

Alexandria, Minn.—George R. Comer, formerly of Red Wing, will open a new moving picture theater here.

Green Bay, Wis.—Nugent Bros. are having plans prepared for the erection of an addition to their theater here.

Philadelphia, Pa.—Plans are being prepared for the erection of a theater on the site of the Plaza at Broad and Porter Streets, for William Miller.

W. Chicago, Ill.—J. L. Grant's new motion picture theater, now in course of construction, was opened to the public Sept. 1st.

Market, Ia.—Dr. J. H. Malony is having a new moving picture airdome erected here.

Philadelphia, Pa.—Irwin & Leighton are estimating on plans by John Irwon Bright, architect, for the erection of a moving picture theater at 6149-6151 Woodland Avenue, for Charles E. Futcher.

Portage, Wis.—S. J. Huber is planning to open up a moving picture theater in the building at 113 East Cook St.

Chester, Pa.—Plans are being prepared for the erection of a new theater here on the East side of New Market Street, just north of 6th Street. It will be erected for Thomas Hargraves and Ella Hargraves.

Renfrow, Kans.—Sam Work is planning to open up a new moving picture theater here.

Danbury, Ia.—Plans are being prepared for the erection of a new opera house here.

Centralia, Mo.—A gentleman from Laddonia purchased the Gem picture theater from Squires & Kunke.

Baltimore, Md.—Plans are being prepared for the erection of a new moving picture theater here at 911 West 36th Street.

Ida Grove, Ia.—R. C. Warrington and Emil Wangler leased the Kiron Hall and have installed a new moving picture theater.

Fulton, N. Y.—The Barnette Construction Co. has been awarded the contract for the erection of a new theater here for the Pratt Quick Co.

Morris, Ill.—W. C. Mellanson, owner of the Empire Theater here, sold it to C. E. Welshans of Streator.

Champaign, Ill.—A new remodeled moving picture theater has just been opened in Neill Street.

New York—Plans will be prepared for the erection of a new theater here at the northwest corner of St. Nicholas Avenue and 164th Street.

Milwaukee, Wis.—Architect B. J. Burns is preparing plans for the erection of a new moving picture theater here for the Park Realty Co.

Orlando, Fla.—Work has commenced on the erection of a new moving picture theater here, and will be known as the Grand.

Cincinnati, Ohio—Plans are being prepared for the erection of a new moving picture theater here in Eastern Avenue, east of Delta Avenue.

McKinney, Texas—F. R. Pope will soon commence the erection of a new opera house here.

St. Louis, Mo.—Plans are being prepared for the erection of a new opera house here by Oscar Hammerstein.

Halifax, Pa.—Plans will be prepared for the erection of a new moving picture theater in Market Street.

Marshalltown, Ia.—The Windsor Co. will advertise for bids for the erection of a new opera house here.

Georgetown, Ills.—A new moving picture theater has just been opened here.

Hillyard, Wash.—The Jewel picture theater, owned by R. H. Lonenberger was sold to Mrs. C. W. Parker.

Cincinnati, Ohio.—Plans have been prepared for the erection of a new moving picture theater on 2108-2110 Vine Street, which will cost $7,500.

Dayton, Ohio.—J. H. Kaplan, of this city, has purchased the Princess moving picture theater in Hamilton.

Missouri, Valley, Ia.—Guy Mahoney bought the Palm Theater.

Early, Ia.—Plans will be prepared for the erection of a new opera house here.

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INDEPENDENT FILM STORIES

AMERICAN.

VENGEANCE THAT FAILED (Sept. 11).—A decidedly unique subject that will charm. Centering about the efforts of an unscrupulous band of thieves to make away with dainty Claribel Wilbur. A subject full of ginger, replete with adventure and fine situations. A picture that all the family will enjoy.

THE GREASER AND THE WEAKLING (Sept. 2).—On the death of Mrs. Burgess, her two daughters came home from the East. The ranch foreman paid his respects to the widow, and incidentally lost his heart to pretty Mabel. Claudine, the other sister, found herself beset by Jim Bradley, but little suspected that Jim was the victim of a cunning Mexican's tongue. They planned—Jim and the Mexican—to marry the girls and obtain control of the ranch. How they failed, and how Cupid played the leading role, makes a Western subject of extraordinary power and appeal.

THE MARKED GUN (Sept. 4).—The outlaw's daughter warned her father of the coming of the sheriff just a moment too late. The result was that two bandits were slain, although the father escaped. The sheriff, returning home, celebrated his son's birthday by giving him a revolver taken from a dead bandit—a revolver bearing a peculiar mark about the butt. The son, Dave, went out for a ride the following day and was shot by the rober chief and his men. They took the marked revolver, and when the sheriff finally captured them, he found the odd revolver on the dead man. Meanwhile, Dave had been rescued by the outlaw's daughter, who, when her father failed to return, carried a letter from Dave to his father. What followed makes the out-of-the-ordinary in Western pictures.

THE STRANGER AT COYOTE (Sept. 5).—Bill Buckley ran things his own way at Coyote. He induced Jim Williams, sweetheart of pretty Mabel Hoyer, to get drunk and commit some outrages not worthy of Jim in his better moments. Then a stranger came and promptly fell in love with Jessie Williams, sister of Jim. How the stranger brought order out of chaos, and what he did to the bully makes an interesting subject. Bill Buckley tried to kill the stranger and met his own end in trying to do so.

THE DAWN OF PASSION (Sept. 9).—Away off, miles from civilization, lived Margy Cotter and Jim Walthers. Their respective families were the only ones for leagues about. Then a party of cowboys arrived and the leader awoke the first faint dawn of feeling in the pretty, almost primeval, Margy Cotter. He died a violent death, that careless cowboy, and by the hand of the almost primeval man, Jim Walthers.

RELIANCE.

CALEB WEST (Sept. 18—Reel 1).—Henry Sanford, a civil engineer, has a contract to build a lighthouse at Keyport. He employs the services of Captain Joe Bell and his well trained sailors, and of Caleb West, the master diver. Caleb has a young wife who, when left alone while Caleb is at sea, finds her life monotonous and lonesome. Bill Lacey, a handsome young seaman at work at the ledge, has his eyes on Betty, and constantly makes overtures to her, which at first she repulses. An accident to the boiler of the sloop employed in the work cripples several of the men, and Lacey is badly wounded. Betty, with the other women in the port, is summoned as nurse, and Lacey becomes her charge. Lacey makes the best of his opportunity and plays upon her sympathy. Pity for the suffering man and the unaccustomed position of responsibility awakened new feeling in Betty, and when Lacey is again well, she finds her old position in the humble cabin intolerable. A note from Caleb saying that the work at the lighthouse would keep him away from home some time longer, decides her and she goes away with Lacey. Caleb, returning from his work, finds her gone, and reads her note of explanation.

Reel 2—Betty grasped at the idea of elopement with Lacey as a means to get away from her lonesome life at the ledge. Arriving in the city, she becomes frightened at Lacey's ardent love-making, and when in his madness he uses force, she rushes away from him. She goes to Sanford as her only refuge. Sanford, at first bitter against her, softens as he hears her story and he takes her to the home of a friend of his—Kate Leroy—who gives her refuge for the night. A telegram brings Captain Jo on the scene. He gladly forgives Betty and takes her home.

Caleb forgives his wife, but thinking that she will never be happy with him, refuses to take her back. He is lonesome without her, and she equally unhappy lives her own life at Captain Jo's. She takes a position in a store, so as not to be dependent on Captain Jo. In returning home from work one evening at dusk, she is accosted and insulted by Lacey. In her terror she screams and Caleb, who has made it a habit to follow her himself unseen, rushes up and falls upon her assailant, while she runs home. Caleb begins to feel that Betty really needs him, and decides to take her back. He goes to Captain Jo and tells him that he has come for Betty. The Captain, overjoyed, brings the penitent young wife in to her forgiving husband and leaves them in the happiness of their reunion.

THE REDEMPTION (Sept. 21).—Ellen receives a letter from her brother Bob, who is in prison, telling her that he will be free in a week and asking her to meet him. She does so and prevails upon him to go home with her. He refuses to meet her husband, desiring to defer it until he has "made good," so the husband is kept in ignorance of the fact that his wife has a brother. Ellen's little girl takes a fancy to Bob and the clandestine meeting are happy times for all three. The husband blows cigar smoke rings around the child's head and the brother follows suit, using a cigarette. It is a half-burnt cigarette found by the husband that first gives rise to suspicions of his wife's unfaithfulness. These suspicions are later confirmed by the child's prattle about liking the other man's smoke ring better than his. He finds a note from the brother, telling her the clothes she gave him proved a good fit and that he would be there the next day to bid her goodbye. He returns from his office in time to find his wife in her brother's arms and many tense dramatic moments follow before the situation is cleared up, and husband and brother are reconciled.

MILANO.

THE WEDDING GIFT (Sept. 14).—Renee, the dashing widow of a Parisian shopkeeper, is madly infatuated with a young attorney, Raoul, and blindly believes that her affection is returned. On the contrary, however, Raoul has long been engaged to a charming little tailor maid, who is only postponing the wedding ceremony until she can complete the trousseau which she had planned. This has proved a slow and disheartening task for Gina, the little seamstress, for her savings are small, and so, when an artist entreats her to pose for a head which he is painting, she is glad to earn the extra money which this will mean.

One day Renee's chum, Olga, sees a photograph of Raoul in a locket which her dressmaker wears, and by adroitly questioning the girl, learns that she and Raoul are soon to be married. Olga hurries to Renee with the news of her discovery. Swearing vengeance, Renee has Gina watched, and learns that the seamstress is often seen coming from the artist's studio. Renee calls on the artist and, appearing to be fascinated with the drawing of Gina's head, commissions him to paint a picture of a nude woman with a head the exact likeness of the drawing.

On the wedding day, while Raoul and Gina are in the midst of their guests, a carefully wrapped painting arrives, a present for the bridegroom from Renee. The guests gaily demand that it be opened, and when this is done the striking portrait of the bride meets their astonished eyes. The sharp tongue of scandal starts to wag, and poor blinded Raoul feeling himself shamed and dishonored, demands an explanation from Gina. But the astonished bride is almost speechless.

Crazed with rage, Raoul rushes to the studio and, after a stormy scene, uncovers Renee's infamous plot to injure Gina. Gina follows, and here a reconciliation is quickly effected. Renee, realizing that Raoul and Gina might seek out the artist, rushes to the studio to buy his silence, but she is too late, for the artist directs her gaze to the reunited couple in a lover's fond embrace.

VICTOR.

ALL FOR LOVE (Sept. 13).—Little Flo is the daughter of a blind musician and the pair live by means of the few pennies tossed to them on the street, the father playing the violin and Flo dancing and singing to his accompaniment. Death overtakes the old man in front of the country residence of an eccentric novelist named Roland. Roland and his sister take Flo into their home and, becoming much attached to her, they virtually adopt her. Three years later Flo has grown into a talented society girl and is received everywhere as a member of the Roland household. Roland himself has learned to love the little waif with all the pent-up passion of a hitherto loveless existence but is afraid of frightening her by a declaration—indeed he is of too timid a nature to do so.

It happens that Norris, a well-known vaudeville manager, goes to spend a brief vacation in the neighborhood of the Roland house. In one of her rambles, Flo one day dances and sings on a cliff near her home and one of her shoes flies off and in falling, strikes Norris on the head, that gentleman happening to be strolling aimlessly at the base of the cliff. He climbs the rocks, the shoe in his pocket, and the two have a very romantic and rather humorous meeting.

This meeting leads to a better acquaintance and Norris is received as a regular visitor at the Roland house. Norris also falls desperately in love with Flo and as he is a younger and better looking man, he apparently has every chance of winning her affections. Roland notices the growing intimacy between the young people and gives Norris every encouragement, although it nearly breaks his heart to do so.

Then Norris proposes that Flo go on the stage. Flo is wild with delight over the prospect and leaves with Roland's sister to begin her career. After a triumphant debut, she goes on the road and is acknowledged as a successful vaudeville star. Going home on a vacation, accompanied by Roland's sister and Norris, they find Roland lonely and dejected, utterly unable to work. He tries to appear cheerful, but at an awful cost to himself. Then Norris asks him for Flo's hand in marriage, Flo watching the interview. Roland gives his entire consent, but in doing so he reveals to Flo for the first time, the depth of his love for her. In a flash it comes to her that she has always loved him and him only and when Norris addresses her, she gently sends him away. Then running to Roland she leads him into confessing his love and stealing into his arms she gives herself to him, resigning her brilliant future in the outside world.

POWERS.

HIS FIRST AND LAST APPEARANCE (Sept. 11).—A theatrical troupe is stranded. The manager discovers that Hiram Spinks, who runs a general store, has ambition to become a Shakespearian actor. With Hiram's money they engage the Opera House, and, while making arrangements in Hiram's store, the balance of the troupe devour everything in sight. Hiram, in his enthusiasm, does not notice the damage being done.

On account of local talent appearing in a well-known Shakespearian production, the Opera House is packed, and, of course, the manager in his capacity, acts as ticket seller. While the performance is going on and Hiram is making a fizzle in his role, the sheriff from the town from which the troupe has just left arrives and wants to levy on everything, including the manager and the money.

The troupe inform the sheriff that the manager is on the stage acting and, while the sheriff goes before the scenes and sees Hiram, the rest of the troupe escape and we see them on their way, riding on a flat car.

THE SUPREME POWER (Spt. 11).—A young mother, whose husband is a drunkard, gives birth to a baby which is suddenly taken ill. The angel of death appears to carry away the spirit of the child. The mother frantically fights, pleads and prays to the picture of Christ showing the scene depicting "Little children come unto Me." The angel of death, realizing the sorrow of the young mother, depicts the life of the child as it goes through manhood and the temptations in his path. After viewing the various scenes, showing the downfall of the child, the mother willingly and gladly tells the spirit to take her child to the Kingdom of God, as the soul is now pure.

The father staggers in as the last scene of the life of the child is shown, and realizing the wreck he has made of his life, resolves to turn over a new leaf and we see the angel departing with the spirit of the child, and the father's resolute face turns toward a new and better life.

GEM.

THE TURN OF FATE (Sept. 10).—A Mexican bandit with his motherless girl is chased by a sheriff's posse, and the little girl is lost in the race. The bandit is captured, tried and sentenced to be hung, while the little girl is found by a traveler and placed in an orphan asylum. The bandit escapes and swears vengeance on the judge who sentenced him. In the meantime, the little girl is adopted by the judge, who finds a locket on her neck. Fifteen years after, the bandit captures the judge's adopted daughter, not knowing she is his own daughter, and takes her to his hiding place, leaving her in charge of a mute. He goes to send notice to the judge that he can have his daughter by paying a large ransom. During his absence, the girl gets the better of the mute and almost escapes as the bandit returns. He sends the mute outdoors and tells him to shoot, and shoot to kill, if anybody as much as moves the blanket at the window. He then locks the door. The girl attacks him, and in the scuffle he finds the locket by which he recognizes the girl as his own daughter. He goes to the window to tell his men to let her go, and as he moves the blanket the mute shoots, and he is mortally wounded, but has strength enough to call his men and tell them the ransom is paid, and for them to escort her to safety. As they leave the room he falls dead without telling anyone she is his own daughter.

BISON.

(Universal.)

A WHITE INDIAN (Sept. 10).—Jack Rance and Bess Shackelton, an engaged couple, are part of a party of settlers, moving westward. The settlers' camp near a band of Sioux Indians. Chief Eagle is picking herbs when he sees the wagon and prairie schooners in the valley below. As he hastens to his tribe, the bridle rein breaks, and Eagle is thrown and badly injured. He is found by his de-

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Per T.

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voted squaw, but she cannot lift him. Jack and Bess are out riding. They come across Eagle and Dark Feather, and, seeing his bad plight, lift him on his horse and take him back to their camp and attend to his injuries.

Dark Feather, believing that Eagle is being taken a captive, rides into the Sioux camp, and gives the alarm. The Sioux thereupon ride swiftly to the settler's camp and attack it. Eagle hears the war whoop, and, crawling painfully from his packet, he makes himself known and stops the attack. During the short fight, a half-breed steals through the wagon lines, and attempts to abduct Bess, but Eagle appears and commands him to go. Jack and Bess go to get water, the olla breaks, and Jack returns to camp to get another, leaving Bess to await his return. Boyd and two Indians find her and ride off with her, but they are seen by Dark Feather who gives the alarm.

Eagle overtakes the half-breed, who transfers Bess from his horse to one ridden by one of his Indians. He and Eagle fight on horseback and the half-breed falls. Jack and several Indians intercept the half-breed's companions and rescue Bess and take the abductors prisoners. Eagle and Dark Feather ride to the settlers camp with Jack and Bess, and are amply rewarded with a big dinner.

REX.

A SQUATTER'S RIGHTS (Sept. 12).—L. L. Howe, a New York millionaire, and his son Frank, buy a large tract of land in the Adirondacks. On a portion of this land an old settler, Hayes, has squatted. He considers the land his own and resents the newcomers' intrusion. Frank falls in love with the squatter's daughter, and her country lover, Zeke, determines to make away with his rival. Frank is dangerously wounded by Zeke, who leaves him for dead at the foot of a cliff. A search party starts, led by Mr. Howe, but they fail in their search. Rose Hayes, Frank's sweetheart, is more successful, and aided by her little brother, she saves Frank. In recognition of her bravery and love, Mr. Howe consents to allow the Hayes family to retain the land, and the young couple are happily married.

IMP.

THE INTRIGUE (Sept. 9).—Lieut. White, of the U. S. Naval Department, is in love with O. Yuki San, the Japanese Ambassador's niece, who reciprocates his affection. The lieutenant seeks to gain the Ambassador's consent, but is refused. The Japanese noble, however, has him shadowed by his agent, and, upon learning that he has in his charge the plans of a new dreadnaught, hits upon a plan to secure them, by making use of his niece and her affection for the young lieutenant. He gives his consent on condition that Yuki secures the plans and assures her that no harm will come to her lover. Notwithstanding the seriousness of the matter, and consulting only her heart, the girl consents, and immediately notifies the lieutenant of her uncle's surrender.

She persuades her lover to show her through the Naval Department, having pre-arranged a plan with the Japanese Secret Agent. The pair and the spy are in turn shadowed by two of the lieutenant's confreres, whose suspicions were aroused while jokingly reading the note sent to White by his sweetheart.

Having secured access to the building for the spy through a trick, the girl, after seeing the dreadnaught's plans, pretends a faint and, while the lieutenant is gone for a restorative, attempts to pass the plans to the spy. Through the watchfulness of the two friends, however, the plan fails, and in a quick, sharp struggle in the hall, the spy is captured and the girl confronted.

She confesses to her lover, however, that she was ignorant of the magnitude of the undertaking, and that she did it only to gain her uncle's consent to their union. Realizing to what lengths the girl has gone to for him, White very naturally forgives her and all ends happily for the lovers.

CHAMPION.

THE TRYSTING TREE (Sept. 9).—Alice and Jack are sweethearts. The action opens in a park or wooded lot. Jack discovers a hollow in an old elm tree. They conceive the romantic idea of using the hollow as a "post office," and they leave notes there for each other. They are surprised in their love-making by Jimmie, who is promptly bumbled, and he vows to get even for the affront. At a party Jack becomes jealous of Alice and the result is a quarrel. Each repairs to the old tree, expecting the other to write and make peace overtures, but is disappointd. Finally Jack, believing himself at fault, writes a contrite note and places it in the hollow of the tree. Alice, in making her daily call to the tree, notices Jack in that vicinity. She is seen by him and both are happy. Jimmie sees Jack place the note in the hollow and stealthily abstracts it. Alice looks in the hollow and finds no letter, and is disappointed. After she is gone Jimmie is stricken with remorse, and replaces the letter in the hollow of the elm. A few days elapse and Jack, getting no response from the letter, leaves the village for a city.

Alice sees him through the window of her home bidding good-bye to his companion, and believes he has not forgiven her.

The action is carried forward twenty years. Jack has flourished and become a prominent and influential broker, but has remained a bachelor. Alice has remained unmarried and has devoted her life to caring for her aged mother. In his bachelor apartments, surrounded by luxury, Jack is obsessed by an idea to revisit the scenes of his boyhood. He returns to his native village, visits the park, and draws near the old tree. It awakens memories of long ago. He is taking pictures of the old tree. Drawing nearer he notices the scars of the initials he cut and is visibly affected. Absent-mindedly he reaches into the hollow and pulls out the letter he wrote many years ago. It is yellowed with age, but he recognizes it and marvels. Taking the letter to the home of Alice unopened he hands it to her in silence. With trembling fingers she opens it, looks into his eyes, and discovers the old love light.

ECLAIR.

MY WIFE'S AWAY; HURRAH (Sept. 17).—Pompous Mr. Bailey was a type known the whole world over. Plenty would he spend downtown, but not a cent would he leave at home. Mrs. Bailey wants a dress. Mr. Bailey says "no."

Many are the schemes women can concoct when they want a dress. She makes Bailey believe she has gone to her mother after engaging an old colored mammy to care for the home. But the colored mammy is none other than Mrs. Bailey herself. With the aid of a cousin who is an actress she blackens up and pretends to be both deaf and dumb.

Bailey plans great sport now that she's away. He has a poker party. The colored mammy beckons him aside and writes him a note which says, "I'll tell your wife." Bailey slips a bill in her hand. So follow many little blackmails of a comical turn until he comes home with a troop of actors and actresses. Jealousy gets the better of her and, with a broom and duster, she routes them all, and makes known to Bailey her mistaken whereabouts. The tables now are turned, for her bribes have amounted to the cost of an entire wardrobe. Bailey is reformed.

A FRIVOLOUS HEART (Sept. 22).—Isabel is the bread-winner for her invalid mother and herself. They live in a mountain resort where the sole means of livelihood is to serve as guide to tourists. As no one would accept a girl guide she assumed the guise of a young man.

A young honeymoon couple engaged her and to provoke her husband, because of a quarrel, the young wife flirts with the handsome young guide. And her husband grows angry. But later he discovers Isabel in her true sex, and sets about planning to teach his wife a lesson.

The wife continues to flirt, then comes the unveiling of her folly. In a most ingenious way she is made to suffer the pangs of a threatened tragedy till the sex of the young guide is exposed to her knowledge. Then Isabel is engaged as her maid.

THROUGH CHINA (Sept. 22).—A number of highly instructive and immensely interesting views of a peculiar country and still more singular people.

FILIAL LOVE (Sept. 19).—The foreman of the Ironton Steel Company department has been found murdered and near him lay a knife which belonged to one of his under-workmen. So upon this circumstantial evidence, Harvey Davis, the workman, was arrested and indicted for murder.

On the night of the murder, Davis' little son, Harvey, Jr., had come to the saloon where both his father and the foreman were together drinking, and begged his daddy to come home to supper. While there, the youngster had noticed a peculiar visaged man borrow his papa's knife and not return it. The little tot tried to tell this detail to the coroner and the lawyers, but they somehow refused to listen as the stranger could not be found. The youngster's story was taken as just a bit of childish romancing.

The little codger listens as the lawyer tells his mother that there is practically no hope of securing an acquittal. Again Harvey, Jr., intercedes with the story of the strange man with the awful face and the lawyer laughs and his mother tells him to keep quiet. Then he remembered hearing his "daddy" speak of Mr. President Taft and of Justice. He sneaked off to his little room and gathered those things together which he anticipated needing in his trip to Washington, D. C. On the kitchen table he left a note, ill-spelled, it is true, but it told that he was off to see Mr. Taft and get justice.

He managed to get aboard the train and when discovered by the conductor, he told such an ingenious story that he was allowed to continue on to Washington, the place of his highest hopes. He arrives in the Capital and goes to the fountain which stands before the Congressional Library and washes up preparatory to his reception by "Mr. Taft." He makes quite the natural mistake of going first to the Capitol Building, but he is soon set aright and directed to follow on up Pennsylvania Avenue to the White House, where he may see Mr. Taft. So up the avenue he trudges till the White House grounds are reached.

He tells the doorman his desires and is laughingly told to return next day. Being refused an may chance to come forth. All day long he waits audience he decides to wait about till "Mr. Taft" without reward. Night comes and he goes to sleep on a bench.

It is now next morning and a guard has discovered our little hero. A crowd collects around him and among them he sees the man who borrowed his father's knife and who he knows committed the murder for which his father is held and is about to pay the penalty. Jumping on the bench he accuses him and commands the policeman to arrest the man. Something in the child's dominant sincerity compels the officer to believe his accusation, and he takes the accused man in charge and to the station house.

At the jail the man is questioned. Little discrepancies in his answers cause them to credit the youngster's story, and they ply him unrelentingly with a rapid fire of questions till the man breaks down under their inquisition and confesses.

The jury is just returning from the jury room prepared to render a verdict in the case of the State vs. Harvey Davis, charged with murder. The verdict they are about to render is that of guilty in the first degree. A message arrives, the judge hears it, and orders their verdict withheld because of new and admittable evidence. The child has secured justice, not through Mr. Taft, but through his own efforts.

NESTOR.

IN THE SAN FERNANDO VALLEY (Sept. 9).—Frank Parton, a young rancher, and Jim Steele are great friends. Jim is engaged to be married to Frank's sister, Helen. One day Jim watches Frank counting out the money for the wages. Frank puts the money in the desk drawer, and locks it as Jake, the foreman, comes in with some papers to sign. That evening Jim and Helen return somewhat late from a ride and enter the house at a time when Frank is not in. Helen leaves Jim in order to change her dress, and Jim seats himself in the parlor. He hears a noise in the office and goes in, expecting to find Frank. Instead he sees Jake rifling the drawer. He gets the drop on Jake and makes him return the money; the foreman drops to his knees and begs for another chance, promising he will not do wrong again. Jim is very human and resolves to give him the opportunity to reform. At this juncture Frank opens the door and closes it quietly. Jim hears the door and tip-toes to it to seew who is there. As he does so, Jake again takes the money. Frank enters and Jim makes excuses for him and the foreman leaves.

Frank thanks Jim for saving the money and opens the drawer. It is gone. He accuses his friend of being in league with Jake and summons his mother and sister. Jim is outraged and humiliated and offers little in the way of explanation. He leaves. Jim writes to an old friend of his father's, who wires him to come along and to bring his mother and sister with him. Jim goes and leaves no trace behind him.

The foreman is injured and confesses the crime before he dies. Helen begs Frank to find Jim and he promises to do so. Two years later his search is rewarded and he finds that Jim is a partner in a thriving ranch. He asks forgiveness and tries to explain away the mistakes made. Jim is adamant, but as Frank turns to go he thinks of a letter given him by Helen. Frank reads it and it is so charged with pitiful repentance and sorrow that Jim forgives and they go back to get her. Jim and Helen are reunited and it is clear that their marriage will be closely followed by one between Frank and Jim's sister.

THE MAN WITHIN (September 11).—Dick rides up to the hotel badly wounded. The hotel-keeper, Dan, and his daughter, Annie, send for the doctor and nurse him, and it is not until a few weeks later that Dan, who is running for sheriff, reads in a newspaper the following article that he realizes Dick is the outlaw:

"Dick Bisley Escapes. It is reported that Dick Bisley, who was severely wounded after a desperate fight with the sheriff's posse in Jackson County, made his escape and is now hiding in the hills of Bear County."

Dan is elected sheriff and goes to take his oath of office. In the meanwhile, Annie finds the paper, and also realizes that Dick is the outlaw. He confesses to her, but she resolves to give him another chance. She gives him a horse and sends him on his way. Her father returns and finds Dick gone. He calls his posse and starts in pursuit. In the meanwhile Dick has located his followers, but before they can get away, the new sheriff and his men are almost upon them. A chase follows. Dick rides off to one side. Dan sees this and follows, dismounts and fires. He severely wounds Dick, who returns fire and wounds the sheriff; but as soon as he sees the sheriff fall and recognizes him, the outlaw comes to his aid. Dick takes the sheriff back to the hotel, where he revives. At the sheriff's command, he handcuffs himself, but ere they can lead him away with his followers, whom they have captured, he dies.

THOSE LOVESICK COWBOYS (Sept. 13).—The advent of Mabel Jones on her uncle's ranch in Stony Gulch creates great havoc among the boys. Three of them, Bob, Frank and Jack are so smitten with her charms as to forget their own sweethearts who rise up in arms and are glad indeed when Mabel's visit is over.

The boys' hearts go with Mabel and for a while an atmosphere of gloom surrounds them. Secretly

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each writes a letter to the fair one, addressing it to Miss Mabel Jones, Los Angeles, for lack of better direction. The three letters are delivered to a Miss Mabel Jones, an old maid living at 1432 North Street, Los Angeles, and the old dame goes crazy on receiving three proposals of marriage. She eagerly answers the letters stating that she would marry the first to reach her.

Bob, Frank and Jack receive the letters in due time, read the contents and decide to keep the treasure secret from one another. They make a dash for the corral and, mounting their horses, ride away at a breakneck speed. Bob reaches the village first and, as several miles intervene from there to the railroad station, he looks around for a faster method of locomotion. Pressing an automobile into service he soon leaves his companions behind. Frank not wishing to be left out of the race, engages a motorcycle, and speeds away down the road as though bent upon breaking all records. The best that Jack can do is to change his horse for a fresh one. Bob, overconfident of victory, is taking things easy when something goes wrong with his machine. Frank and Jack both pass him and in despair he abandons the automobile and gives chase on foot. A razor-back mule comes to Bob's rescue. In the meantime, Frank is pondering over his ill-luck when Bob and the mule appear. Against Bob's vehement protest Frank leaps on the mule's back and off they go. At the depot Jack has to wait for the train, which delays long enough to give the other two boys an equal chance.

Arriving in the city they scramble hither and thither in a feverish search for North Street, the home of their loved one. Bob is first to reach Miss Jones' house, and on asking for the lady is much astonished to feel the loving embrace of the old maid. He manages to free himself just as Frank rushes in, and he, too, receives a very affectionate welcome. Jack comes in last, precipitating into the yearning arms of Miss Jones. The three boys work hard to get out of the old maid's clutches, and finally succeeded in leaving the house. Panting they stop in front of a church and are amazed to see the lovely Miss Jones in her bridal array step into an automobile with the happy bridegroom. The wedding guests look on in amusement to see three cowboys attempting to speak to the bride. Old Miss Jones is on the trail, and Bob, Frank and Jack cut short their conversation and make a dash for the wild and wooly.

LUX.

TOMMY'S PLAYMATE (Sept. 13).—Tommy's rich uncle is very much devoted to him and, therefore, bequeathes his large fortune to Tommy's parents. Mr. Wilde, the uncle, is addicted to the use of dangerous drugs, and this harmful practice finally leads to his becoming insane. As Tommy's parents are not the direct heirs, they spare no pains in concealing this calamity from the world. When later, in an insane moment, the uncle conceives the fiendish idea of locking Tommy in a deserted hut in the woods and throwing his cap into a pond, thus leading his bewildered parents to believe that Tommy is drowned; they are placed in a very awkward situation. However, Tommy's little playmate, Fido, a sharp little dog, discovers Tommy is hidden and takes him food and drink. This smart little dog finally carries the message to Tommy's parents, in which Tommy writes telling of his predicament. Tommy is rescued and, when later his uncle finally does pass away, Tommy's little playmate is not forgotten.

GAUMONT.

QUEEN ELIZABETH'S TOKEN (Sept. 17).—The Virgin Queen of England, during whose reign England reached its highest status of culture, was not without traces of the moral weakness of her father, Henry the VIII. Her infatuations were extremely numerous, as the sudden deaths of many of her statesmen and chief advisors substantiate. None, however, approached closer to her real life than did the Earl of Essex, more familiarly known as Sir Walter Raleigh.

This courtier first ingratiated himself to the regard of Queen Elizabeth by placing his robe across a puddle which lay in her path. For his consideration Elizabeth regarded him with a liberal amount of attention at the court ball held shortly thereafter, much to the chagrin of Admiral Howard. This gentleman could not conceal his jealousy and bore from the first a deep-seated fatal grudge against the earl. As a mark of her special favor, the Queen gives to Essex her costliest ring, which was to bear with it an absolute acquittal from all injuries against herself or state.

As time went on the gallant earl was sent to quell the Irish, who were rising in revolt across the border line. However, his attempts were baffled by the soldiers and he was compelled to return to London, humiliated and downcast. The intriguing Howard incites the queen to refuse the defeated earl entrance to the royal apartments, which so preys upon the mind of the disappointed nobleman that he makes himself a party to a conspiracy then on foot against the Virgin Queen. The plot is discovered. Essex is identified as one of its chief instigators, is captured and condemned to death. The queen, mindful of her solemn promise, selects Lady Howard to go as messenger to her former lover, the luckless earl, and bear the news that the queen is ready to pardon him for his treason if he but return her ring. The humiliated Essex at first prefers to die than win the grace of his monarch because of past favors, but is finally persuaded to deliver the trinket to Lady Howard, who proceeds at once to the royal apartments to hand it to the queen. On her way she intercepts her husband. The scheming admiral realizing the cudgel he almost has in his hands, plans to revenge himself by wresting the ring from his wife.

In the meantime the queen is told that her former lover refuses to return the trinket and in her ire she orders the execution of Essex to proceed at once. Slowly he mounts the guillotine to his fated end, where the queen bears witness to his courageous approach to death.

Even though her lover is lost, she cannot forget him and casts the castle in an atmosphere of deepest mourning, which almost interferes with her transaction of state affairs. Finally the truth comes out. It is discovered that Lady Howard has escaped and that the admiral possesses the ring. In her fury the queen rises to give orders to capture this dastardly couple, but the revelation is too big a shock to her. She swoons as the figure of Essex on the execution platform rises as a mist before her, and from this swoon she never revives.

KINGS IN EXILE (Sept. 19).—The Queen of Messina and her son, Prince Charles, are living in Paris in exile with a few loyal subjects who have clung to them since the Revolution responsible for their overthrow. The young prince becomes infatuated with the favorite Parisian actress, Denise Marvel.

One morning Denise learns that the matinee in which she was to take part has been postponed and she writes Prince Charles that she will be very pleased to take a walk through the park with him. The letter reaches its consignee at a most unpsychological moment, for the missive is delivered to him while in session with his mother, the Queen. General Dimitriki and several of the exiled royal cabinet. The French newspapers get hold of the infatuation and come out with an article to the effect that Prince Charles is about to marry Denise Marvel. The Queen then decides that the prince must be separated from the stage beauty. Just at this point Denise declines a theatrical engagement because she is confident that the prince will make her his wife within the next month. However, the loyal subjects of His Royal Highness prevail upon the prince to devote more of his time in the interests of the state and less to the actress. This persuasion finally leads to a letter from Prince Charles to Denise, explaining that they must now cease to see each other forever. The letter, together with the result upon Denise, throws the Prince into the utmost unconsolability. A few weeks later the young prince is shocked at an article he comes across in a newspaper. It is pertaining to the wreck of the Acquitaine, which had gone down off Madeira with almost all its passengers. Among those who had not been accounted for were a troupe of French artists, chief among whom was the Parisian favorite, Denise Marvel. This intelligence has the most disastrous effect upon the Prince Charles, who is seized at once with brain fever. He is ordered to a private sanitarium. While confined in the walls of this resort, the prince is not allowed to read any of the papers, a fact which enables the queen and her staff of advisers to keep from telling him that a pinnace of the ill-fated steamship had been found by fishermen off the American coast with twelve persons alive in it, among whom number Miss Denise Marvel, her maid and several other distinguished persons were found.

It is the plan of the mother and General Dimitriki to keep the prince in complete ignorance of this fact, but love is ever able to overcome deception. Denise is responsible for this, for as soon as she returns to Paris and learns that the prince has been removed most mysteriously to a sanitarium, she engages the services of Detective Arville to locate her lover for her. He starts out at once and soon discovers him to be at Biarritz. After a considerable amount of cunning, he leads the little actress into the confines of this large building. They take their hiding-place in the funeral chamber, for the detective has learned that it is here that Prince Charles comes at least once a day to mourn his beloved one. The sight of his loved one cures the prince. Prince Charles, now that he has his loved one in his grasp once more, determines never again to leave her and pens a manuscript of abdication from the throne in favor of his mother, the queen, and the younger branches of his house. This relieves the situation and the queen herself, now won over by the charms of the dainty Denise, acquiesces and consents to the marriage.

MAJESTIC.

CUPID VS. CIGARETTES (Sept. 15).—Bert Caldwell, a young man about town, is an inveterate smoker of cigarettes. One day on the beach he meets Edith Gardner. Bert falls in love with her, but Edith takes offense at his habit of smoking. In order to see something of her, Bert pretends to fall ill. Not at all deceived by his ruse, Edith allows him to think she has been taken in and carts him off to a private hospital. Soon after arriving Bert sets fire to his bed while stealing a smoke. That afternoon he is informed that his illness is of so serious a nature that it necessitates an immediate operation. Bert, in a panic, tries to escape, but is caught and brought back. He then confesses his imposture, promises never to smoke again and is allowed to depart. At the door of the hospital he encounters a friend and is again induced to smoke. Edith catches him breaking his promise and when he calls again he is refused admittance. He hangs around her door and when she comes out, he again pleads his love. She takes him into her office and writes her answer on a card. He receives this in transports of joy, under the impression that it is her answer to his suit. In the park he opens the envelope and finds a bill for professional services. The last scene shows him making tracks for a tobacconist.

THORNS OF SUCCESS (Sept. 17).—Robert Vale, a young chemist, is working on a high explosive in his laboratory, when his wife brings him a letter from his uncle, who offers to finance Robert if the tests of the explosive are satisfactory.

Later Robert makes the tests and his uncle gives him a large check. Robert and his wife and child are installed in nice apartments in Washington, where he is trying to sell the invention to the government. He is about to succeed when he meets an adventuress in the pay of the Japanese government. This fascinating woman tries to lure Robert and make him sell his explosive to the Japanese.

On account of this woman he becomes estranged from his family, but an army officer intervenes and gets his wife to appeal to Robert's better nature. So as the sale to Japan is about to be consummated, the wife interferes and succeeds in getting her husband to give the result of his work to his own government, to the discomfiture of the Japanese and the adventuress.

THANHOUSER.

ORATOR, KNIGHT AND COW CHARMER (Sept. 15).—It was the most important of political campaigns (to Congressman Casey) because he was running for re-election. It was also interesting to his enemies, owing to the fact that they hoped to defeat him. One of these enemies was the editor of the opposition paper, and when he heard that the distinguished statesman was to deliver a noonday address in a nearby town, he decided to "stir him up." To accomplish this, he enlisted the aid of his star cartoonist, in appearance a modest, neat little girl, but one who was gifted with fiendish ability with the pencil.

The cartoonist went to the village and on her way to the meeting place made two acquaintances, one a cow, the other, Congressman Casey. The cow galloped across lots to meet her, and she was thoroughly convinced that "he" meant to bite her. Then the gallant congressman appeared, rescued her from the ferocious beast and escorted her to the scene of his oratorical triumph.

Then the girl, having a sense of humor, drew a funny picture of herself, the cow and the congressman, and had it printed in her paper. The girl thoroughly enjoyed it; the cow didn't even say "moo," but the congressman was as mad as a contesting delegation at the national convention. He had no idea of the identity of the artist, but determined to be revenged. He took a large horsewhip and went to the newspaper office, intending to get satisfaction.

It took him some time to get into the art room, as he was obliged to thrash several inoffensive reporters en route. Then he found the artist, a trembling, frightened little girl. It was ridiculous to expect that he could horsewhip her. He didn't have the heart even to scold her. For the first time in his life, the dignified statesman had a sense of humor, and shaking his finger at the girl he said, "Young woman, the next time I find a cow chasing you I'll let you stay up the tree for the rest of your life."

THE MAIL CLERK'S TEMPTATION (Sept. 17).—When a certain U. S. mail clerk was asked why he made his home in a shabby little hotel in a railroad junction, when he could live so much more comfortable elsewhere, he would flush and tell the inquisitive ones to mind their own business. The fact was that he was violently in love with the daughter of the hotel proprietor, and hoped some day to make her his bride.

The clerk was highly indignant one day when he found that a well-to-do traveling man was paying his sweetheart attention. He remonstrated with the girl, but she was flattered because of her new catch and laughed at him. There was a quarrel, and the girl agreed to marry the drummer, and accepted a diamond ring he offered her. To cause the mail clerk as much sorrow as possible, the girl wrote him a note, telling of her engagement, and asking him not to annoy her in the future.

In this letter the girl spoke of her new fiance as a "rich man" and the clerk read the note while out on his run one day, and brooded over this particular line. Bitterly he decided that honesty did not pay, and determined to take the registered letters in his care, and use the money to show the girl that there was more than one rich man in the world.

He looked over the letters and packages, picked out several that seemed especially valuable, when suddenly he came across one package addressed to the other man in a familiar handwriting. The bundle was from the girl, and it added to the

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clerk's rage. Recklessly he opened it, and found it contained the engagement ring. The girl was sending it back to the drummer, because, as she simply explained the mail clerk "is a good honest boy, and I have loved him all my life."

The clerk realized for the first time how low he was about to fall. He tied up the package again, replaced the others he had selected in the bag, and determined that he would not destroy her faith in him.

He determined to make full confession to the girl when they next met, but was ashamed. He feared that her faith would change to loathing, and determined to die. The girl found him in time to save his life and revived him. He had written a farewell note to her and he motioned her to read it. She saw it was addressed to her, tore it up and held out her arms to him.

And thus the romance of the shabby little hotel came to a happy conclusion.

TWO SOULS (Sept. 20).—The bookmaker was a good-hearted chap, but cursed with a violent temper. He had a quarrel one day with a patron who imagined he had won on a certain race. The bookmaker was in the right, but lost his temper. He struck but one blow, and a moment later found with a thrill of horror that he was a murderer. Then he fled, escaped his pursuers, and sought refuge in an obscure boarding house, where he was not known.

The girl was an unfortunate. She was hard working, but feeble, and found it difficult to obtain employment. At last all her money was gone, and the future held out no promise, so she decided to end it all in the dark waters of the river.

The bookmaker happened to be taking a stroll at the time—he never went out in the daytime, being afraid of being captured. He saw the girl make her leap, plunged in after her, and saved her life. She told him her sad story and he pitied her. Leading her to his boarding house, he placed her in the care of the kindly landlady, and made himself responsible for her. The two friendless ones soon fell in love, were married, took a tiny cottage in a suburban town, and for a time were very happy. Then one day a stranger called and the husband told his wife that he had been called out of town on business, but would return as speedily as possible.

The wife wondered, but made no comment. She did not notice the handcuffs that united her husband and the stranger. At intervals letters came from the husband. She had no worry over financial matters, but she longed to see the man she loved. Finally she could bear the strain no longer, and wrote to her husband in care of his old landlady. She told him how much she missed him, and confided that her health was much worse and her doctor gave her but a short time to live.

The letter was delivered to the husband at a penitentiary, where he was a convict serving a long sentence. It maddened him to make his escape. It was successful, but when he reached his cottage, his wife was dying. He managed to elude her until he had a chance to change his convict stripes. Then he went to her and told her he was back from his business trip, and would never leave her again.

The man was kneeling by his wife's side, when the door was pushed open softly, and two prison guards entered. They were prepared for fight, but there was no fight in the convict. He turned to the men, raised his hand warningly, pointed to his wife, and whispered: "Dying. Wait."

The rough guards stood back respectfully. The woman gasped and expired. Her husband kissed her hands, folded them reverently over her breast, then turned to the waiting guards, and held out his arms for handcuffs. He did not care what became of him on this earth, for the soul of the only person he loved had gone to plead for him before the Great White Throne.

INTERNATIONAL FILM TRADERS.

SICILIAN LOVE (Three Reels).—Madam Rosa lives in her own house with her two sons, Maso and Carmelo. The former is a serious, honest and hardworking man, while Carmelo, the younger brother, is pleasure loving and fond of women. He specially loves the beautiful Nunzia, the servant of the house. But Nunzia loves Janu, the coachman.

One day, angry at her persistent refusal, Carmelo forces his attentions upon her. Maso learns the fact, and orders Carmelo to leave the house; then in order to save the girl's honor, combines a marriage between Janu and Nunzia. Later, a little girl is born, and happiness reigns in Janu's house. A year after, Carmelo returns to the house and hears of Nunzia's marriage to Janu. The old passion, mixed now with jealousy, awakens. He goes to her house, but is surprised by Janu, who threatens his life if he enters.

Carmelo goes away, but vengeance is in his mind, and in order to eliminate his only obstacle to regain Nunzia's heart, he goes to a criminal and offers him $1,000 reward for Janu's life. One hour later, Janu is killed by the notorious bandit, Luca de Marco. After a few days Carmelo goes to visit Nunzia and offers her his money and support if she would only consent to love him. But Nunzia still rejects the offer. In the meantime the police are in search of the instigator of the crime.

Luca de Marco comes to the house to get his promised reward. He meets Maso while the police enter the house for an investigation. Afraid of being discovered, Luca de Marco confesses the true facts to Maso. Maso learns the horrible truth and in order to save Carmelo makes Luca escape after giving him the $1,000 promised him by his brother. Maso and his mother offer their hospitality to Nunzia. She accepts. But Carmelo, who had promised to leave the city, seeing that Nunzia was going to live in his mother's house again, tries to induce her to go with him.

He is surprised by Maso, who, tried by his brother's audacity, accuses him in front of his mother and Nunzia of having caused the death of Janu. It was then that Nunzia learns who was the murderer of her husband and wants to denounce him, but the tears of Carmelo's mother make Nunzia promise not to say a word. This drama has just been released.

THE PAST THAT RETURNS (Three Reels).—Rinaldo Raynaldi, a business man, is unable to pay a note of $150,000. He tries to win the shortage at a game. He takes with him all the money that his safe contains and goes to a gambling house, where he loses his last penny. In order to save himself from ruin and dishonor he feigns a theft, and to make the scheme more realistic, hides some valuable titles in the house of his manager, Valeri.

The theft is discovered. After an investigation by the police, the hidden titles are found in Valeri's house. Valeri cannot understand the plot, and in front of that terrible accusation loses his mind. Twelve years have elapsed. The poor Valeri is still in the insane asylum. His wife, reduced to poverty, is sick in the country, and Lydia, their only daughter, is in the city working. One day Lydia receives a letter in which her mother, before dying, reveals to her daughter that Raynaldi has been the cause of their misfortune.

Lydia goes to Raynaldi for a job and is accepted as a typewriter. Raynaldi and his son Emilo fall in love with the girl, who, in order to get revenge, does not reject Raynaldi's courting. One day Raynaldi, in exchange of Lydia's love, offers her a rich apartment in an elegant villa. Emilo goes often to see her. He knows that he is his father's rival, but he has seen that Lydia is not indifferent to his love, and indeed, Lydia loves him.

One day Lydia thinks of putting Raynaldi in front of her insane father, Valeri. She asks permission from the director of the asylum to have her father in her house for a few hours. She then invites Raynaldi to see her. When Raynaldi arrives, the insane Valeri appears before him. He believes this to be a horrible dream, and Lydia, who is present at the scene, accuses him of the theft, at the same time revealing herself to him as the daughter of his victim. The shock kills Raynaldi. Lydia has avenged her father. The insane was taken back to the asylum, and Lydia decides to leave the city forever. She goes to bid Emilo her last good-bye, and ask forgiveness for the pain she caused him. But Emilo's love for Lydia is too strong. He asks her to be his wife, and is accepted.

UNIVERSAL FEATURES.

THE OUTCAST CHILD (Sept. 3).—The Great Reaper had warned them all. The one who was claimed beckoned his wife to his bedside and whispered, "Send for our little Lucette." And so Lucette was brought in, and there at his bedside, she heard her mother promise her father to always and ever love her, their only child, Lucette. Then the omnipotent scythe moved and the father's spirit journeyed into that infinite beyond.

Several years have passed. No promise bound the wife against re-marriage. She could be true to her promise to love Lucette most of all, and yet accept the offer of marriage of the man who now asks her. Lucette hears him ask her mother to be his wife. Her mother answers "yes." The child cautiously steals out of the room, her instinctiveness, her intuition, tell her that she has lost her mother's love and warns her that this man is going to disrupt her promised affection.

And he does. The mother dare not show Lucette even passing attention, but he chides or quarrels. He grows domineering, he becomes petty in his meanness toward Lucette and her mother. His antipathy toward Lucette reaches its height when he takes her to a boarding-school for children, and there tells the principal that Lucette is an incorrigible child. He orders the strictest surveillance placed over her and leaves. Believing him, the principal is over zealous in her efforts to discover bad in Lucette's behavior. The least mistakes are made huge and the treatment of the child is made unbearable, not only by the principal, but by the other children as well, who have all been warned against Lucette.

It is now bed-time in the dormitory. Lucette is scolded by the principal. All attendants leave the room after turning out the lights. Moonlight streams in the room. The other children with one impulse, leave their beds and assail Lucette. Someone coming down the corridor causes them to scamper back to their cots, and soon after they are all asleep. But not Lucette. To her has come the supreme moment of her girlish life. Her youthful determination fires and resolves to be away from further torment. She remembers a kind old uncle who must live somewhere near the school. She gathers her clothes, dresses and steals out and away from what was little more than a prison.

All that night and into the morning she walks and hunts for her uncles' home. Exhaustion overcomes her and she drops unconscious in the road. Here she is found by a van of traveling gypsies who succor and aid her that she may proceed on her way. Lucette leaves them and along the road she decides she can save time and foot-steps by short-cutting across a field. So she climbs the fence and proceeds. She has gone but a short distance through the field when from behind a clump of bushes emerges a herd of cattle. The bull sees her and comes charging forward. Lucette turns and runs. She stumbles and the infuriated beast is upon her. He bellows over his prey, lowers his head to gore and lift her from the ground, when two powerful arms grab his horns. The herders have come up. The bull is thrown and a kind herder takes Lucette to the farm house, where she is again assisted and started on her journey to her uncle's.

All day long she trudges, nightfall comes, and with it starts a snow storm. Fatigued and disheartened, Lucette collapses again. Some strolling players pass along and take her into their caravan. They reach their destination, pitch their camp and give a performance. The chief performer is a wonderful dancer. That night while all are asleep the principal and monster snake escapes from his box, into where Lucette lies sleeping. He crawls upon her. An ember in the camp fire pops, a performer awakes, looks around and sees the peril of little Lucette. Cautiously the others are awakened. The dancer reaches Lucette, a pounce and a gripping grasp, and she holds the treacherous serpent, tail in one hand, head in the other.

Lucette had been awake all through, but fear-stricken. This fright, coming on top of her sufferings and hardships, undoes her wonderful courage, fever and sickness set in and, unable to properly attend her, one of the players goes to a rich man's home in the neighborhood, a man celebrated for his kindness, and asks him to take care of the dear little child. And he gladly agrees.

At the rich man's house, Lucette receives every proper care and attention. She survives what threatened a fatal illness. She is questioned and it transpires that her benefactor knew her mother intimately well in her maiden days.

Her mother is sent a message telling all. It reaches her as she too is on the verge of nervous collapse which followed the news of Lucette's flight from school. The husband and step-father at last moved to a sense of his horrible vindictiveness against one so helpless to combat it, repents as he sees his wife suffering through her mother's love for her child. Together they go to the rich man's, and all three join hands in the promise to live the future in love and harmony.

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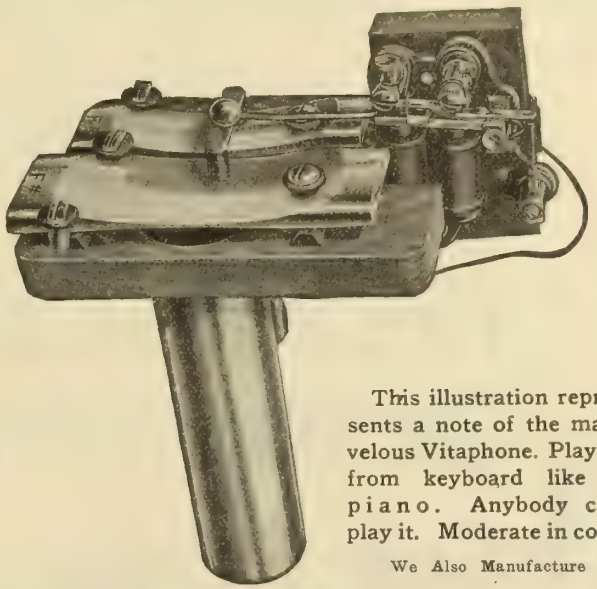

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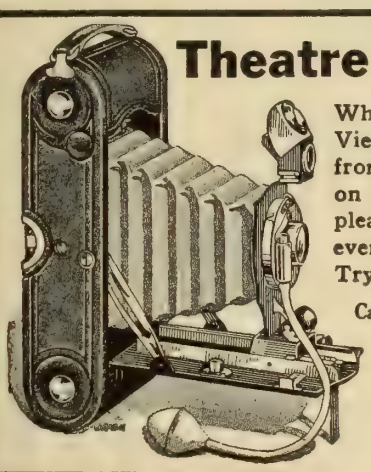

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Features

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Fire At Sea
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THRILLING STORY OF SHIP AFIRE AT SEA—All its horrors and heroisms shown in this wonderful picture

AUG. 19, 1912 VITAGRAPH'S
Rip Van Winkle
TWO REELS.
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AUG. 12, 1912 CINES
Rameses, King of Egypt
TWO REELS.
ROMANCE IN THE DAYS OF THE SPLENDOR OF THE PHARAOHS

JULY 29, 1912 PATHE'S
Don Juan & Charles V
TWO REELS.
A WONDERFUL OLD WORLD STORY OF LIFE AT THE COURT OF SPAIN (COLORED FILM)

JULY 22, 1912 KALEM'S
Siege of Petersburg
TWO REELS.
A MASTERFUL PRESENTATION OF THE CIVIL WAR PERIOD

JULY 15, 1912 VITAGRAPH'S
The Money Kings
THREE REELS.
A VITAL SUBJECT SUPERBLY HANDLED BY THESE COMPETENT PLAYERS

JULY 8, 1912 PATHE'S
The Adopted Child
TWO REELS.
A FILM FULL OF HUMAN INTEREST AND INTENSE HEART THROBS

JULY 1, 1912 KALEM'S
Tragedy of the Desert
TWO REELS.
A FAITHFUL PORTRAIT OF THE ROMANCE AND TRAGEDY OF THE SEA OF SAND

JUNE 24, 1912 PATHE'S
A Nation's Peril
TWO REELS.
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JUNE 17, 1912 VITAGRAPH'S
The French Spy
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INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 22—The Bandit of Point Loma (Dr.).....1000
Aug. 26—The Jealous Rage (Dr.).....
Aug. 28—The Lonesome Trail Pioneers (Dr.)..
Aug. 8—The Girl and the Gun (Dr.).....1000
Aug. 29—The Will of James Waldron (Drama)..1000
Sept. 2—The Greaser and the Weakling (Dr.)..1000
Sept. 4—The Marked Gun (Drama).....1000
Sept. 5—The Stranger at Coyote (Drama).....1000
Sept. 9—The Dawn of Passion (Drama).....1000
Sept. 11—Vengeance that Failed (Drama).....1000

"101" BISON (N. Y. M. P. CO.).

Aug. 6—The Reformed Outlaw (Dr.).....1000
Aug. 9—The Garrison Triangle (Dr.).....1000
Aug. 13—The Bugle Call (Dr.).....1000
Aug. 16—The Other Girl (Dr.).....1000
Aug. 20—The Buffalo Hunt (Dr.).....1000
Aug. 23—The Reckoning (Dr.).....1000
Aug. 27—The Bandit's Gratitude (Dr.).....1000
Aug. 30—The White Lie (2 reels) (Dr.).....2000
Sept. 3—For the Honor of the Tribe (Dr.)....
Sept. 6—An Old Tune (Dr.).....
Sept. 10—The Fugitive (Drama).....
Sept. 13—A Frontier Child (Drama).....

BISON (Universal).

Aug. 20—How He Made Good (Com.).....
Aug. 27—For Love, Life and Riches (Drama)..
Aug. 31—A Shot In the Dark (Drama).....
Sept. 3—The Arizona Land Swindle (Drama.)..
Sept. 7—Her Last Resort (Drama).....
Sept. 10—A White Indian (Drama).....
Sept. 14—The Girl from Golden Run (Drama)

BRONCHO.

Sept. 18—Sundered Ties (Drama).....
Sept. 25—His Better Self (Drama).....

CHAMPION.

Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....
Sept. 2—The Maid of the Rocks (Drama).....
Sept. 9—The Trysting Tree (Drama).....

COMET.

July 20—Reconciled in Reno (Com.).....
Aug. 3—The Hold-Up in Buckeye Canyon (Dr.)
Aug. 5—A Bachelor's Romance (Dramatic)...1000
Aug. 10—Hold-Up in Buckeye Canyon (Dr.)...1000
Aug. 12—Two Women and One Man (Dr.).....1000
Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

ECLAIR.

Aug. 29—The Passing Parade (Tableaux).....
Sept. 1—Two Brave Little Hearts (Dr.).....
Sept. 3—The Actress Pulls the Strings (Com.)
Sept. 5—The Guest at the Parsonage (Drama)
Sept. 8—The Kind Old Man (Com.-Dr.).....
Sept. 10—The Haunted Bachelor (Comedy).....
Sept. 10—The Marshal's Honeymoon (Comedy)..
Sept. 12—The Rancher's Lottery (Com.-Dr.)....
Sept. 15—A Marriage of Convenience (Comedy)
Sept. 15—Around Constantinople (Scenic).....
Sept. 17—My Wife's Away, Hurrah! (Comedy)
Sept. 19—Filial Love (2 reels) (Drama).....
Sept. 22—A Frivolous Heart (Drama).....
Sept. 22—Through China (Scenic).....

GAUMONT.

Sept. 4—Gaumont's Weekly (Topical).....
Sept. 5—A Midnight Encounter (Com.-Dr.)....
Sept. 5—The Launching of the Imperator (Topical). .....).....
Sept. 10—Love's Serenade (Drama).....
Sept. 11—Gaumont's Weekly (Topical).....
Sept. 12—The Plague-Stricken City (Drama)...
Sept. 17—Queen Elizabeth's Token (Drama)..
Sept. 18—Gaumont's Weekly (Topical).....
Sept. 19—Kings In Exile (2 reels) (Drama)...
Sept. 21—The Funeral of General Booth (Top.)
Sept. 21—The Eclipse of the Sun (Scientific)..

GEM.

Aug. 6—'Neath the Homespun (Drama).....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....
Aug. 27—Baby Fingers (Drama).....
Sept. 3—The Celebrated Case (2 reels) (Drama)
Sept. 10—A Turn of Fate (Drama).....

GREAT NORTHERN.

July 27—Don't Go On a Spree (Comedy).....
Aug. 3—The King's Power (Drama).....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Comedy).....
Sept. 7—The Spring Lock (Comedy).....
Sept. 14—Aunt Jane's Will (Comedy-Drama)...

IMP.

Aug. 19—Padrone's Daughter (Drama).....
Aug. 22—The Castaway (Drama).....
Aug. 24—Chappie, the Chaperone (Comedy)....
Aug. 24—The Great Geysers of Yellowstone Park (Scenic) .....
Aug. 26—Making Good (Dr.).....
Aug. 29—A Happy Family.....
Aug. 31—A Case of Smallpox.....
Aug. 31—Her Burglar.....
Sept. 2—The Love Test (Drama).....1000
Sept. 5—Tares of the Wheat (Drama).....1000
Sept. 7—Queenie and the Cannibal (Comedy)..
Sept. 7—Lem's Hot Chocolate (Comedy).....
Sept. 9—The Intrigue (Drama).....1000
Sept. 12—Human Hearts (2 reels) (Drama)..2000
Sept. 14—Dolly, the Tomboy (Comedy).....
Sept. 14—Dick's Predicament (Comedy).....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....

LUX.

Aug. 9—A Race for Liberty (Dr.)..... 580
Aug. 9—The Postman's Escapade (Com.)..... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980
Sept. 20—The Little Beggar Boy (Drama)..... 963

MAJESTIC.

Aug. 20—The New Butler (Comedy).....
Aug. 25—A Corner in Kisses (Com.).....
Aug. 27—A Disputed Claim (Dr.).....
Sept. 1—The Chaperon (Comedy).....
Sept. 3—Mabel's Beau (Drama).....
Sept. 8—The Pleasures of Camping (Comedy)..
Sept. 8—Willie's Dog (Comedy).....
Sept. 10—Lola's Sacrifice (Drama).....
Sept. 15—Cupid vs. Cigarettes (Comedy).....
Sept. 17—Thorns of Success (Drama).....

MILANO.

Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....
Aug. 31—A Circus Romance (Drama).....
Sept. 7—Victims of Ingratitude (Drama).....
Sept. 14—The Wedding Gift (Drama).....

NESTOR.

Aug. 14—How Steve Made Good (Com.-Dr.)..
Aug. 16—The Miner's Widow (Drama).....
Aug. 19—When the Heart Calls (Drama).....
Aug. 21—The Alibi (Drama).....
Aug. 23—A Stubborn Cupid.....
Aug. 26—The Story of a Wallet (Dr.).....
Aug. 28—Uncle Bill (Dr.).....
Aug. 30—Maud Mueller (2 reels) (Drama).....
Sept. 2—On the Border Line (Drama).....
Sept. 4—The Evidence (Drama).....
Sept. 6—The Girls and the Chaperon (Comedy)
Sept. 9—In the San Fernando Valley (Drama)
Sept. 11—The Men Within (Drama).....
Sept. 13—Those Love Sick Cowboys (Comedy)

POWERS.

Aug. 28—An Exciting Outing.....
Aug. 28—U. S. Army Manoeuvres (Naval)....
Aug. 30—Life's Lesson (Drama).....
Sept. 11—His First and Last Appearance (Com.).
Sept. 13—The Supreme Power (Drama).....

RELIANCE.

Aug. 10—The Two Fathers (Dr.).....
Aug. 14—Order in the Court (Comedy).....
Aug. 14—The Old Swimming Hole (Comedy)..
Aug. 17—A Man Among Men (Drama).....
Aug. 21—One Against One (Drama).....
Aug. 24—North of 53 (Drama).....
Aug. 28—The Secret Service Man (Drama)....
Aug. 31—Thelma (2 reels) (Dramatic).....
Sept. 4—The Heart of a Cossack (Drama)....
Sept. 7—The Bully and the Shrimp (Drama)...
Sept. 11—Love Knows no Laws (Drama).....
Sept. 14—For Love of Her (Drama).....
Sept. 18—Caleb West (2 reels) (Drama).....
Sept. 21—The Redemption (Drama).....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Com.) .....

REX.

Aug. 29—A Japanese Idyll (Drama) .....
Sept. 1—In Honor Bound (Drama).....
Sept. 5—From the Wild (Drama).....
Sept. 8—The Ghost of a Bargain (Drama).....
Sept. 12—The Squatter's Rights (Drama).....
Sept. 15—Lost, a Husband (Comedy).....

SOLAX.

Aug. 23—The Equine Spy (2 reels) (Drama)...
Aug. 28—Phantom Paradise (Drama).....
Aug. 30—Playing Trumps (Drama).....
Sept. 4—The Fight in the Dark (Drama).....
Sept. 6—Open to Proposals (Comedy).....
Sept. 11—Treasures on the Wing (Comedy)....
Sept. 13—The Soul of the Violin (Drama).....
Sept. 18—The Spry Spinsters (Comedy).....
Sept. 20—The Life of a Rose (Drama).....

THANHOUSER.

Sept. 1—The Capture of New York (Military and Educational) .....
Sept. 3—The Voice of Conscience (Drama)....
Sept. 6—His Father's Son (Drama).....
Sept. 8—Don't Pinch My Pup (Comedy-Drama)
Sept. 10—A Star Reborn (Drama).....
Sept. 13—The Birth of Lotus Blossom (Drama)
Sept. 15—Orator, Knight and Cow (Drama)...
Sept. 17—The Mail Clerk's Temptation (Dr.)
Sept. 20—Two Souls (Drama).....

VICTOR.

Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....
Sept. 4—Love Will Find a Way (Comedy)....
Sept. 6—His Weakness (Drama).....
Sept. 13—All For Love (Drama).....

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July 15—Lights and Shadows of Chinatown (Dr.).....

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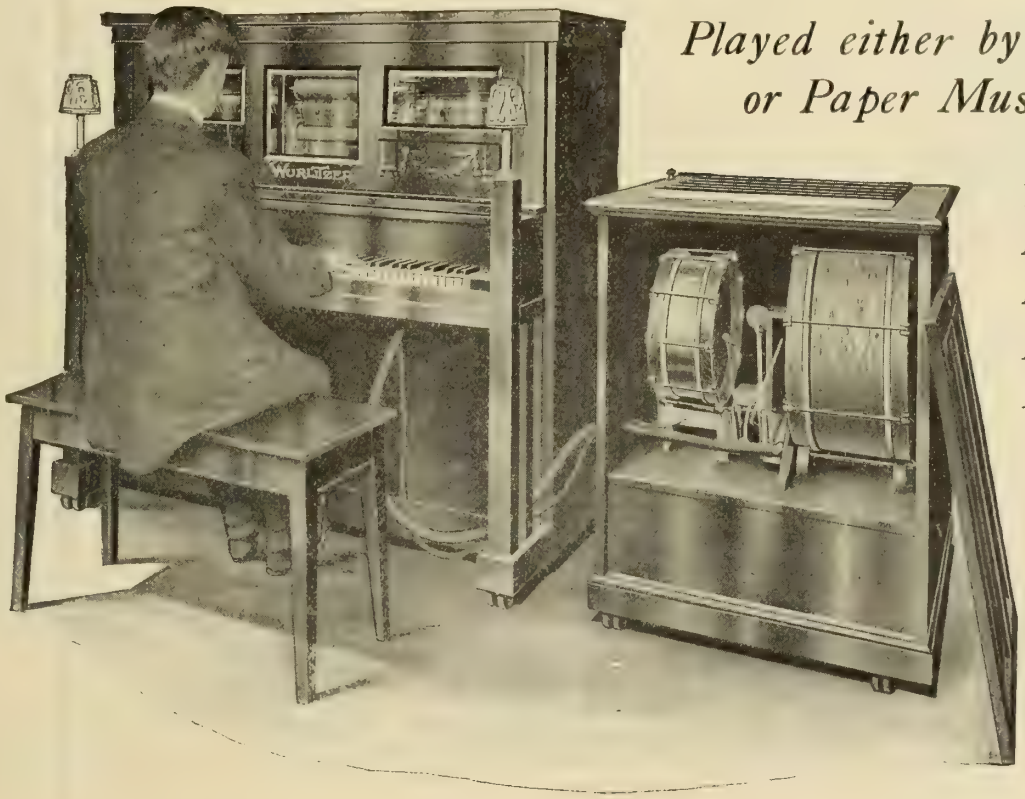

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.
Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.
Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.
Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Aug. 22—A Change of Spirit (Drama).....1000
Aug. 26—Mr. Grouch at the Seashore (Com.)....
Aug. 26—Through Dumb Luck (Com.).....
Aug. 29—A Pueblo Legend (Dr.).....
Sept. 2—In the North Woods (Drama).....
Sept. 5—Getting Rid of Trouble (Comedy)....
Sept. 5—He Must Have a Wife (Comedy)....
Sept. 9—An Unseen Enemy (Drama).....
Sept. 12—Blind Love (Drama).....
Sept. 16—Stern Papa (Comedy).....
Sept. 16—Love's Messenger (Comedy).....
Sept. 19—Two Daughters of Eve (Drama)....

CINES.
(G. Kleine.)

Aug. 20—A Matter of Pride (Drama).....1000
Aug. 24—A Picture C. O. D. (Comedy)..... 470
Aug. 24—Jenkins, the Watchman (Comedy)... 250
Aug. 24—Modern Naples (Scenic)..... 305
Aug. 27—The Bride of Lammermoor (Dr.).....1000
Aug. 31—Richard the Lion-hearted (Dr.).....1070
Sept. 3—A Tragedy of Long Ago (Drama)....1000
Sept. 7—The Sacking of Rome (Historical-Dr.) 770
Sept. 7—Picturesque Sardinia, Italy (Scenic).. 242
Sept. 10—Scenes Along the Salerno Coast, Italy (Scenic) 140
Sept. 10—The Conspiracy of Catiline (Drama).. 885
Sept. 14—Honors Divided (Drama).....1075
Sept. 16—The Daughter of the Spy (Special) (Drama) 1000
Sept. 17—Amalfi, Italy, and Surroundings (Sc) 225
Sept. 17—A Gun Factory (Industrial)..... 320
Sept. 17—Traditional Customs In Southern Italy (Topical) 430
Sept. 21—Betrayed For Love (Hist.-Drama)...1000

EDISON.

August 17—Spring Log Driving, Maine (Ind.)..1000
Aug. 20—The Street Beautiful (Edu. Dr.)....1000
Aug. 21—Mr. Pickwick's Predicament (Com.)..1000
Aug. 28—The Cub Reporter (Drama).....1000
Aug. 24—The War on the Mosquito (Edu.)...1000
Aug. 27—Alone In New York (Drama).....1000
Aug. 28—Helping John (Com.-Dr.).....1000
Aug. 30—The Boy and the Girl (Drama).....1000
Aug. 31—Simla (Scenic) 1000
Sept. 3—The Triangle (Comedy-Drama).....1000
Sept. 4—Aladdin Up-to-Date (Comedy).....1000
Sept. 6—Believe Me, if All Those Endearing Young Charms (Dramatic).....1000
Sept. 7—Bridget's Sudden Wealth (Comedy).. 600
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., (Descriptive). 400
Sept. 10—The Manufacture of Paper, Maine (Industrial). 1000
Sept. 11—The Stranger and the Taxicab (Com.).1000
Sept. 13—The Dam Builder (Drama).....1000
Sept. 14—The Rescue, Cure and Education of Blind Babies (Educational).....1000
Sept. 17—The Governor (Drama).....1000
Sept. 18—Lazy Bill Hudson (Comedy)..... 490
Sept. 18—National Soldiers' Home, Virginia (Descriptive) 510
Sept. 20—Hearts and Diamonds (Dr.).....1000
Sept. 21—The Grandfather (Drama).....1000

ESSANAY.

Aug. 10—The Little Sheriff (Com.-Dr.).....1000
August 13—Broncho Billy's Last Hold-up (Dr.).1000
August 15—An Adamless Eden (Comedy).....1000
August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (...).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000
Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000
Sept. 10—A Woman of Arizona (Drama).....1000
Sept. 12—The Listener's Lesson (Comedy)....1000
Sept. 13—Billy McGrath's Love Letters (Com.)1000
Sept. 14—Broncho Billy Outwitted (Drama)...1000

KALEM.

Aug. 28—The Woman Hater (Comedy).....
Aug. 28—Palestine (Educational) .....
Aug. 30—Jim Bludso (Dramatic).....1000
Aug. 31—Saved from Courtmartial (Dramatic)..1000
Sept. 2—The Hoodoo Hat (Comedy).....
Sept. 2—From Jerusalem to the Dead Sea (Scenic). .....
Sept. 4—Down Through the Ages (Drama)...1000
Sept. 6—The Loneliness of the Hills (Drama).1000
Sept. 7—The Darling of the C. S. A. (Drama).1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)..1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Comedy). .....
Sept. 11—The Ancient Port of Jaffa (Scenic)..
Sept. 13—The Street Singer (Drama).....1000
Sept. 14—A Railroad Lochinvar (Comedy-Drama)1000
Sept. 16—The Parasite (Drama).....1000
Sept. 18—In Peril of Their Lives (Drama)....1000
Sept. 20—Chipps of the Old Block (Comedy)..
Sept. 20—Tilley's Bird Farm (Educational)...
Sept. 21—The Grit of the Girl Telegrapher (Drama) 1000

LUBIN.

Aug. 31—The Sheriff's Prisoner (Dr.).....
Sept. 2—A Substitution (Com.) 691
Sept. 2—His New Cane (Com.)..... 363
Sept. 4—The Bank Cashier (Drama).....1000
Sept. 5—The Smuggler (Comedy-Drama).....1000
Sept. 6—A Romance of the Coast (Drama)....1000
Sept. 7—Little Family Affair (Comedy).....1000
Sept. 9—The Half-breed's Sacrifice (Drama)...1000
Sept. 11—A Red-hot Courtship (Comedy)..... 432
Sept. 11—His First Auto (Comedy)..... 625
Sept. 12—Betty and the Roses (Drama).....1000
Sept. 13—Never Again (Comedy).....
Sept. 13—Buster and the Pirates (Drama).....
Sept. 14—A Trustee of the Law (Drama).....1000
Sept. 16—The Sleeper (Drama).....1000
Sept. 18—When Father Had His Way (Com.)1000
Sept. 19—A Child's Devotion (Drama).....1000
Sept. 20—Turpentine Industry (Industrial)....
Sept. 20—No Trespassing (Comedy).....
Sept. 21—His Pair of Pants (Comedy).....1000

MELIES.

Aug. 15—A Romance at Catalina (Dr.).....1000
August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000

ECLIPSE.
(G. Kleine.)

Aug. 28—The Golden Curl (Dr.).....1030
Sept. 4—An Eccentric Sportsman (Comedy).. 455
Sept. 4—From Lauterbrunnen to Murren, Switzerland (Scenic) 382
Sept. 4—Small Game at the Zoo (Educational) 165
Sept. 11—Glimpses of St. Petersburg (Scenic).. 560
Sept. 11—Chemical Action (Educational)..... 180
Sept. 11—Winter Sports at St. Mortiz, Switzerland (Topical)..... 485
Sept. 18—New Plymouth (Scenic)..... 250
Sept. 18—A Country Holiday 730

PATHE.

August 12—Pathe's Weekly No. 33—1912 (Top.)
August 14—Silver Wing's Two Suitors (Dr.)..
August 15—Cupid's Stolen Arrows (Com.).....
August 17—The Cactus County Lawyer (Dr.)..
Aug. 19—Pathe's Weekly No. 34 (Top.).....
Aug. 21—Jealousy on the Ranch (Dr.).....
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 24—The $2,500 Bride (Dr.).....
Aug. 26—Pathe's Weekly, No. 35, 1912.....
Aug. 26—Fire at Sea (Special Release) (Dr.)..
Aug. 28—The Live Wire (Drama).....
Aug. 29—The Detective's Chance (Dr.).....
Aug. 29—The Armless Wonder (Acrobat.).....
Aug. 31—An Aeroplane Love Affair (Com.)....
Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....
Sept. 9—Pathe's Weekly, No. 37 (Topical)....
Sept. 9—The Blighted Son (Special) (Drama)..
Sept. 11—Black Beauty (Drama).....
Sept. 12—Anquished Hours (Drama).....
Sept. 14—Saved at the Altar (Drama).....
Sept. 16—Pathe's Weekly No. 38 (Topical)...
Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....

C. G. P. C.

August 15—Some Inhabitants of Stagnant water (Educational) .....
August 16—A Love Story of Old Japan (Dr.)....
Aug. 20—His Windmill (Dr.) .....
Aug. 20—The Sedge Warbler and the Cuckoo (Ed.) .....
Aug. 23—The Queen's Pity (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 30—The Musketeer's Love (Hist.-Dr.)....
Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....
Sept. 10—Love's Progress (Comedy-Drama).....
Sept. 10—A Little Journey In Tunis (Scenic)...
Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)
Sept. 17—The Elopement (Comedy).....
Sept. 17—Gerone—the Venice of Spain (Sc.)..
Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..

SELIG.

Aug. 9—The Boob (Com.-Dr.).....1000
August 12—A Messenger to Kearney (Drama)..1000
August 13—The Wayfarer (Drama).....1000
August 15—In the Tents of the Asra (Dr.)....1000
August 16—Two Gay Dogs (Comedy).....1000
Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.)....1000
Aug. 23—Land Sharks vs. Sea Dogs (Com.-Dr.)
Aug. 23—From Forest to Mills (Ed.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.).....1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (West.-Com.).....
Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
Sept. 5—Sergeant Byrne of the N. W. M. P. (Drama) 1000
Sept. 6—Circumstantial Evidence (Drama)....1000
Sept. 9—The House of His Master (Drama)...1000
ept. 10—The Fighting Instinct (Drama).....1000
Sept. 12—The Indelible Stain (Drama).....1000
Sept. 13—The Trade Gun Bullet (Drama).....1000
Sept. 16—The Substitute Model (Drama).....1000
Sept. 17—The Brand Blotter (Drama).....1000
Sept. 19—Into the Genuine (Drama).....1000
Sept. 20—Life and Customs of the Winnebago Indians (Drama) 1000

VITAGRAPH.

Aug. 23—Saving An Audience (Comedy).....1000
Aug. 24—The Party Dress (Drama)..... 614
Aug. 24—On Board Kaiser Wilhelm the Second (Educational) 388
Aug. 26—A Double Danger (Drama).....1000
Aug. 27—Flirt or Heroine (Drama).....1000
Aug. 28—Two Cinders (Com.-Dr.)..... 555
Aug. 28—Bumps (Comedy) 447
Aug. 30—Written In the Sands (Drama).....1000
Aug. 31—Bond of Music (Drama).....1000
Sept. 2—Tommy's Sister (Drama).....1000
Sept. 3—Coronets and Hearts (Drama).....1000
Sept. 4—Captain Barnacle's Legacy (Drama)..1000
Sept. 6—Bunny's Suicide (Comedy)..... 400
Sept. 6—She Wanted a Boarder (Comedy).... 600
Sept. 7—A Wasted Sacrifice (Drama).....1000
Sept. 9—The Road to Yesterday (Drama).....1000
Sept. 10—The Higher Mercy (Drama).....1000
Sept. 11—The Hindoo's Curse (Drama).....1000
Sept. 13—The Loyalty of Sylvia (Drama).....1000
Sept. 14—Popular Betty (Comedy-Drama)..... 900
Sept. 14—The Fortune in the Tea-cup (Comedy) 400
Sept. 16—Captain Barnacle's Waif (Drama)..1000
Sept. 17—The Troubled Trail (Drama).....1000
Sept. 18—A Vitagraph Romance (Drama).....1000
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Sept. 20—The Burning of the Match Factory (Topical) .....
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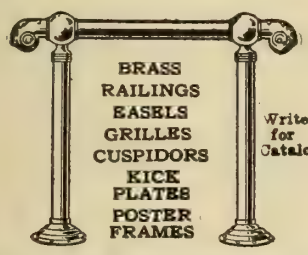

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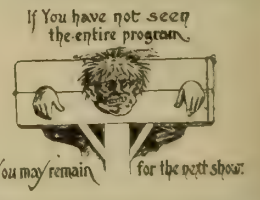

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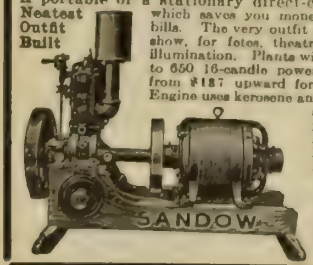

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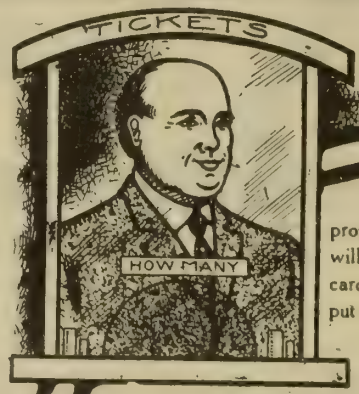

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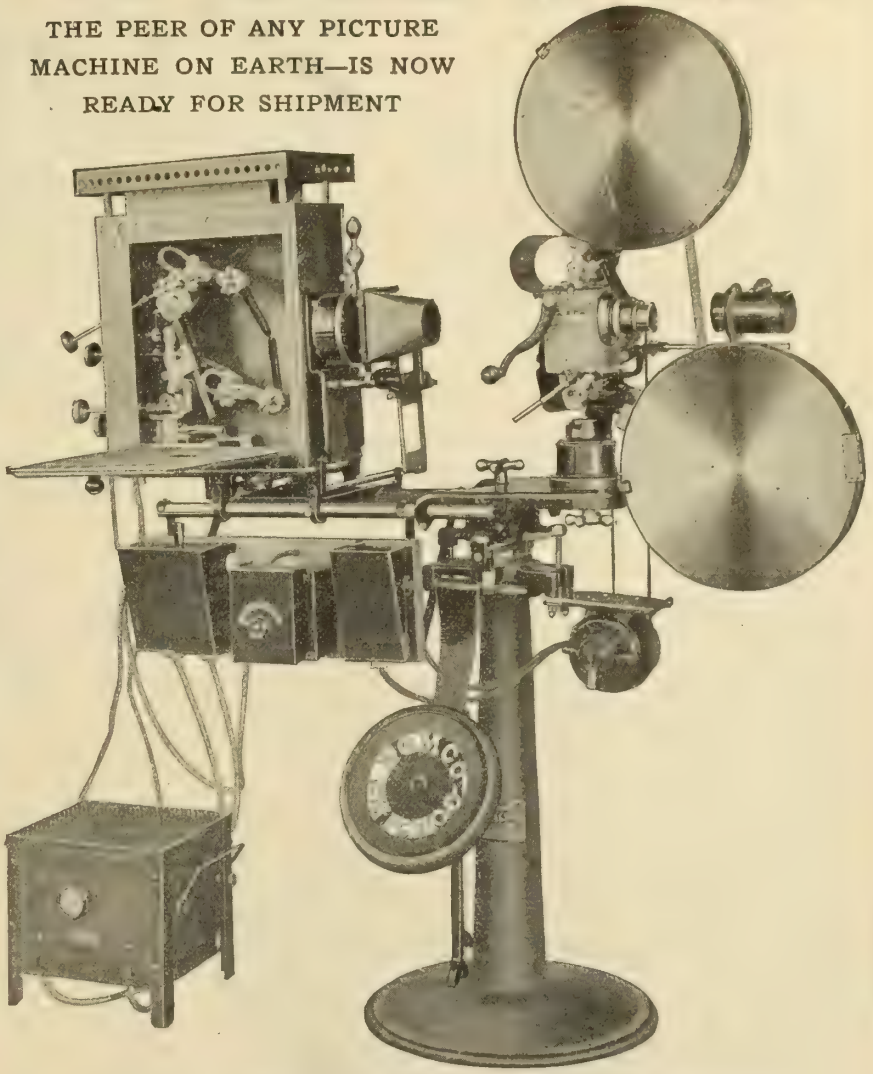

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The Crisis	"	2000	10.00	120.00
The Deserter	"	2000	10.00	120.00
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MOVING PICTURE WORLD

THE FILM INDEX — EXHIBITORS' GUIDE

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Second-Hand Current Savers for 110 volts, 60 cycles, of all makes but Hallberg (which I have replaced with my Standard Hallberg Economizers) .....$20 and up.

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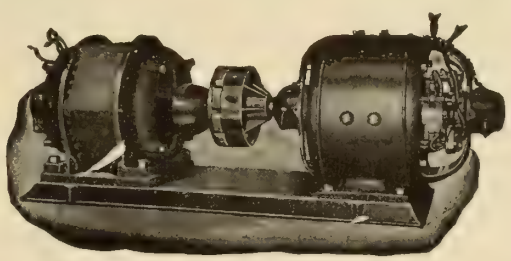

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THE PRISONER'S STORY

Grace discovers her lover Ross embracing a strange woman. A man is lying dead on the floor. Jealous, she gives the alarm and Ross is apprehended and about to be lynched when Grace is remorseful and pleads with the cowboys to listen to a possible explanation. He then unfolds the sad story of how his sister sold herself in marriage to a gambler to save him, how, after many years, he found them at the deserted ranch, his sister dead, and how he shot the gambler in self defence. The cowboys are touched by the story and the lovers reunited.

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The Keynote of Success of

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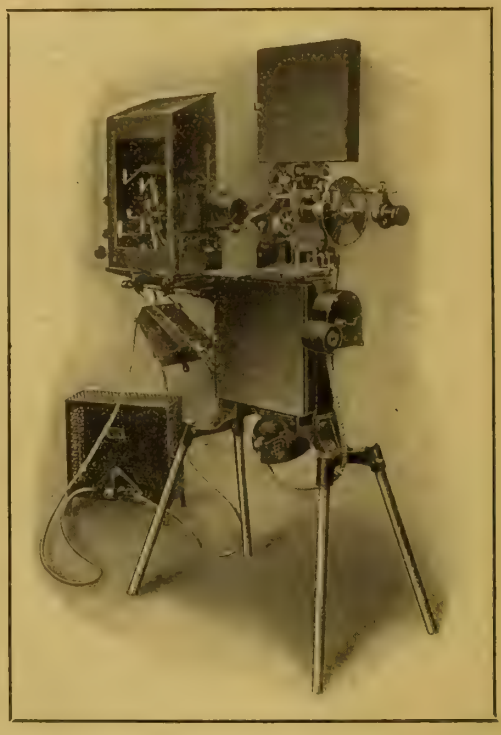

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¶ The most vital point in moving picture machine manufacture, is *ACCURACY*. The various parts in a machine must be accurately adjusted to the finest point of scientific possibility, or poor projection results.

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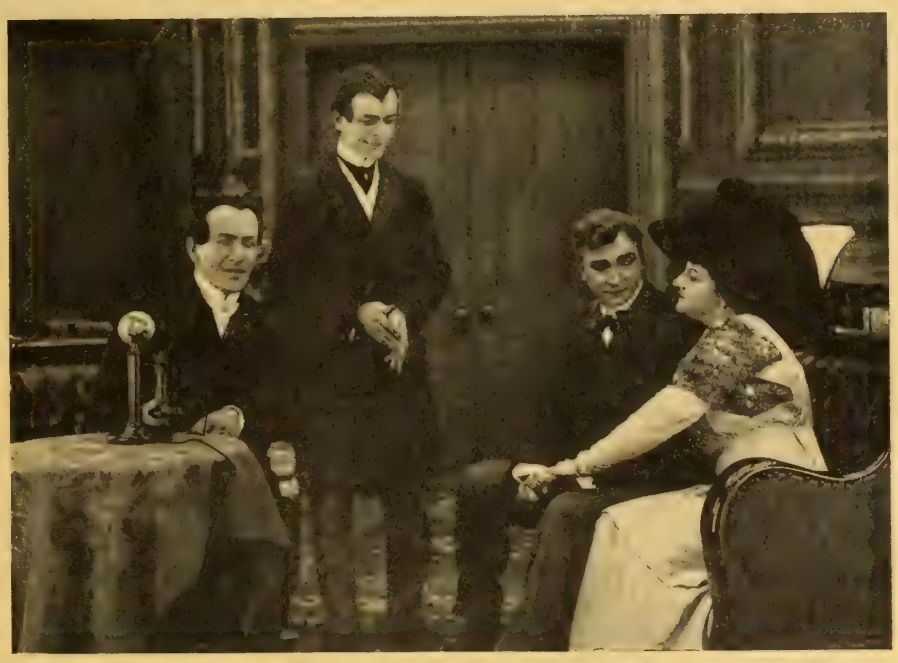
CAREY PRESS, N. Y.

Vol. 13. No. 12 September 21. 1912 Price. 10c.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "Thorns of Success" (Majestic).

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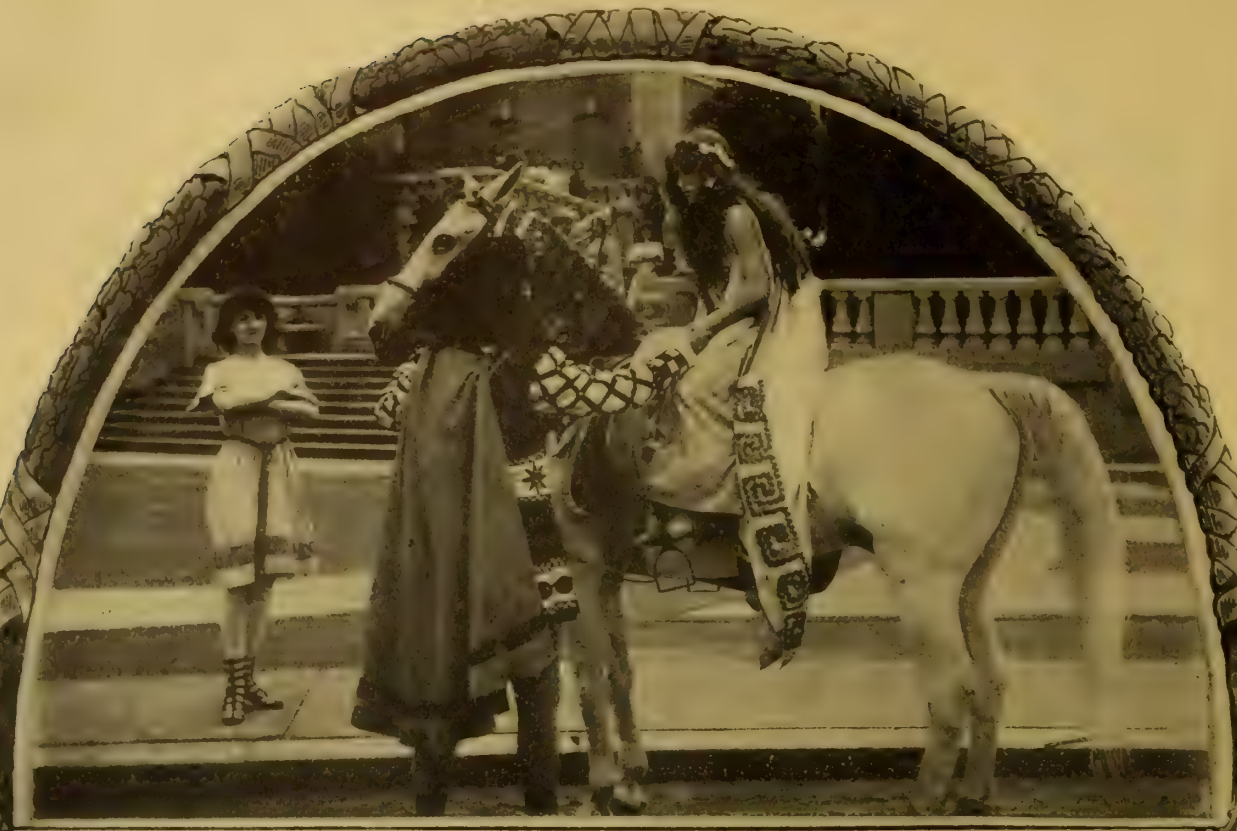

Released in two Reels *Tuesday, Sept. 24.*

Undine

A marvel-adaptation of the famous Riverside Classic and a "perfect publicity" picture, is not the **only** feature of

The Thanhouser Three-a-Week

for the week beginning Sunday, September 22. The **Sunday** and **Friday** releases for that week (Undine is the **Tuesday**) are **one-reel features** and should be billed that way. There is that something in the plot of each that throws them **all** instantly into the feature class. Check 'em as you get 'em in the squares alongside the titles below:

At the Foot of the Ladder ☐

Sunday, Sept. 22

This is the most sizzling love story that ever left our studio griddle. It is all action. You follow Betty and her lovers with all the interest at your command. You hope with her that she'll fall finally into the right man's arms. You find yourself all stirred up over her love-fate. It is sure one GRIPPING yarn right through.

UNDINE ☐

Tuesday, Sept. 24

A marvel-adaptation of the famous Riverside Classic. With "perfect publicity." Two one-sheets and a three-sheet from your exchange. Illustrated heralds from Hennegan & Company, Cincinnati, Ohio. Cuts for newspaper and circular advertising (2-column) 50 cents apiece from Standard Engraving Company, 560 Seventh Ave., New York City. Slides 30 cents apiece from Novelty Slide Company, 20 East 14th Street, New York City.

"But the Greatest of These is Charity" ☐

Friday, Sept. 27

A rich banker and his daughter look at life from widely different angles. He sees the world at its darkest, she at its sunniest. He believes in holding the down-trodden down, she in raising them up. She dies, and it changes his entire view-point. He comes to see things as his dead daughter saw them—and in the end he gets his child back to share his view-point with him.

NEXT TWO-REELER
Put Yourself in His Place
From the Story by Charles Reade—In October

NEXT JAP FEATURE
For the Mikado
With Miss Taku Takagi—In October

THANHOUSER COMPANY, NEW ROCHELLE, N. Y.
Film Supply Company, Agents for U. S. and Canada

FOUR-A-WEEK ESSANAY

BEGINNING NEXT WEEK!

Wednesday, September 25th, Inaugurates Essanay's Fifth Weekly Full Reel Release de Luxe!

Think of It! Essanay Five-A-Week!

TUESDAY—WEDNESDAY—THURSDAY—FRIDAY—SATURDAY

Released Tuesday, Sept. 17th

"Neptune's Daughter"

A remarkable and extraordinary dramatic subject, unusual in portrayal and scenic beauty. Martha Russell featured in a wonderful role with Francis X. Bushman. The month's finest novelty!

Released Thursday, Sept. 19th

"The Mixed Sample Trunks"

The laughable experiences of two salesmen over their sample trunks, and the odd freak of Fate that leads one to believe that murder has been done. A real comedy hit! Howard Missimer and John Steppling at their best!

Released Friday, Sept. 20th

"The Love Test"

A thoroughly enjoyable comedy, humorous in plot and showing how two young people have an awful time to keep from marrying each other, only to have it end in the most unexpected of ways. Sparkling situations. E. H. Calvert, Lily Branscombe and Eleanor Blanchard in laughable portrayals.

Released Saturday, Sept. 21st.

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ANOTHER RIP-ROARING COMEDY RIOT OF THIS RENOWNED WESTERN SERIES, WITH AUGUSTUS CARNEY, THE WORLD'S FUNNIEST COMEDIAN, IN HIS GREAT ROLE! REMEMBER **"ALKALI" IKE'S AUTO** AND **"ALKALI" IKE PLAYS THE DEVIL!**

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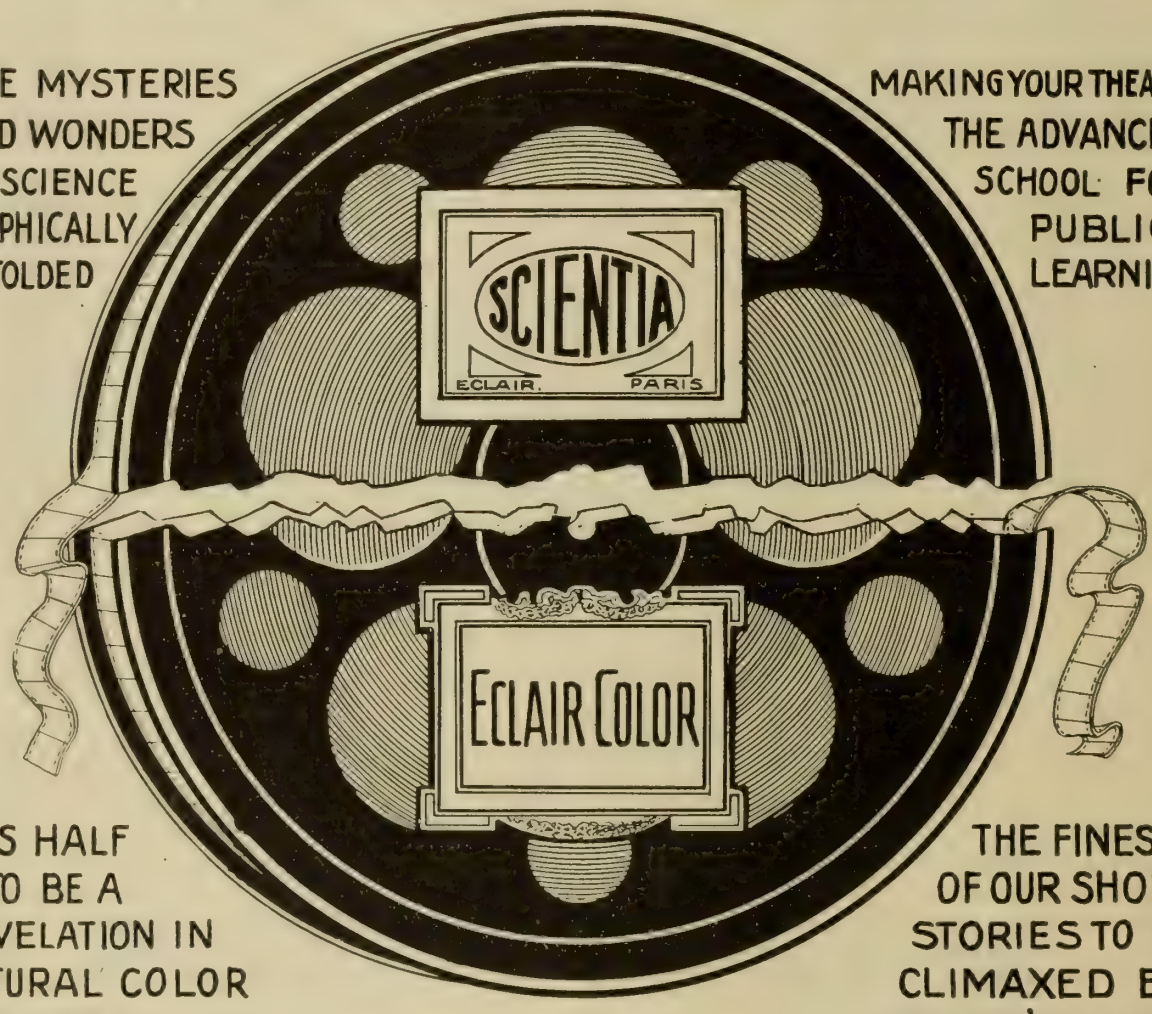
MEANS FOUR ECLAIRS A WEEK

EXACT DATE TO BE ANNOUNCED SOON

THE MYSTERIES AND WONDERS OF SCIENCE GRAPHICALLY UNFOLDED

MAKING YOUR THEATRE THE ADVANCED SCHOOL FOR PUBLIC LEARNING



THIS HALF IS TO BE A REVELATION IN NATURAL COLOR EFFECTS

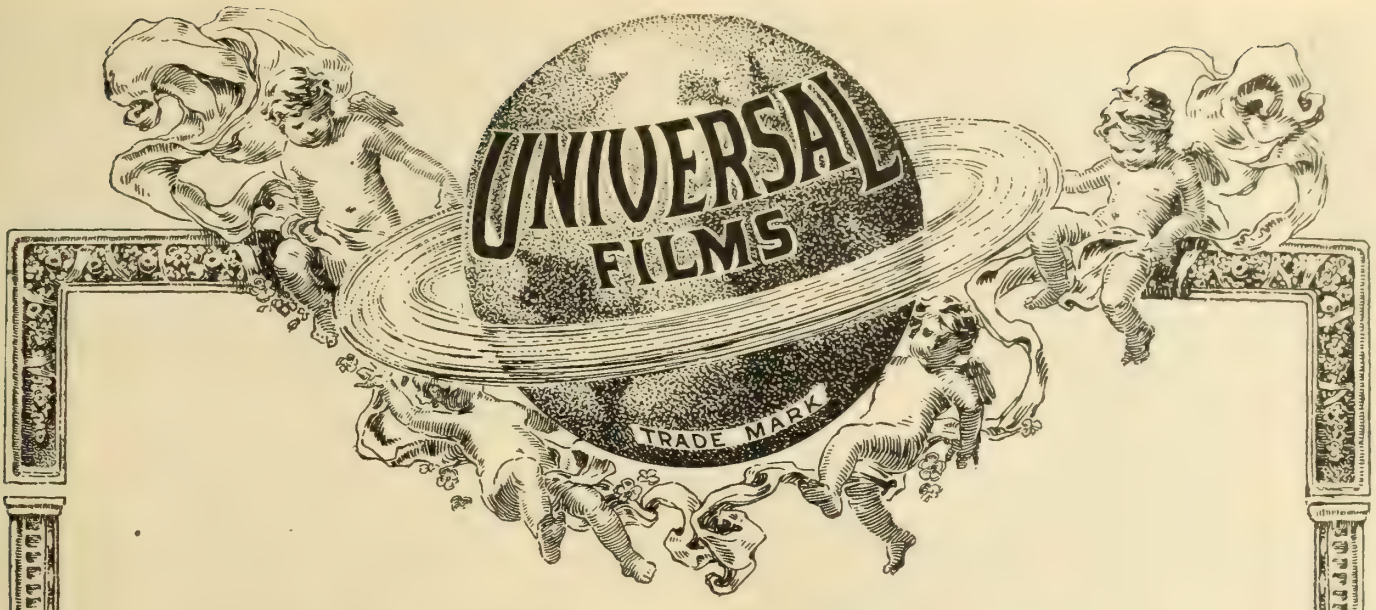
THE FINEST OF OUR SHORT STORIES TO BE CLIMAXED BY NATURE'S COLORS

'TIS

ECLAIR

"DEMAND THAT UNIVERSAL PROGRAM" AND GET ECLAIRS

ECLAIR FILM CO. 225 WEST 42ND ST., N.Y.C.



Even Europe Has Caught It!

ENTHUSIASM over the Universal program and the Universal idea is spreading out like wildfire. Even Europe has caught it. Mr. Laemmle just returned from a trip across the waters on behalf of the Universal, brings news of Big Things accomplished there to make the already strong Universal program stronger than ever. He found the leading European manufacturers only too eager to co-operate with America's most powerful film concern. All these Big Things will be sprung quickly, one after another, and those exhibitors who use the Universal program will get the exclusive benefit. Why hesitate longer? Why not begin at once to

"Demand that Universal Program!"

YOU'LL BE SORE YOU'LL ROAR

If You Miss this Wonderful 101 Bison

"The Massacre of the Sante Fe Trail"

The Most Vivid Spectacular Western Frontier Picture Ever Made
Hundreds of Indians. Not a Foot of It that Doesn't
Sizzle with Brilliant, Spirited Action

COMING SEPTEMBER 25th

The Talk of all Europe!

"The Arabian Infamy"

AMBROSIO

Watch for It! Watch for It! Watch for It!

Universal Film Manufacturing Co. 1 Union Square New York

P.S.—The "Animated Weekly" starts its Famous Broadway Stars series immediately. Don't miss it! "It's alive!"

UNIVERSAL FILMS

Demand that Universal Program for

IMP

"THE MILLIONAIRE COP."
Monday, September 16th.

Just the kind of King Baggot picture that your patrons have been longing for. A rollicking comedy-drama with sparkling, brilliant, humorous situations and a thrill here and there to make it a real hummer. Nicely acted; most capably produced.

"SWEET ALICE, BEN BOLT."
Thursday, September 19th.

There is something romantically poetical about this picture that it will fill the heart of everyone who sees it with inspiration. It will please the children; it will delight the grown-ups. Numerous children appear in the picture. A very prettily costumed play with an adorable theme.

"THE BLIND MUSICIAN."
Saturday, September 21st (Split).

It really should have been a thousand-footer. But we are willing to sacrifice to give you the best split reels on the market. The dramatic intensity of this story will hold them tight from start to finish.

"THE EXCHANGE OF LABELS."
Saturday, September 21st (Split).

A refreshing little comedy that will cause many a ripple of laughter to resound throughout your house when you project it.

GEM

"DOWN BY THE SOUNDING SEA."
Tuesday, September 17th.

A deep silence will prevail while you are showing it. Your enthralled audience will not utter a sound until the gripping climax has been passed. An exceptionally fine dramatic offering.

CHAMPION

"THE DUMMY DIRECTOR."
Monday, September 16th.

An absorbingly pathetic and spirited drama in which an unscrupulous employer tries to force his attention on his female stenographer, but is outwitted by the girl and her father. Just the kind to start off the new season with.

"101" BISON

"THE RANCHMAN'S AWAKENING."
Tuesday, September 17th.

A great big out-of-the-ordinary story with flashes of heart interest intermingled with dashes of spirited acting. A story of a big-hearted woman and a big-hearted man who traveled o'er life's highways and byways as pals. It's a real high quality picture. Photographically perfect, most effectively staged and directed.

Two Reels. **Two Reels.**

"THE MASSACRE OF THE SANTE FE TRAIL."
Saturday, September 21st.

Get that S. R. O. sign ready. Have plenty of change on hand. You are going to do the biggest day's business you ever did for a good long while. IT'S HERE. That great big stupendous "101"-Bison that we've been shouting to you about. Let's quote from the M. P. World. That'll help convince you: "Thrilling moments, scenes of real dramatic power." "Impressiveness, power and charm in the final scene." "A craftsmanlike piece of work." "Great camp of Indians—real ones." "The caravan of prairie schooners with crews of out-riders and armed footguards." "The vivid massacre." "Carefully selected cast." Its splendor will remain undimmed for many a day. Simply marvelous.

VICTOR

"FLO'S DISCIPLINE."
Friday, September 20th.

Ah me! Heigh-ho! Too bad it couldn't go on indefinitely. That's just what your patrons are going to say when they see this particularly invigorating Florence Lawrence offering. The biggest ad. for your house is pleased customers, and if this don't make a great big hit for you nothing will. Full of good-natured folly until the last inch is clicked off.

POWERS

"FATE'S WAY."
Friday, September 20th.

The simplicity of the plot, the strength of the story and the most superior manner of presentation of this formidable drama will create so vivid an impression that you'll have to call an intermission to let them get back to earth. Splendidly produced, photographically beautiful and most competently enacted.

"ALL ON ACCOUNT OF A WIDOW."
Wednesday, September 18th.

The comical antics of a lot of college cut-ups. The girls got sore and the boys got mad and the devil was to pay when they started to settle the grudge. Brim full of ludicrous situations.

Have Conquered The World!

the week of Sept. 16

ECLAIR

"MY WIFE'S AWAY—HURRAH !"

Tuesday, September 17th.

He thought she had gone to visit her mother, and when she installed the new houseeeper he didn't suspect that it was his wife in disguise. She stood for a lot of his wild caprices and poker parties, but when the show girls appeared on the scene of action she started something and she also finished it. The pompous Mr. Bailey became as meek as a lamb and nothing was too good for Mrs. Ingeniously comical.

"FILIAL LOVE."

Thursday, September 19th.

There's nothing that gets a big rousing reception like an emotional drama in which a child plays an important part. The story depicted is of absorbing interest and produced with a vividness that will never be forgotten. Scene after scene in which love of parent urges on a mere child to secure the freedom of his innocent father. This is not a mere romance; it's a great big story, well staged and produced.

"A FRIVOLOUS HEART."

Sunday, September 22nd (Split).

There's a sort of originality of plot about this little comedy-drama that will appeal most strikingly to the average motion picture patrons. It's one of those lovable themes that makes "fans" out of the ordinary and "ordinaries" out of the "never-were."

"THROUGH CHINA."

Sunday, September 22nd (Split).

A peculiar country and still more singular people most strikingly presented.

MILANO

"THE TWO OVERCOATS."

"BONIFACIO IN SOCIETY."

Saturday, September 21st (Split).

Here's something really hilarious. A scream getter of the first water. And mind you, it's a comedy split. That's the best part of it, and on a Saturday, too. Talk about your real treats. This is certainly it.

REX

"FARAWAY FIELDS."

Thursday, September 19th.

A picturesque costume drama with a theme so different; so pretty that you will simply rave about it when you see it. Remarkably romantic story. Staged amid the splendors of the royal palace and the beauties of nature. A really pathetic finale, robbed of it's sombreness, yet rich with emotionalism that will dim the eye with tears. Exceptionally well directed.

"THE CONFLICT'S END."

Sunday, September 22nd.

There's something about a picture with a newspaper editorial atmosphere about it that grips you right away. Here's a particularly worth while release. One that you can coin money with. Not one of the "just as good kind," but "better than all." It's a sure fire hit. Go after it now.

NESTOR

"THE HORSE THIEF'S DAUGHTER."

Monday, September 16th.

A right slap bang up-to-date Western drama with a riot of excitement from the opening of the story to the very end. Its powerfully sensational scenes assure its success and popularity. Most thrillingly produced; brilliantly enacted.

"A WESTERN VACATION."

Wednesday, September 18th.

A merry whirl of laughter is this breezy Western comedy. An entirely different idea than ever used in a farce before. You'll get a stitch in your side from laughing before it's over.

"WON BY A CALL."

Friday, September 20th.

You've been looking for diverting comedies. The kind that will keep your patrons good natured. A release that will give them something to talk about to the folks at home. Well, this is it. It's so humorous that it will laugh itself right off the screen.

MABEL NORMAND

KEYSTONE FILMS

FORD STERLING

A SPLIT REEL COMEDY RELEASED EVERY MONDAY

Mabel Normand, Ford Sterling, Mack Sennett and Fred Mace, directed by Mr. Sennett and supported by an all-star cast.

"Cohen Collects a Debt"

"The Water Nymph"

Released Monday, Sept. 23

A humorous character subject and a laughing seaside comedy featuring Mabel Normand in graceful diving feats.

"Riley and Schultze"

"The New Neighbor"

Released Monday, Sept. 30.

An uproarious "Cop" picture and a natural comedy with screaming situations caused by a jealous husband.

KEYSTONE FILM CO.

ORDER FROM YOUR EXCHANGE

KEYSTONE FILM CO.

150 E. 14th St., N. Y. City

MUTUAL FILM CORPORATION,
60 WALL ST.

Sole agent for the U. S. and Canada

KEYSTONE FILM CO.

The Great War Picture

"CUSTER'S LAST FIGHT"

Three Reels Reproducing the Most Sensational and Heroic Incident in the Nation's History. 1000 Indians and 1000 Soldiers in a Death Struggle in which No Quarter Was Shown.

RELEASED FRIDAY, OCTOBER 4

GENUINE "101" BISON

PRODUCED BY THE NEW YORK MOTION PICTURE CO.

"On the Firing Line"

1 Reel **Friday, September 27** **1 Reel**

This sensational war picture is made doubly notable by the remarkable acting of a child. A Southern lieutenant is granted a short furlough and visits his sweetheart. The house is seized by Northern soldiers, and the officer in command receives orders to attack an unprotected wagon train. The child overhears the plans and tells the hidden man. He escapes from the house and in a break-neck ride gathers the Confederate soldiers together and forms an ambush. The Union soldiers fall into the trap and a wonderful battle scene is shown in which the wagon train is saved and the Northern army driven back. Amazing views, in exquisite photography, are shown of the thrilling conflict. The staging is a faithful reproduction of the time, including costumes, houses, etc.

The Hidden Trail

1 Reel **Tuesday, Sept. 24** **1 Reel**

A strong Western subject, well acted and staged. A doctor is called to the bandits' hiding place, and blindfolded is brought via a hidden trail. He finds a girl held for ransom who is feigning serious illness. How he manages to effect her liberation after many difficulties and after terrific combats between the desperadoes and the deputy sheriffs forms an interesting photoplay.

NEW YORK MOTION PICTURE CO., 150 E. 14th St., New York City

MUTUAL FILM CORPORATION, 60 WALL ST. N. Y. CITY Sole agents for the U. S. and Canada

"Westerns" of the West

The Vivid, Brilliant Western out-of-doors! Representative of all that is Best in Motion-Pictures—Appealing Universally to All Temperaments—from romantic girls to staid business men and youths—the subtle hypnotism of the "West"—its great plains, wondrous mountain ranges and whole-souled, honest folks continue to exercise the strongest hold on the theatre-going public.

Demand "Flying A" Westerns. ***Insist on the product of a house which Specializes in Westerns.***

"THE FORECLOSURE"

Mexican Joe held a mortgage on old John Watkin's place. He used that mortgage to press his suit for Jessie's hand. His persistence caused the old man's death by heart-failure and roused the boys to fury; particularly Jim Wilcox, who loved Jessie. Refusing a hat collection, Jessie went her way alone. Then Jim took the matter into his own hands. How he brought prosperity and happiness out of woe and poverty you should see for yourself.

(Release Thursday, Sept. 19, 1912)

"WHITE TREACHERY"

An old story given a new and novel touch. The cowboy, crafty and unscrupulous, desired the beautiful Indian girl. How he wooed and won her only to meet his own doom, makes a thrilling and beautiful subject. The photography is excellent, the acting superfine and backgrounds of the fairest in all California.

(Release Monday, Sept. 23, 1912)

"BAD PETE'S GRATITUDE"

Bad Pete eyed the collection box with greedy eyes. The little minister gathered his funds with which to build a new church and started for the bank. His pretty daughter, Claribel, much loved by John Walling, accompanied him. Charley Hicox hated John and loved Claribel; so when Bad Pete held up the minister, Hicox saw an opportunity to throw the blame on John. This he did and would have succeeded if Bad Pete's baby hadn't taken sick. Claribel nursed the child back to life and Bad Pete, to square himself, confessed the hold-up. A particularly fine Western, powerfully portrayed and possessing a crooked, twisting plot of many delightful turns.

(Release Wednesday, Sept. 25, 1912)

American Film Mfg. Co. 5th Floor, Ashland Block CHICAGO, ILL.

A remarkable production plus a well-known Star plus a well-known play and plus the well-known Solax Photography. Four big perfect factors in one big perfect attraction.

DUBLIN DAN THE IRISH DETECTIVE

THREE REELS OF THRILLS AND SENSATION. WITH THE POPULAR

BARNEY GILMORE

In the leading role. The late star with "Kelly from the Emerald Isle" and "The Rocky Road to Dublin" and other big attractions.

STATE RIGHTS SELLING

THROUGH FILM SUPPLY COMPANY OF AMERICA.

ATTRACTIVE ADVERTISING MATTER

Includes three sheets, two kinds of one sheets, half sheet lobby displays, Heralds, Magnets, Colored Slides and still pictures.

OTHER ATTRACTIONS

THE LOVE OF THE FLAG

RELEASED WEDNESDAY, SEPTEMBER 25th, 1912

A draughtsman is about to betray the plans of Uncle Sam's fortifications to a foreign government. He is moved by a desire for vengeance on officials who have wronged him. He experiences a revulsion of feeling when he sees his little boy patriotically waving a flag in ecstasies of delight as automatic soldiers march by. A wonderfully human story full of patriotism and "love of country sentiments" (Comedy-Drama).

THE FUGITIVE

RELEASED FRIDAY, SEPTEMBER 27th, 1912

A woman is killed. Her daughter consecrates the soil where her mother fell. Later this sentimental girl, the daughter of a sheriff, hides a fugitive in a shack, out of the reach of her father who is looking for the man. In taking food to the man the girl unwittingly betrays his presence. Shots are fired in a chase and the girl who has become attached to the fugitive imagines he had been killed and by queer coincidence had dropped on her mother's consecrated grave. She grows insane. Her sanity is restored by a remarkable test (Drama).

October 2, 1912, SI'S SURPRISE PARTY. Comedy.

Solax Company

FORT LEE, NEW JERSEY

BRONCHO FILMS

Produced Upon the Largest Scale Ever Attempted in Motion Pictures. Stirring Themes---Tremendous Casts---Perfect Photography

FIRST RELEASE

Wednesday, September 18

"SUNDERED TIES"

The Biggest One-Reel Feature Ever Made

The North against the South—Father against Son—in wonderful and thrilling battles, booming cannon, hand-to-hand conflicts, sensational cavalry charges. Through it all runs a heart-gripping story, splendidly acted.

SECOND RELEASE

"HIS BETTER SELF"

1 Reel Wednesday, September 25 1 Reel

In the hot desert, beneath the blistering rays of the sun, the rivals battle for the canteen of water—and life. As one falls wounded the hand of his conqueror is stayed in a death thrust by the picture of the woman they both love, and he carries his erstwhile opponent to shelter.

A Broncho Every Wednesday

The Best Film in the World

EXHIBITORS: **Place your order with your exchange at once for booking. The demand will be tremendous**

BRONCHO MOTION PICTURE COMPANY

150 EAST FOURTEENTH STREET

Mutual Film Corporation, 60 Wall St., N. Y. City, Sole Agents for U. S. and Canada.

MAJESTIC

TUESDAY, SEPT. 17th

"Thorns of Success"

An Intensely Interesting American Drama with Japanese Characters

SUNDAY, SEPT. 22nd

"Mary's Chauffeur"

A Bright, Clever Comedy Full of Ginger and Pretty Girls

TUESDAY, SEPT. 24th

"THE BUTTERFLY"

A Wonderful Drama With a Special Appeal to American Womanhood.

COMING *SEPT. 29th. "Belligerent Benjamin" and "A Garrison Joke" OCT. 1st. "The Call of the Blood." OCT. 6th. "The Little Music Teacher." OCT. 8th. "The Winner and the Spoils." OCT. 13th. "The Simple Life."*

SOLD ONLY THROUGH

The Film Supply Co. of America

The Majestic Studios, 540 West 21st Street, New York City

FILM SUPPLY CO. OF AMERICA

LUX FILMS

Release for Friday, September 20, 1912

The Little Beggar Boy

A Pathetic Drama
Length 960 feet

R. PRIEUR

10 EAST 15th STREET
NEW YORK CITY

Telephone, 3427 Stuyvesant

FILM SUPPLY CO. OF AMERICA

Sold only through Film Supply Company of America

KLEINE

CINES TRADE MARK URBAN ECLIPSE

RELEASES FOR NEXT WEEK

Eclipse, Wednesday, Sept. 25th, 1912.

THE SACRIFICE

A powerful story of love and self-sacrifice in times of peril.

Cines, Tuesday, Sept. 24th, 1912.

A CAVALIER'S ROMANCE

A Thrilling Tale of Knightly Deeds and Chivalry.

Castrovillari (Southern Italy)

(Scenic.)

Cines, Saturday, Sept. 28th, 1912.

REUBEN AND THE BOYS

A Roaring Comedy.

Quaint Sights in Sardinia

(Travelogue.)

Advance Synopses Free. Write to

GEORGE KLEINE

166 North State St. CHICAGO

Licensed by Motion Picture Patents Co.

LUBIN FILMS

WHEN FATHER HAD HIS WAY

Released Wednesday, Sept. 18th, 1912. Length about 1,000 ft.

Papa Devoe is rather irascible and, because Billy Ware has unwittingly trod on his favorite corn, opposes his courting daughter Kitty. Billy's sister suggests a scheme—Billy shall jilt Kitty and she shall pretend to be heartbroken. Papa goes after Billy and with a gun demands that he shall make good, which he does. The couple get married, pretending to be indifferent until it is all over; then they rush into each other's arms and give Papa the laugh.

Released Thurs., Sept. 19th, 1912. Length about 1000 ft.

A CHILD'S DEVOTION

Little "Laddie" Hackett does not like the new mamma that his father has taken to brighten his life.

The stepmother does all in her power to win the boy's love, but fails until a new little sister is born. The baby dies and the mother is inconsolable. Laddie goes out to find another baby and steals one that he finds in a baby carriage. Of course, the baby is tracked and when Laddie's new mamma has to give it up the boy rushes into her arms and pleads that he may be her baby.

Released Friday, Sept. 20th, 1912. Length about 400 ft.

TURPENTINE INDUSTRY

An interesting educational picture showing the tapping, rectifying and final uses of Turpentine. The labor is principally operated by Convicts in the Southern States, notably Georgia, Florida and Virginia.

Released Friday, Sept. 20th, 1912. Length about 600 ft.

NO TRESPASSING

Geo. Engle, a Surveyor, trespasses on the Long farm, and being chased, climbs a tree. Mabel Long pretends to faint and drawing attention to herself, enables Engle to escape. Later Mabel bumps into a tethered cow and is so frightened that she climbs the tree. Engle comes to her rescue, but will not help her until she promises to marry him.

Released Saturday, Sept. 21st, 1912. Length about 400 ft.

His Trade

To improve trade Solomon Decker, a glazier, buys a lot of balls and bats for the boys, who immediately get busy at breaking windows. Business is booming for Solomon, but the boys follow the glazier, begging for more balls. The neighbors get wise to the trick and Solomon is landed in a lime box.

Released Saturday, Sept. 21st, 1912. Length about 600 ft.

His Pair of Pants

This farce is a scream: while Smith is digging the garden up, dressed in overalls, his wife sells his work-a-day pants to an old clothes man. Smith's month's salary is in the pocket. The peddler sells the trousers to a Hobo, who spends half of the money and being chased, climbs a barb-wire fence and ruins the garments.

Released Monday, Sept. 23rd, 1912 Length about 1,000 ft.

A Gay Time in Quebec

Fritz and Hans continuing their travels, visit Quebec and immediately start on their quest of sight seeing and having a gay time. They engage a Caleche and ride around. They see a couple of society girls and hastily jump out of the vehicle, forgetting to pay the fare. A policeman, however, draws their attention to the mistake. The girls take a Kodak shot of them and then Fritz and Hans, desiring to get a picture of the Auto Fire Engine, turn in a false alarm. Of course the police again get busy and the Germans are bustled out of the town.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

LUBIN MANUFACTURING COMPANY,

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MODEL NEW STUDIOS, 20th and Indiana Avenues, Philadelphia, Pa.
Berlin, 35 Friedrich Str.

THE PICK OF EUROPE AT YOUR DISPOSAL

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C. G. P. C.

BEST IN THE WORLD!

Perfect Photography
Beautiful Coloring
Unexcelled Acting

VARIETY

Which Is More Essential to Your Success Than All Other Considerations Combined, Can Be Had Only When You

BOOK

C. G. P. C.

FILMS

THE EDISON KINETOSCOPE

UNDERWRITERS TYPE B

An Unsurpassed Moving Picture Machine From Every Point of View

Special Features of Edison Underwriters' Type "B"

The only machine with hardened steel shafts running in hardened bearings throughout.

Adjustable Outside Revolving Shutter, Chain Take-Up, Extra Large House, with square condenser holder, Double Magazine Rollers, Heavy Brass Terminals on connecting cords, set of Heavy Extension Legs, four of which are 1¼ inches in diameter. A very substantial stand.

"Once used, always used"

If you've just about given up all hope with that cheap moving picture machine—if it's always breaking down and discouraging the crowd with blurred, flickering pictures—get rid of it, now, before it does your business any more harm, and get an Edison Kinetoscope.

The Edison means *certainty* of success. It projects the sharpest, steadiest pictures, is a simple machine to operate, the most accessible, and is built to stand up to the work. Many have bought Edisons after finding the cheap machines a failure. Write today for catalog 500 and a copy of the Edison Kinetogram.

Price, with Rheostat, 110 volt, 24-40 amperes, $225.00
Price, with 110 volt, 60 Cycle Transformer, - $245.00

Sept. 20—"Hearts and Diamonds," by Herbert E. Morgan. 1,000 feet. Dramatic.
" 21—"The Grandfather," by Lillian E. Sweetser. 1,000 feet. Dramatic.
" 23—"Benares and Agra, India." 350 feet. Descriptive.
" 23—"How Bobby Joined the Circus." 650 feet. Comedy.
" 24—"The Little Girl Next Door," by Nina Rhoades. 1,000 feet. Dramatic.
" 25—"Cynthia's Agreement," by Mabel McSween. 1,000 feet. Comedy.
" 27—"Mary in Stage Land," being the third story of "What Happened to Mary," produced in co-operation with "The Ladies' World."
Sept. 28—" 'Ostler Joe," from the well-known poem by George R. Sims. 1,000 feet. Dramatic.
" 30—"Calumet 'K,' " by Merwin-Webster. 1,000 feet. Dramatic.
Oct. 1—"The Girl from the Country," by Bannister Merwin. 1,000 feet. Dramatic.
" 2—"Olympic Games, Pittsburgh Y. M. C. A." 200 feet. Descriptive.
" 2—"The Green-eyed Monster," by Wm. L. Graylord. 700 feet. Comedy.
" 4—"Cashmere," the Chief Health Resort of India. 1,000 feet. Descriptive.
Oct. 5—"The Usurer's Grip," by Theodore Huntington. Produced in co-operation with the Russell Sage Foundation, Division of Remedial Loans. 1,000 feet. Dramatic.
" 7—"A Curable Disease," a story of the Union Printers' Home, Colorado Springs, Colo. 1,000 feet. Dramatic.
" 8—"Under False Colors," by Bannister Merwin. 1,000 feet. Dramatic.
" 9—"Uncle Mun and the Minister," by Fred Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.

5th Edison Release Beginning Monday, Sept. 23d

The great popularity of Edison pictures with the public has made it advisable to announce an additional subject each week, effective on Monday, September 23d.

The release days of Edison subjects thereafter will be Monday, Tuesday, Wednesday, Friday and Saturday.

Thomas A. Edison INCORPORATED
239 Lakeside Ave., Orange, N. J.

VITAGRAPH
LIFE PORTRAYALS

"CAPTAIN BARNACLE'S WAIF" *Monday, September 16th*

A worthy subject. Comes unexpectedly. The little fellow proves a model of gratitude and appreciation.

"THE TROUBLED TRAIL" *Tuesday, September 17th*

It leads to happiness. A young girl is a subject of criticism. Her guardian marries her. He thinks she has deserted him. He follows her in a terrific ride. He finds she has been bitten by a snake and gone to the doctor's. It is then he knows he really loves her.

"A VITAGRAPH ROMANCE" *Wednesday, September 18th*

A Life Portrayal. An elopement leads to the discovery of the young couple at the Vitagraph Studios. They are employed as Vitagraph Players. Her father is delighted and forgives them both.

"THE INDIAN MUTINY"
"THE BURNING OF A MATCH FACTORY"

ON THE SAME REEL *Friday, September 20th*

The first is a Military drama. Sepoys of India aroused to fury are repulsed by the Gordon Highlanders. The second is a sight that lights the heavens and thrills the spectators.

"ADVENTURE OF THE ITALIAN MODEL"

Saturday, September 21st

The Fifth of the Lambert Chase Detective Series. The wizard of mysteries unravels a crime that baffles the police and astounds the world.

NEXT WEEKS IX A WEEK

"BOBBY'S FATHER"—Redeeming feature. MONDAY, SEPTEMBER 23rd.

"HIS LORDSHIP, THE VALET"—Great work. TUESDAY, SEPTEMBER 24th.

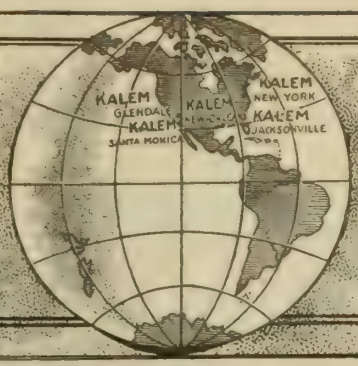
"BILL WILSON'S GAL"—One of a thousand. WEDNESDAY, SEPTEMBER 25th.

"THE SIGNAL FIRE"—A beacon of joy. THURSDAY, SEPTEMBER 26th.

"THE COUNTS"
"WEARY STARTS THINGS IN PUMPKINVILLE"
Split reel. FRIDAY, SEPTEMBER 27th.

"IRONY OF FATE"—A reverie. SATURDAY, SEPTEMBER 28th.

"HER CHOICE"—The right one. MONDAY, SEPTEMBER 30th.



KALEM
325-329 W. 23d ST.
NEW YORK

The Poacher's Pardon

This is the first production ever made in England by an American Company.

Dora, the gamekeeper's daughter, is in love with the poacher, whom her father is hunting down.

Picturesque locations in rural England compose the backgrounds for this intensely dramatic story.

Released Monday, September 30th.

One and Three Sheet Posters

A Hospital Hoax

The funny story of a young man who falls in love with a nurse at a hospital and how he enters as a patient in an effort to win her.

One the Same Reel.

Ancient Temples of Egypt

This trip to the Orient takes in the wonderful ruins of the temples of Luxor and Thebes.

Released Wednesday, October 2d.

The Village Vixen

The ungovernable temper of Eva Storm has caused her to be known as "The Village Vixen." Her charming daughter, Maud, is the antithesis of her mother and promises her hand to Willis, a wealthy young farmer. Willis' father helps the young folks to execute a plan which results in "the Taming of the Shrew."

Released Friday, October 4th.

The Confederate Ironclad

A powerful dramatic wartime story with sensational action throughout.

See the great battle between the Confederate Ironclad and Union Gunboats and the explosion of the car loaded with ammunition!

Released Saturday, October 5th.

Special One, Three and Six Sheet Posters

Special Piano Music for this Feature 25 cents Per Copy

KALEM

FOUR A WEEK

KALEM

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Facts and Comments

RUMORS of impending changes in the conditions of the film market are heard on many sides. There have been many changes within recent times and though it seems too early to predict the consequences there is a belief in the ranks of the exhibiting branch that these changes have not always been conducive to an improvement in quality. It is impossible to foretell whether any further and greater changes will result in better pictures. The chances are that any radical change in the present conditions will at first result in confusion and very possibly in loss, both to manufacturers and exhibitors. The transition from the present highly organized system of manufacturing and marketing the films to a new basis must necessarily be attended with numerous difficulties.

It might take months for the industry to adjust itself to the new conditions, but we have no doubt whatever that business would eventually settle itself on a very firm and solid foundation. The open market means the survival of the fittest. It would also probably mean a more definite grading of quality in films and in film service than is possible now. An open market three or four years ago would in all likelihood have injured the industry. Wildcat exchanges and irresponsible men in every branch of the business would have been fostered by an absolutely open market. Those who were in practical touch with the industry at that time are agreed that a strong organization of the manufacturing interest resulted in benefits to the entire industry.

Conditions however have undergone a profound change in these years. The personnel of the exhibitors has improved wonderfully and they have found and are finding means and ways of asserting their power. There is a strong nucleus of a national organization with every prospect of a rapid and wholesome growth. The exhibitor to-day may safely be trusted to select the good and clean films. The vast investments in the exhibiting branch show plainly enough that there are plenty of thoroughly responsible men in the exhibitors' ranks. The exhibitor to-day would probably reap all the benefits of an open market and suffer but little through its inconveniences. The number of experienced exhibitors with sound judgment is greater than ever before in the history of the motion picture. If an open market is to come in the near future, exhibitors will be much better qualified to profit by it than they would have been four or five years ago.

* * *

THE continued prevalence of foreign films dealing, of course, with foreign subjects is a frequent cause of complaint, both among exhibitors and managers of exchanges. Perhaps some of this prejudice against foreign films is unreasonable; no prejudice against American films exists on the other side of the water. The prejudice, however, exists here, and must be reckoned with. The exhibitor who is in a position to offer the most American pictures dealing with American subjects has, in nine cases out of ten, the advantage over his competitor whose program is topheavy with foreign products. There ought to be in the selection of foreign subjects a greater preponderance of classic subjects, in which the limits of geography, language and nationality are not too striking and noticeable.

* * *

WE are voicing the sentiments of both exhibitors and patrons in calling attention to so many poor, unmeaning, confusing and incorrect titles and sub-titles. Recently we saw these four sub-titles in succession: "The Next Day," "The Following Morning," "The Succeeding Afternoon," "Later." We can easily conceive the fearful mental strain from which the maker of these sub-titles must have been suffering. The matter of titles is one whose importance cannot be overestimated. We have seen a very ordinary picture carried along on the screen and made endurable by clear, appropriate and convincing titles, and, on the other hand, we have seen a good picture marred by the careless, slovenly work of the title-maker. There are some manufacturers who display excellent judgment in the choice of titles, but we fear that they are in the minority. Titles should only appear at the proper psychological moments. At such times they are most welcome. Titles should never be used in trying to break the monotony of half a dozen pictures showing the same scene. We believe THE MOVING PICTURE WORLD has been largely instrumental in putting a stop to those hideous titles which were translated from a foreign language into English by means of a crowbar and a dictionary. We hope that these timely warnings will tend to abate the nuisance of slipshod titles.

* * *

A FRIEND of the motion picture recently asked THE MOVING PICTURE WORLD what progress had been made in the production and development of purely educational films. It was quite easy to reply that we were "making considerable progress." When, however, the question was asked whether there was any series of pictures, either historical or geographical, which could be used in the place of a textbook, no very satisfactory answer could be given. As a matter of fact, there is no such series. If the legislature of any State were to think of introducing the teaching of history in cinematographic pictures there are at this moment no director, no studio and no facilities whatever for producing genuinely historic films. Take for example the history of the State of New York. Under proper supervision, in which a director and historian could join forces, it would certainly be possible to produce a series of pictures which, with suitable short lectures, would far surpass any textbook now in use in any of our schools. Let us take two children of about the same age and equally gifted. Let one be instructed by means of textbooks and let the other learn through looking at cinematographic reproductions; then let both children be examined and asked to reduce their impressions to writing or to tell them in words. The child having seen history re-enacted on the screen will be far more vivid in his description than the one whose mind was cultivated by the dry book method. We hope that the practical application of this very apparent principle will not be too long in coming. A strictly historical department conducted with a view to supplying the schools would, it seems to us, be no bad investment for an American manufacturer of the first rank.

Factory Or Studio?

W. Stephen Bush

WE have a right to be optimistic regarding the future of our great invention. The history of the motion picture from its early beginnings to the present time is a record of unparalleled progress and prosperity. Is this good fortune still on its upward course? On the surface of things there is much to encourage an answer in the affirmative. In its battle with the theater, the motion picture came, saw and conquered. It has made the fanatics and "reformers" with their furious onslaughts against the industry look like so many cheap reincarnations of Don Quixote, rushing his battered lance against the mills driven by the wind. No amusement is to-day half as firmly entrenched as the motion picture.

We must not take it for granted that this state of affairs will continue and that lean years are impossible in the future. Indeed the lean years may be nearer at hand than many of us think. We are constantly in the presence of a most exacting judge, to-wit: the public, on whose support depends the life of the industry. To watch this public, to observe its taste, its intelligence, its likes and its dislikes is not the least important function of moving picture journalism. Long continued and careful observation emboldened the writer of these lines to say that the products of many manufacturers have distinctly declined within the last six or nine months and that this decline is well and unfavorably known to the millions of Americans who make up the audiences in the electric theaters throughout the land. The chief causes and most apparent symptoms of this decline are monotony and dreary repetition. In the plants of some manufacturers the studio seems to be more of a factory. In a factory, "goods, wares and merchandise are produced by mechanical process or the skill of the human hand." In the studio art is the dominant factor. Either the studio is built for the factory or the factory is made for the studio. As soon as the making of pictures is reduced to a more or less mechanical function, art flees from the studio and the result is a film which just about reaches to the level of the "nickel-in-the-slot" standard. There are a few moulds or types from which there is never any real departure. Plays are made up much like the dishes on a cheap menu and instead of scenarios we get a sort of dramatic formula of recipes, as for instance sixty per cent. pathos, twenty per cent. of "pure weeps," twenty per cent. of American flag, "curly headed child," etc. A good many pictures which have been recently turned out by manufacturers of established reputations seem to revive on the screen all the stupidities of the melodrama which we have helped to laugh out of existence. Worse than all there is an almost total absence of genuine humor in a very large percentage of recent productions. It is painful even to remember some of the stuff that has recently been inflicted upon the public and which manufacturers have unblushingly labelled "comedies."

The motion picture in order to live and prosper must constantly rise and strive with never lagging zeal for originality. We know that throughout the country scores of theaters have adopted motion pictures as their steady programme in place of regular theatrical attractions. We know that within the last year there was a great dearth of paying attractions and that hundreds of thousands of dollars were lost in big amusement enterprises. The real cause of all this disaster must eventually be sought in the inability of the managers and producers to gauge public taste. The public will not take whatever is offered to it and no theatrical trust will ever succeed in forcing the public to feed upon what it chooses to give. It would be well for us to profit by the losses recently recorded in the theatrical world. The public will not pay unless we are able to please it. The moment the pictures begin to get tiresome the public will desert the picture theaters. The time to avert the evil is right now while the remedy is easy of application. An inferior or mediocre production has a tendency to drag others in the same industry down to its own level.

Exhibitors all over the country are keenly aware of this situation. It happens altogether too often that patrons leave the theater long before they have seen the entire programme because the offering of to-day fatally resembles the attraction of yesterday. Even the children down in front are able to guess with deadly correctness the development of the average plot and the exact details of the finish. They only have to see the first two hundred feet of the film to foretell the middle and the end. Scarcely less numerous are the instances where the plot is obscure and complicated and the picture fails to arouse any emotion except impatience, disgust, annoyance and exasperation. There are altogether too many pictures in which the appeal is made to the lowest intelligence. An attempt to force the sympathy of an audience by making a little child suffer hardships or perform deeds of heroism cannot be condemned too severely. The average intelligent audience turns from such antics with a feeling of physical nausea. This "child-business" is overdone so badly that we often have to watch three or four of these "chee-ild" reels in one evening. This is more than human nature can endure. No sane person can be induced to permanently part with ten cents for the privilege of looking at impossible infantile heroics. There are other stereotyped figures fully as objectionable but it would exceed the space alloted to this article nor would it add anything to the comfort of either the writer or reader to delineate them in all their horrors. Enough has been said to make the meaning plain to those manufacturers who offend most. It takes neither money or brains to produce these kind of films and the manufacturer who makes them is always sure of at least a little return on his money. The existence of these films, however, works a distinct hardship and injustice on the exhibitor.

Of course we do not in the least doubt the vitality of the motion picture as such. No one judges the quality of wax by the impressions which are made upon it. The impressions disappear, but the wax remains, ready to receive any impression.

In England it is a common saying that in America everything is "the largest in the world." This exaggeration, or boast, seems to have been made good, according to Pathe's Weekly No. 30, which shows "the largest flag in the world." Of course, it is the "Stars and Stripes,' 'and is described as weighing 800 pounds, and measuring 135 x 75 feet. Is this a defiance for some other country to surpass? Young America everywhere will want to see and applaud this flag; what a volume of sound if all would be heard at once. Perhaps the subject most interesting to this page is that of the unveiling of the statue erected to the memory of the explorer, Champlain, which is another incident of importance to the history of that beautiful part of New York State, and which also is of interest to the whole country.

Plays of the Hour

By Louis Reeves Harrison

WHO shall say what is written in the hearts of men? We can tell pretty nearly what is going on in the breasts of those aldermen, State legislators and members of Congress who are responsible for the special privileges granted corporations and private individuals of little or no conscience. The degradation of representative assemblies may not in itself furnish high dramatic material, but how about the gradual change visible in a man who enters politics with expressed good intentions and emerges in the tragedy of disgrace or the farcial security of wealth accumulated from the vilest sources? The temptations to which he is subjected lead to situations of suspense and can be presented in a form fascinatingly sensational.

The grinding of all sense of honor into the suffocating dust of corruption between an upper and lower legislative body in the course of their compromises would be highly entertaining as well as educational to the people who put men into office for better purposes. If vice has come to be inevitable in our form of government why not lay it bare on the screen that the millions of people who go to the little theaters may know what we are up against. The interest in such plays would be deep-seated if they were presented with sincerity and power, especially to the great masses who have been ineffectually striving for equal justice with special privileges to none.

Every lesson that the newspapers are enforcing editorially in commenting on conditions that exist and in striving to stimulate a better spirit in legislation can be thrown on the screen in powerful dramatic presentation with far-reaching effect. The hypocrisy in law-making and the idiocy in law enforcement offer hundreds of interesting subjects to the playwright and would stir the bosoms of millions in whom the resentment of injustice is burning.

Wrongs stand unrighted and big crimes go unpunished before our very eyes, while litigation has become so costly that it is a luxury to be indulged in only by those who have the price of attorneys and their unlimited greed to expend without personal destruction. This binds the poor tighter than ever to their poverty, enslaving them in a condition more pitiable in its contrasts than that so often shown of Russian serfdom. There is pathos a-plenty in the arbitrary destruction of all that industrious and honest men and women can save. Throw light on it.

A play of my own was rejected because I pictured a priest as a man, as a human creature. The story was simply a revolt against the mediæval estimate of man that depicted him as supernaturally good or helplessly corrupt and was actuated by the spirit of the modern age in its more enlightened valuation of human character, but I was told that it might offend a certain sect. Sects are permitted rather than authorized for whatever worth and goodness they possess. We turn our backs upon no faith that conforms with the best aspirations of human kind, our people may seek light according to their light, but religion, like man, is subject to change and growth —I could not help seeing that blind reliance on dramatic tradition was at the bottom of such bigotry. Literature clear back to the bible itself and inclusive shows man in his upward struggle between two inner forces, priests along with the others.

The humanizing play may openly deal with the contrast between practice and profession without lowering any of our ideals—no reason exists why we should follow *false* lights. The priest in the photoplay fell and rose again in the course of action, the effect being more powerful because of his cloth, and the motive was ennobling. Sense the motive in selecting any play. Its ultimate significance is more important than plot or characterization.

Spiritual freedom may be only a dream, but it is a dream that is universal. It may only be constrasted poetically with the recent discoveries of science or in extreme farce comedy. It is now claimed that our souls are mere chemical resultants. Great opportunity for roaring comedy! Equally great for mysterious tragedy on the lines of Stevenson's famous novel, "Doctor Jekyll and Mr. Hyde." Some recent scientific discoveries afford the richest kind of veins of comedy, and those who do not like to strain their minds with actual study need not go further than the Sunday supplements for data. Other discoveries furnish materials for stories of deep interest if they are not strictly educational.

An Edison director of ability remarked the other day that "scenario writers"—it is thus that men furnishing the initiative are ignominiously dubbed—should give closer attention to constructive requirements after making a careful study of plays thrown on the screen, and no one questions the honesty of his statement, but there is a painful lack of incentive for those who already understand the construction of photoplays to write scenarios. If directors who are fairly well paid to visualize what authors write would display some fraternal generosity in urging just compensation for original scripts of telling motive characterization and plot the dearth of good plays might be transformed to opulence in the twinkling of an eyelash. Plays of the hour are not to be had for the asking.

Given anything like the incentive afforded those who act in and direct the conduct of photodramas, the "scenario writer," merely the man who meets with the high creative requirements of a timely and perfectly constructed screen story, may range politics, religion and science for new and strong themes, he may invade the radiant fields of modern philosophy and adorn his creative work with poetic beauty, but his physical elimination at present rates would only be a matter of days unless he had some other means of feeding the furnace of thought. We need rarely expect these plays of the hour from men directing their full energies to production.

Questions of showmanship and craftsmanship are now becoming involved in all departments. Moving pictures have worked slowly backward from the mere exhibition of motion, through amateurish presentations, to professional direction and stage management of men and women capable of accurate impersonation to the tiny fountain head of the drama, and the rivers bid fair to run dry from lack of unfailing springs. The exhaustion of these means fatally uninteresting exhibitions lacking in vigor and variety.

Believing sincerely that the play of the hour will be the result of composite effort I may be pardoned for standing out for the principles involved. There is a business end to the marketing of photoplays, there is an intervening selective taste to be exercised, the director has to do with the thousand and one things that make a play go, stagecraft is an essential, and the end must be an effect originally conceived in the mind of a capable author. We must not only be interested and entertained, but we must get something of value from the photodrama of the hour.

"Undine" (Thanhouser)

Reviewed by G. F. Blaisdell.

FOR a year and a century the romance of Undine has been the possession of the reading world. When Friederich Fouqué, the Baron de la Motte, penned the lines of this singularly dramatic story, this weaving together of the imaginary and the real, this tale of the spirits and the mortals, the noted German poet could not have hoped to reach for an audience more than a few, comparatively speaking. His best was to paint a picture of words, in cold type, leaving to the varying imaginative powers of his readers the conception of the settings, the scenes, the participants. Could the Baron, like the Spirit of the Brook, be summoned back to earth for a view of the delightful, the artistic, interpretation of his masterpiece that has been produced by the Thanhouser Company he would probably take pleasure in confessing that he had builded better than he knew; he would see his audience increased by tens, by hundreds, of thousands.

It is in such plays as "Undine" that the advantage of the screen over the stage is greatest. The mechanics of motion pictures are as easily adapted to the portrayal of spirit as of mortal life and habitation. The Thanhouser company has won an enviable reputation for careful portrayal. "Undine" will measurably fortify that reputation. It is a production that will particularly appeal to followers of the motion picture—to those who see many pictures, the product of all groups, domestic and foreign. The action throughout the two reels is uniformly smooth; there is never a question as to who is who or what is what. If this most desirable result in any measure may be ascribed to the plenitude of subtitles they will thereby serve as their own justification. The photography is on a level with the general production—it is finished.

It is of course plainly apparent to thoughtful persons that in a picture of this description, wherein pictorial effects figure so largely, the great credit for results must inevitably go to the director. Flo La Badie takes the title role, and she is charming. William Russell plays the Spirit of the Brook, and he is dignified and impressive. His work stands out. James Cruze has the part of the knight and Marguerite Snow that of Bertalda. The entire company is at its best.

There is a wealth of incident to grip the attention of the beholder. The initial scene is a bold conception. It serves to awaken the interest. A half dozen or more maidens are sporting about a mass of rocks. Suddenly they plunge into the sea and swim to a lone boulder only the top of which is visible. Undine swims back to shore and with curious gaze closely watches a pair of lovers who are strolling about. She decides that she wants to live on the earth. Back forthwith she goes to the caverns of the deep and seeks permission to return. Old Neptune grants it. Undine, in her unacquaintance with the world, appeals to the Spirit of the Brook, and that servant, who so faithfully waits on her throughout the drama, guides her to the home of the fisherman. As the two are crossing a brook at the foot of a series of waterfalls the Spirit vanishes. Undine is received with open arms by the fisherman and his wife. She becomes one of the family. We see her at sunset as she goes down to the sea and affectionately greets her foster father as he comes ashore in his dory—a charming picture.

In the imperial city, standing by a great open air staircase, surrounded by finely costumed men and women, a knight wagers with Lady Bertalda that he dares not ride into the enchanted forest at night. The Lady Bertalda is in love with the knight. Huldbrand sets out. As night descends the horseman is beset by fear of the strange creatures that inhabit the trees. He seeks shelter at the cottage of the fisherman. It is Undine who responds to the knock. She converses with the knight, who explains his situation. Undine calls her foster mother, who bids the knight enter. It is interesting to watch the bearing of the water sprite as she talks with the stranger.

For many days the knight lingers at the cottage by the sea. It is the old, old story. Undine goes to the brook to seek the consent of the Spirit to become the bride of the knight. At the appearance of the apparition the suitor of Undine assumes a very unknightly demeanor. He is badly frightened. The consent is granted. The knight takes Undine in his arms across the brook in front of the falls and

Scene from "Undine," a Two-Part Thanhouser Feature.

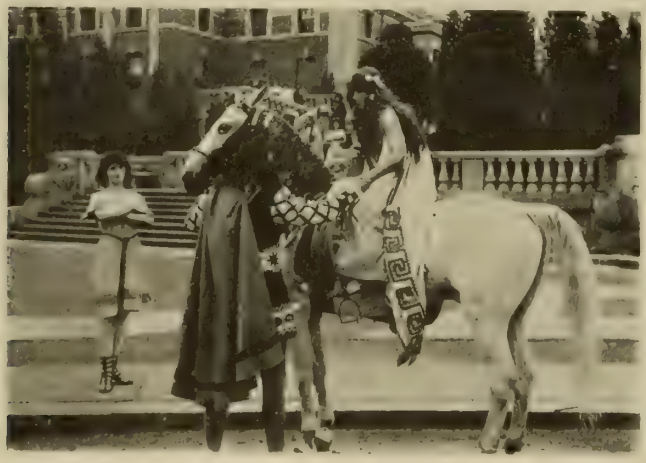
kisses her. The following day the knight and his bride ride forth to the city.

On the great steps in front of the palatial mansion many persons are grouped. Bertalda is there. The knight explains to her why he has been absent so long and points out his wife. The Lady Bertalda shows her anger and jealousy. The men congratulate the knight. The happy pair proceed to their home. From the fountain that continually plays in the garden the Spirit of the Brook arises to bless them. The

Scene from "Undine" (Thanhouser).

news extends through the fountain to the caverns beneath the sea, and there is great rejoicing over the happiness of Undine.

Lady Bertalda has not given up hope of winning the knight in spite of his marriage with the former water sprite. She lavishes her attentions on Huldbrand. He begins to neglect Undine. In the beautiful garden of her home, standing by the fountain, banked in ferns, the Spirit of the Brook, mysteriously informed of the turn domestic affairs were taking in that household, appears to Undine. Undine flies to his arms. The Spirit is in a rage. To protect her husband from the wrath of the Spirit of the Brook, Undine directs that the fountain be sealed. She entreats the knight not to venture on the water. Urged by Bertalda, the knight disregards the warning. In a great boat he and Bertalda set out. They are no sooner away from shore than from alongside the boat many pairs of hands extend out of the water. It is an un-



Scene from "Undine" (Thanhouser).

canny sight. The knight and Bertalda shrink in horror into the stern of the boat. Undine in her anguish returns to Old Neptune and the Spirit of the Brook.

In the absence from her earthly home of the former water sprite, Bertalda receives a clear field. She makes full use of her opportunities. It is not many months before the betrothal of Bertalda and her old lover is announced. Undine, disconsolate in her cavern beneath the waves, sees in a vision the change in the affairs of the knight. Bertalda, secure in her position as the future mistress of the knight's mansion, orders the fountain unsealed. Then, through the waters of the restored ornament, word is carried to Undine of the approaching marriage. She prepares for a journey.

Surrounded by great masses of roses, Bertalda is joined in marriage to her old lover. There is a large party present at the ceremony. While the assembled guests have been following the responses of the bride and bridegroom, Undine comes out of the fountain and walks about the grounds of her old home. Just as the marriage ceremony is concluded she appears in front of the knight. Huldbrand slowly goes to her as if drawn by an irresistible attraction. A moment later he falls, dead. Undine goes out by the fountain. Slowly she fades from view. She reappears in the caverns of the deep. We see her kneeling in prayer.

A solemn procession escorts the body of the knight to the tomb. Undine, unseen, is there. She falls behind as the cortege enters the granite structure. She leans on the window sill and gazes into the building. As night falls Lady Bertalda is led away. For a moment Undine goes to the door of the tomb. Then she returns to the little fountain which has played so important a part in her tragedy of life. She stands in front of it and then gradually fades.

Mist gathers. Slowly developing from it appear massive fountains, the water rising from them in great undulating waves.

PREPARATIONS FOR N. Y. EXHIBITORS' BALL.

The Reception and Ball Committee of the Moving Picture Exhibitors' League of Greater New York is still busy on the job of rounding up features for the second annual entertainment and ball to be given at the Palm Garden on Thursday evening, Nov. 14th, by the Exhibitors' League.

As previously announced in these columns, Mr. A. Coleman, chairman of the committee, has secured the promise of the Hon. John A. Dix, governor of New York, to be present. Senator Jos. B. Foraker, of Ohio, counsel for the National League of Exhibitors, will surely be in attendance, Mr. M. A. Neff, president of the Moving Picture Exhibitors' League of America, will also be on hand. It has also been stated that a number of the Selig acting forces will come on from Chicago to take part in the olio proceeding the dance. Pop Lubin and party from Philadelphia will come over, including Arthur Johnson and others of the acting department who will appear in the olio.

Mr. Coleman desires to announce, through our columns, the additional features he has secured, consisting of the Vitagraph collection of notables who will appear on the bill or at the ball or both. Those who will be there are: Miss Florence Turner, Edith Storey, Lillian Walker, Flora Finch, Kate Price & Co., Mrs. Mary Maurice, Adele De Garde, John Bunny, Ralph Ince, Leo Delaney, Van Dyke Brooke, Kenneth Casey, Harry Mayo and others of the Vitagraph players.

The grand march will be led by Mr. Maurice Costello and Miss Florence Lawrence. Other famous photo players will be announced later.

Exhibitors and others should bear in mind that this affair is being given partly as a means of raising funds to defray the expenses of the national convention of the Moving Picture Exhibitors' League of America, to be held at New York during the summer of 1913. All New York State exhibitors are invited to participate in and feel that the function will be just as much a state affair as it is a local one.

BILKALEM VISITS "UNCLE JOHN."

A few weeks ago Bilkalem journeyed for a week's vacation up to the classic precincts of Haines Fall, N. Y., where "Uncle John" Rusk runs the Wauwanda picture theater. Readers of the

WORLD will recall the description of this unique rural house owned by Rusk and Andrews. Bilkalem was delighted with the locality and equally pleased with the Wauwanda theater. The accompanying cut is from a photograph taken by Bilkalem and shows a picturesque view of the house.

John Bunny Abroad

The Man Who Has Made Millions Laugh, Relates His European Experiences in the Making of "Pickwick Papers."

By Hugh Hoffman.

ON September 7th the steamer "Berlin" warped into her dock in New York City with her water line two inches below sea level. Mr. John Bunny, the famous heavyweight comedian of the Vitagraph Company, was on board. Mr. Bunny sometimes jocularly speaks of his success as a triumph of avoirdupois. But anyone who is fairly well acquainted with him knows that his success is really due to superior mentality and long years of experience. Mr. Bunny and party, consisting of Lawrence Trimble, director; a cameraman, and his son, George Bunny, were returning from a three-months' sojourn in Europe, where they went with the specific object of doing some of the scenes from "Pickwick Papers," with Mr. Bunny in the role of Mr. Pickwick. A day or two later the writer had the pleasure of a long chat with the rotund comedian, quite alone in the Vitagraph greenroom, after all the others had departed for the day. Mr. Bunny was overflowing with enthusiasm over his European excursion and for two hours poured out the most interesting of anecdotes which we are only too sorry cannot be given here in full.

As to motion picture making, the jovial John declares that he is many times wiser than he was when he left these shores. Obstacles of many kinds began to appear almost from the beginning, but he states with a certain amount of pride that they were all met and overcome. The principal difficulty encountered was bad weather. The English climate is, of course, well known for its drawbacks, photographically speaking. Then there were the customs of the people to be learned; their habits and the diplomacy required for obtaining concessions of various kinds.

John Bunny is a picture fan of the first-water. He has been thoroughly weaned away from the stage and his crowning ambition is to make moving pictures of the reliable kind. He loves accuracy and authenticity. He believes that the works of famous authors should be translated into pictures at the original locations where the events are supposed to have taken place. The costumes, he believes, should be not only correct, but, as far as possible, should be those actually made and worn during the period of the story.

JOHN BUNNY.

"The making of Pickwick," he said, "has been one of my fondest dreams for several years. It has been my desire to reproduce in pictures the famous character of Pickwick amid the very scenes of which Dickens wrote, and I think when these pictures we have made are shown to the public it will be said that our work has not been in vain.

"Before doing 'Pickwick' we did a picture entitled 'Bunny at the Derby.' We had only two days of preparation for this, having heard upon landing that the Derby would be run at Epsom Downs, the next day but one. We did some scrambling to get ready for that picture which would show the famous English Derby as a background. I appeared as a costermonger with donkey and cart. We had no actors engaged and we were obliged to act in all capacities. We had to be managers, authors, directors, property men, booking agents, stage managers, wardrobe people, diplomats, financiers and the rest of the list all in the same day.

"I never shall forget my experience as a costermonger at the Derby. No one expected us and yet nearly everybody among the thousands assembled there knew me at a glance when I appeared upon the track in my donkey cart. A howl of delight went up from thousands of throats when they spied me, and one girl, who had seen me often in moving pictures, when she came face to face with the living image of the apparition she had seen upon the screen so often, she exclaimed: 'My God, mither, 'tiz th' movin' picthur' mon!'

"While in England we did three of the adventures of Mr. Pickwick. The first was the coach ride to Rochester. For the making of this picture we were fortunate enough to find the original coach and harness that were used to make the daily trip in the days of Pickwick. In this picture we used also the original home of Mrs. Bardell in Goswell Street. We tried to find one of the two-wheeled cabs such as were in vogue when Pickwick papers were written, but no such vehicle existed except one that is in the British Museum. This the Museum authorities would not allow us to use; therefore we had an exact replica made of it and this vehicle appears frequently in the pictures. Arriving at Rochester we found the Bull's Head Inn and made excellent use of it as a background. While we were in and about Rochester the city was practically turned over to us and the enormous crowd that gathered each day to watch us work, required nearly the entire police force of Rochester to keep it at the proper distance. Anything we wanted we could have and the Mayor and police force were even solicitous to see that everything was exactly as we wished it to be.

"The second reel we did was the hunting expedition of Pickwick and his friends. It may be well to say just here that all of the cast, excepting myself, were English actors, selected by me in London. The two selected for the parts of Alfred Jingle and Mr. Snodgrass could not have been better if they had stepped out of one of Cruickshank's illustrations. The part of Sam Weller was also admirably handled by a very clever English comedian. This second reel includes the well-known wheelbarrow episode on Captain Bolding's estate. We had almost as much fun in doing these scenes as the public, I am sure, will find in them.

"The third of the Pickwick series was the imaginary elopement which the rogue Job Trotter confessed to Mr. Pickwick would take place that evening when Alfred Jingle was to elope with a young lady from the select seminary for young ladies. We waited for a good rainstorm for these scenes and you may be sure that Pickwick got a very fine ducking.

"From London we went to Dublin and then to Paris and Berlin. We went to France and Germany for recreation and to look over the ground to get ideas for scenarios to be used on our next trip. I found myself better known than I had any right to expect.

"I was rather amused at the various names by which I am known on the Continent. In Paris they don't know me as Bunny, but as 'Monsieur Cinema.' In Berlin I am known everywhere as 'Herr Kintop'; in Russia as 'Pockson,' the latter being a slang term of endearment much on the order of our American expression, 'Sunny Jim.' I was surprised to find the Paris plant of the Vitagraph Company to be much larger than the home plant at Brooklyn.

"We were gone exactly three months, and during my absence in foreign countries I could see enough work laid out ahead of me to keep me busy for a hundred years. I hope the public will like our efforts in 'Pickwick' and that their approval will be our warrant to return again to England and complete the picture version of that exquisite comedy creation of Charles Dicken's—'The Pickwick Papers.'"

"The Black Chancellor."

(Three-Reel Great Northern Feature.)

Reviewed by Louis Reeves Harrison.

THIS is one of a large and interesting class of plays of the "Prisoner of Zenda" type, whose charm resides in its ingenious and entertaining improbability, the author not despising truth, but making it subsidiary to delightfulness. There is an infusion of fantasy in "The Black Chancellor" that holds from beginning to end—it is just like reading a good story, and if the story is good mighty few care whether it is true or not. It is so like the "Prisoner of Zenda," which Edwin Rose fashioned out of Anthony Hope's famous novel in the wealth of its perilous adventure, in its diplomatic intrigue, and in its chivalrous defense of true love that it exercises much the same fascination of visual appeal as the play that drew all New York to the theater.

The scene is that of one of those imaginary sovereignties which are supposed to exist in or near the Carpathian mountains and invariably have for nominal ruler a lovely Princess, but are actually dominated by a military despot in the person of a Chancellor. The Black Chancellor, a gentleman by the name of Rallenstein, is only formally respectful to Princess Irene and rules with an iron hand both the military and the people. Arbitrary with officers, impatient with court servitors, a tyrant wherever he can exercise his power, he the hateful evil spirit of the piece.

Princess Irene is in truth a beautiful woman and a patrician to her finger tips. Quite in the natural course of things she is beloved by a real man, splendid Lieutenant Parlow, and she responds in full, but the Chancellor has many cards to play against her heart's desire beside the good of her country and the honor of her house. He has the military at his disposal, he enjoys the blind devotion of a clever young officer of the Hussars named Captain Rocowitz and has made him his aide de camp in deviltry, and he is conspiring with a powerful neighbor, Prince Zoba, to further the latter's suit with lovely Princess Irene.

The Princess is really enmeshed in a net when the play opens, but is so unsuspicious of the scheming and plotting all around her that she receives Lieutenant Parlow at her palace apartment in the presence of Theodora, her maid of honor and most intimate friend. Parlow is a magnificent specimen of young manhood, so far as physical appearance goes, but is so wedded to military life and discipline that his heroic qualities are those destined to shine most brilliantly on the field of battle. He is too good-natured and simple of purpose for court intrigues, and he is so trained to the hour in the profession of his choice that he is willing to accept any form of death imposed by the interests of the country he has sworn to defend.

He and the Princess Irene are billing and cooing in her reception room when the keen-eared Theodora hears the steps of the Chancellor without—he is lame—and Irene rashly induces Lieutenant Parlow to hide behind convenient portieres. Enter the crafty and observing Chancellor. He brings the written proposal of Prince Zoba and smilingly awaits its acceptance. Princess Irene declines with such emphasis that an explanation becomes necessary, and she informs the Black Chancellor with childish simplicity that she loves another. He thus learns what she might have concealed. He waits outside the door when the interview is closed and hears a man's voice. He knocks again. When he is admitted no man is present. Under the pretext that he dropped some trivial object, he reaches beneath the portieres and discovers what he suspected.

On his return to his own rooms in the palace the Chancellor sends his handsome aide de camp, Captain Rocowitz, to the chambers of the Princess for Lieutenant Parlow. When the latter is brought into the presence of his superior officer he is made the messenger to carry the Chancellor's reply of acceptance to Prince Zoba, a morsel of fiendish cruelty that completely upsets the honorable Parlow. He is made aware that the Princess is not for him. Worse, he is marked for death as an officer who dishonored his profession. Under the servitude of military discipline his career is virtually at an end.

Irene now becomes informed of the status of affairs and goes at its solution with the direct simplicity that has characterized her conduct from the outset. She calls upon her religious adviser and arranges with him to marry her to Parlow during the time when the court ball is in progress. While she is dancing with the man she loves at the ball she feigns sudden illness and is conducted by her partner to where they are to meet Theodora and Parlow's intimate friend—a real hero—Lieutenant Growblewsky—it might be well to leave off the "steins," "vitzs" and "skys" in pictures for this market.

These four go to the church, but they are shadowed by the Chancellor's aide de camp. He returns and informs the Chancellor. They are temporarily outwitted by Cupid, for the young couple are united in marriage before they can interfere. The arch-villain is foiled, but he resorts to an extreme measure in military discipline. He not only decides that all witnesses to the marriage of the Princess must be killed, but sends Captain Rocowitz to Lieutenant Parlow with a military sentence of death. The young officer who has clandestinely married the Princess must destroy himself according to the code. He is encountered in the corridors of the palace and offered a vial of poison at the point of a revolver. He takes the poison and sinks down in the preliminary throes of death. Rocowitz hurries away to report the fatal incident. The crime is, however, witnessed from a gallery by Theodora and she sends the heroic Growblewsky to the aid of his friend. It thus happens that the Chancellor is not afforded a chance to witness the final death struggles of the newly-made bridegroom, and his rage is frightful to behold. Rocowitz is accused of treachery and sets out in pursuit of the two lieutenants—they have gone with a physician to Growblewsky's castle. He sees them through his glasses and sends a messenger to the dreadful Chancellor relating what has occurred.

The Black Chancellor now resorts to extreme measures. He has the coachman of the Princess drugged and in this way has her conveyed to the castle of Rocowitz, a stronghold having the outer characteristics of a veritable fortress. The exteriors have all been fine up to this point and they now assume a romantic interest rarely seen in plays of any description. The aspect of the moats and walls of an old castle lends powerfully to the imagination in both interiors and exteriors that follow.

With the groom disabled and the bride incarcerated a

Scenes from the Great Northern Feature, "The Black Chancellor."

situation is set up that requires both heroism and ingenuity to solve. Lieutenant Growblewsky is the man of the hour. While carrying a message from Parlow to the Princess, he comes upon her dazed coachman and learns of her abduction. He sets off on horse like one of those romantic heroes of old to fight his way single-handed. He hears from a peddler in a tavern what gives him a clue and has no trouble in enlisting the peddler's services. The latter has been beaten by Rocowitz and is anxious to get even with his proud young assailant.

These ill-assorted adventurers swim the moat of the castle and come upon a veritable secret entrance, whose existence became known to the peddler through his intrigue with a housemaid. They descend beneath the lofty walls and creep through an underground passage for a long distance, finally emerging in a room that has no apparent exit. They grope about the walls until they come upon a spring, which throws open a door leading directly into the room where the Princess is confined.

The action becomes more animated every moment. Rocowitz learns of the daring invasion of his castle and gathers his retainers to cut off all avenues of escape, but the heroic young friend of the groom has foreseen all contingencies—he has sent a message to the revived groom himself. When rescuers and rescued come out of the castle gates, fighting every inch of the way with swords and pistols, they meet a supporting force from without. A hot conflict ensues, but a carriage is in waiting and the persecuted Princess is carried away to a final triumph.

Her people have been aroused at last to the infamy of the Black Chancellor, and even the troops are in such a state of insubordination that the cavalry—a fine body of men and horses—appears on the outskirts of town and acts as escort for the now-triumphant Princess. As she passes under gate after gate, the people acclaim her return with joy. She is as much beloved as the Black Chancellor is hated.

What of him?

He seeks refuge with the Prince Zoba, but is coldly received as a failure. While he struggling to re-establish himself in high favor with the Prince he exhibits the suffering of a man in the last stages of fatal disease. His time has come. This is emphasized by a message from his most faithful officer. Rocowitz has cast his die and lost, but he saves himself and leaves the country with a message to the Chancellor advising the latter to kill himself. Destiny settles his fate. He recoils under this last blow and dies in the chambers of Prince Zoba.

The costumes of officers and ladies in this royal play are of striking brilliancy, but still more interesting and beautiful are the exterior scenes. These are chosen with high artistic taste. The story itself is clean in motive. Love is powerful enough to overcome the evil designs of the Black Chancellor, and the types are so admirably chosen that our sympathies are enlisted on the right side. Princess Flavia in the "Prisoner of Zenda" says,

"If love were all!"

Princess Irene responds, in the "Black Chancellor,"

"Love is all!"

GROWTH IN MORAL PERFECTION AND STRENGTH.

It is now more than a year since any criticism of moral weakness or obliquity in the picture has been expressed in these pages.

This growth out of those occasions for such criticism was expected and predicted. A higher grade of picture, feature films, educational topics and an improved personnel, are each in part responsible for this improvement. The writer has never been able to give credit to censorship for any advance towards perfection. A watch-dog has nothing to do with the increased value of the contents of the house; neither is a policeman responsible for the moral and intellectual advancement of the community.

Higher aims, culture and educational progress alone are the causes for this commendable condition. The old saying that "water rises to the height of its source" is often verified. The organ of inspiration to any body of people has large responsibilities, in that it often becomes the source from which many draw their own standard of morals or efficiency. When that source is carefully and thoroughly prepared, it must follow that its example and precepts will tell upon those dependent upon it.

That the moving picture has had high ideals always placed before it, with large possibilities anticipated consequent thereupon; it is no longer surprising it should grow in moral strength and protection. Having arrived at this stage it must without any pride, yet with justifiable self-respect, prepare to take its place as a teacher of those same principles which have brought it to its present standing, with the added powers in other and large fields of its unlimited curriculum.

WARNER GETTING IN RIGHT.

Announcement is made that Mr. A. Warner, who has been trading under the title "Warner's Features," has secured control of a modern and fully equipped studio and manufacturing plant in New York City, which will be used in the production of feature pictures to be handled exclusively by his concern. On the strength of that acquisition Mr. Warner has caused his interests to be incorporated under the laws of the State of New York. The incorporated company will be known as Warner's Feature Film Company and is capitalized for $100,000.

MR. A. WARNER.

Through the acquisition of a New York studio and factory, working in conjunction with the St. Louis Motion Picture Company, now under contract to turn out one western subject each month, the Warner Feature Film Company is now assured of two features every month. In addition to this output Mr. Warner has contracted for the product of a foreign manufacturer of merit. The first release for September appeared on the 16th, entitled "Peril of the Plains" and is reviewed at length on page 1167—this issue.

Arrangements have been made with the Gaumont Company, through its representative, A. C. Bromhead, now in New York, to place all Warner's features through that company's exchanges in Canada.

LOTH BUILDING THEATER CHANGES OWNERS.

The Loth Building Theater, 1828 Amsterdam Avenue, New York, was purchased recently by Gilbert R. Waterbury from Mr. Charles R. Letts. The Loth Building Theater was the first moving picture house on Washington Heights, and did a long and prosperous business under the Letts regime. The policy of the house will remain the same as heretofore. and the same staff of employees will continue, including Mr. Jack Tonkins, chief operator.

TO STOP THE PIRATES.

Legitimate feature film concerns all over the country are making a concerted effort to stop the pirating of their films by resorting to the courts.

The Feature and Educational Film Company of Cleveland, the Universal Features of New York, the Century Film Company of Springfield, Mass.; the Tournament Film Company of Toledo, and the Mutual Film Corporation have started in the work. Attorneys for all of these companies are busy gathering evidence and starting suits. The F. & E. Company is now fighting two suits, one in Milwaukee and one in Cleveland, and two concerns in Chicago and one in New York, it is reported, will shortly find themselves defendants in copyright law suits.

The F. & E. Company has issued a warning to all concerns claiming to sell and book films which it controls and an affidavit has been sent with the warning.

Doings at Los Angeles

Many Extensive Improvements Being Made in Picture Studios—Regulating Operators.

EXTENSIVE improvements are in progress at three of the motion picture studios in this city. A large force of workmen is now engaged in erecting the new buildings at the plant of the Brand Advanced Motion Picture Co., located on a 40-acre tract in the San Fernando valley near the town of Burbank. The Universal people are spending a great deal of money on their new outdoor studio at Oak Crest near Los Angeles, where they have bought and leased a tract consisting in all of about 20,000 acres and are planning to build the largest motion picture plant in the world. James Young Deer, director of the Pathe Western company, has practically concluded the negotiations for the purchase of 35 acres of land at Edendale and architects are now at work on the plants for his studio, which if it will not be the largest in the world will be one of the most modern and one of the best equipped.

Preparations are also being made at Edendale for radical changes and extensions of the old Bison plant of the New York Motion Picture Co. Charles O. Baumann and A. Kessel are here from New York for a personal inspection of the plant and Mack Sennet, the director of the new Keystone company, preceded them by a couple of days. Sennet, with the assistance of Mabel Normand, Henry Lehrmann and Ford Sterling, who came from New York with him, and Fred Mace, former director of Imp comedies, is already at work at the Edendale plant making comedies for future release. The balance of the company was employed here, being recruited from the ranks of other companies on the ground. Fred Balshofer has announced that there are to be two Western releases a week by Ince and Ford, two split reel comedies, one by Sennet and the other by Mace, and one dramatic by a director who is coming on in a few days, but whose identity is not to be revealed at this time. It is reported that Baumann and Kessel, before they return to New York, may have other important revelations to make.

Regulating Operators.

The city regulations affecting motion picture operators employed in the theaters of this city are occupying the attention of the city authorities at the present time and there is a possibility that the existing ordinance may be amended in a manner that will set a precedent for other cities of the United States.

The duty of examining applicants for licenses to operate projecting machines in the local theaters has devolved upon R. H. Manahan, the city electrician, who has come to the conclusion that there is something radically wrong with the present system, but hasn't quite made up his mind about what is needed to improve it.

The existing ordinance is a slipshod measure which merely provides that operators shall be required to take out licenses before being employed in picture houses and that such licenses shall be granted only to those who are competent. The practice is for the applicants to appear before the city electrician, who puts them through a simple verbal examination and issues the license if he is satisfied. The percentage of those who are rejected is small and the fellow who is turned down usually has so little knowledge of his business that he doesn't dare make an issue of his rejection. Manahan tells me he is looking for a better and more scientific method and incidentally is trying to persuade the purchasing department to authorize him to obtain instruments and apparatus necessary for a serious examination. He is also advocating an ordinance fixing 21 years as the minimum age for operators.

* * *

A recently published statement which emanated presumably from the headquarters of the Universal company, to the effect that Frank Montgomery, one of the Universal directors at the present time, is the man who made Bison films what they are to-day, has provoked a loud roar from Fred J. Balshofer, vice-president and general manager of the New York Motion Picture Company. Mr. Balshofer wants a chance to tell the people who are in the motion picture industry that, without casting any reflection on the ability of Mr. Montgomery or the veracity of the officials of the Universal Film Company, most of the credit is due to Tom Ince and Mr. Ford. Mr. Montgomery was only with the Bison company for a short time, Mr. Balshofer says, and did not join until the quality of Bison films had been pretty well established. Montgomery is now with the Universal people and is engaged in directing the pictures which are being released by the Universal company under the brand "Bison," formerly controlled by the New York Motion Picture Company.

Harry Revier, director of the Revier Laboratories, has gone to San Francisco on some mysterious mission connected with motion pictures, and also, in some way, connected with the Universal company's plans, according to report. It was said when he left that his business might take him to Oregon before his return and that he may establish a permanent company somewhere in the Northern lakes, streams and pine woods.

* * *

Mae Marsh, formerly leading woman with the Biograph company and later leading woman with the Kalem Glendale company, has gone to New York to rejoin the Biograph forces. She will work in Director Griffith's company. Miss Loveridge, who was also with the Biograph players for a time, went with her.

POWELL.

DEATH OF BAXTER MORTON.

We learn with deep regret of the passing of Baxter Morton, who died on Tuesday, September 3, 1912, aged 37 years. Mr. Morton became severely ill last November; since then he has not been active in business. His death occurred at the home of his family at Falls Church, Va.

To those whose daily labors brought them in close contact with this man, his passing brings a desolation which only the loss of a friend can cause. Genial and modest in disposition, with a courtesy that Northern environments never blunted, sympathetic to a degree and with a patience which stood all trials, it may indeed be said of him that

The Late Baxter Morton.

"His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the World, 'This was a man.'"

There are many who, like the writer, can speak of the cheery smile, the kindly word and the helping hand which was extended in the hour of need; and for whom the journey of life has been rendered less hard because Baxter Morton lived. The deceased was a patent attorney by profession and was connected with the Nicholas Power Company.

NEW PICTURE HOUSE AT SPRINGFIELD, MASS.

Mr. A. F. Smith, proprietor of the Edisonia, at Springfield, Mass., opened on August 31 a new moving picture theater called the Mirror, in Winchester Square, Springfield. Mr. A. W. Atkins, Mr. Smith's manager at the Mirror, says that he is turning away large crowds nightly. Both of Mr. Smith's houses are equipped with the Mirror Screen.

The Mills of the Gods.

Three-Reel Vitagraph Production.

Reviewed by Louis Reeves Harrison.

HERE are some new names, some new faces, some new judicious sprinkling of those tried and not found and interesting personalities, although there is a wanting, and there is more than one "discovery" among the actors and actresses assigned to this play.

CAST.

Giulia	Rosemary Theby
Miguel	Leo Delaney
Lorenzo	Roger Lytton
Maria	Zena Kiefe
Pietro	Tefft Johnson
She-Wolf	Evelyn Dominicus
Tano	George Cooper
De Waldis	Harry Northrup
Rosa	Adele de Garde

By new and interesting personalities, I do not mean that the parts are taken by people wholly unknown, but that this play has given them opportunity to reveal what they can do. George Cooper has been seen a great many times in minor roles, but here responds to one of higher emotional value in a way that should be encouraging to himself and those who afford him a chance. The "Maria" of Zena Kiefe is a delicate and consistent piece of acting, and the performance of Leo Delaney may astonish his best friends. The stars, however, are Rosemary Theby and Roger Lytton. Lytton is not only a perfect type, but he handles every moment of his difficult role with that carrying intensity which fastens attention.

Lytton makes his villainous role one of fascination for the beholder. There are no passive moments while he is within the scope of the camera, and I do not mean by that any form of useless action. He is the character he represents, a man who has attained wealth and power without emerging from the primitive egotism and low passion that the human creature brought with him in his rise from a lower to a higher state. Lorenzo in the pictured story is a type of man existing in our midst, a clear visioned financier of tremendous force and determination who is a moral idiot. We recognize in this interpretation the men we see in leather-covered office chairs directing the destinies of hundreds of their fellow-beings whom they would destroy to gratify passions which nobler men control.

Opposed to him is the wit of a woman of some worldly experience with heart unspoiled, and the play would have risen to lofty proportions by amplification of the struggle between these two. It is belittled by melodramatic and mechanical details. We instinctively look for a duel to the death between these two characters. I cannot help saying that Rosemary Theby is fortunate. She has a natural endowment of tremendous value—the beauty she radiates speaks well for those who brought her into the world and nourished with intelligence her inheritance of grace and charm. Every moment of Miss Theby's performance is satisfying to the artistic eye except her expression of grief. She had better rely upon posture in moments of sorrow.

The performance of these two leaders with their admirable support and the wonderfully accurate settings—I suppose they were selected by Ralph Ince—carry over to success a play whose motive belongs to darker ages than this. Revenge still stalks among us when the bitter desire to injure an enemy is carried out in violence under the dominance of mad passions, or even when it is construed in retaliation for a wrong, real or fancied, done by a superior in office or society, but men of to-day do not cherish a malignant hatred over a period of ten years because a tavern waitress has slighted them. We cannot imagine a man who has acquired the security of wealth and position disguising himself to go out and commit a string of crimes for any such trivial reason. If we knew of any we would laugh at him or tell him to forget it.

Before a novel of other days is put into such dramatic form that it may be used in moving pictures I should think it would be a good idea for the adapter to sense the situation, to study it from a modern point of view, for that is sure to be the view of the audience to be entertained. There is a lot of magnificent work done in the "Mills of the Gods," there is taste and in intelligence shown in every department of production, and it is on this very account that I would like to see such stories in action have a higher perspective of what is reasonably sure to engross common interest so far as the motive is concerned.

Scene from "The Mills of the Gods" (Vitagraph).

Maria is a tavern waitress when she attracts the caprice of Lorenzo—he is even then a man of power and influence in Milan. He notices her in the street, follows her to the inn and tries a boorish form of making overtures to the girl when she serves him with liquor. She slaps him real hard and he goes out in a boiling rage, swearing vengeance. Among those who defend her is Miguel, a young workman, and his flavorless friend, Pietro. We next see Maria as the wife of Miguel, and there is a child in evidence. A year must have passed, but powerful Lorenzo has been unable to accomplish anything very notable in the way of gratifying his vindictive feeling. No further reason exists why he should bother himself about the affair, but he initiates a series of persecutions which make it impossible for Miguel to obtain employment. Wherever he works he is discharged. He becomes impoverished, and is evicted when Lorenzo buys the hovel in which he lives.

He joins the revolutionists, does Miguel, and a troop of cavalry is introduced to quell the revolution. Miguel is arrested and carried off to prison. His wife dies in a hospital ward. Her sister Giulia—this is the role played by Rosemary Theby—appears at the death scene. Giulia is an actress and a dangerously attractive woman. She swears vengeance over the body of her sister. The husband—he has been released—also appears as a vengeful factor, but he is unaware that Giulia is his wife's sister. This ends the firt part.

Ten years after, Giulia, according to the subtitle, is awaiting a chance for vengeance and suffers Lorenzo's attentions. She engages a lawyer to watch Lorenzo, and she is thoroughly modern in hiring an attorney to destroy Lorenzo's accumulations, but the villain is the more active in perpetrating wicked deeds. As the active president of an insurance company he learns that the policies on Miguel's houses are about to expire and he commits a felony by destroying the usual warning notice. Next he disguises himself and sets out for a tavern where he comes upon Tano, a feeble-minded boy of criminal tendency, and plots to burn the uninsured buildings. A great fire scene follows, and a consequent loss of life. Tano sees the corpse of a woman brought from the flaming buildings and is driven insane by realization of his crime. He becomes the agent of that invisible influence which accomplishes the requital of evil and its punishment. Meanwhile, Giulia and her lawyer manage to ruin Lorenzo financially, but he is one of the most enterprising villains ever shown on the screen. He abducts Miguel's little child and puts her in the hands of some wandering Gypsies. A fruitless search follows and the second part ends with Lorenzo still occupied with revenge, seemingly indifferent to the elements working against him.

Scene from "The Mills of the Gods" (Vitagraph).

The action in the novel is apparently scattered over several localities, Milan and the Italian lakes being introduced for the author's purposes, but as no reason exists for scattering all the unities of the play, it could have been laid in Milan alone. It is now transferred to Turin. Beautiful Giulia—and she is beautiful—draws Lorenzo to Turin, while her attorney pursues his insidious methods in Milan. The action in the play now becomes more animated in the struggle between antagonistic individualities. The broadest and most elemental of human emotions are now pictured and we are made to feel that the energetic criminal's career is nearing its close.

Attention is now centered upon the destruction of the villain. He has accomplished a vast amount of injury and ought to suffer the consequences. He has persecuted the hero; he has caused the death of the woman who repelled his advances; he has committed felonies; he is guilty of arson; he has abducted an innocent little child, and he is still looking well, even better than could be expected. What will he his end? It almost appears that he is about to win the lovely Giulia, his capacity for evil seems so inexhaustible, but his time is coming. Destiny's instrument is the half-crazed boy, Tano, who set fire to Miguel's houses at the villain's instigation.

The lawyer secures possession of Lorenzo's property by means known only to the profession of sharp practices and deception, even confiscating his residence. It might have been interesting to the people who attend picture shows if some idea had been given of the methods employed by the attorney, but his class is not in high favor just now except with those who commercialize vice, and his enmity might awaken sympathy for the desperate villain.

The principal characters are brought together in an effective ensemble in his rooms and the tension is revealed when Giulia rejects the costly present he has purchased for her out of the ruins of his property.

Miguel attacks Lorenzo in a hand-to-hand fight which will make members of the audience sit up. It is the impulsive assault of a deeply injured man against one of power, and is a fierce conflict of early passions. Lorenzo escapes death, but he is forced to trace the abducted child. Again he escapes. He enters the inn where he plotted to burn Miguel's houses and draws the attention of insane Tano. Tano has become a monomaniac. His one desire is to burn. He leads Lorenzo away to have "a smoke" and locks him in an upper room after setting fire to the place.

Lorenzo pays the penalty of his crime at last, his death struggles are those of agony, and, I suppose this ends the play. It is time to ring down when the villain dies.

Aside from the admirable choice of types, this photodrama is remarkable for the accuracy, good taste and beauty of its settings. The quality of scene and acting is of the finest.

"MY WIFE'S AWAY—HURRAH !" (Eclair).

A character comedy that will delight the ladies particularly, because it shows how a shrewd wife made a monkey of her gay old husband who thought he was making a monkey of her. She completely exposes the bacchanalian revels of the sly old dog under their own roof as the "Johnnies" and chorus girls scamper away in retreat.

He is a stingy old cuss; so stingy, in fact, that he refuses to pay a C. O. D. of $4.50 on some dress goods ordered by his wife. She decides that this action is about the limit and promptly packs her duds, and leaves to live with her married daughter. The old man is very much pleased with this state of affairs because it will give him a chance to hold a few little parties at his home, having as guests a number of his convivial friends of both genders. The wife and daughter, comparing notes, correctly surmise that the old man will need a servant during his wife's absence. They plan that mother shall disguise herself as a colored "mammy" and apply to father for the job. Mother gets the job and with it a fine opportunity to gather first-hand evidence against the old man.

The very first night he brings home an assorted bunch of inebriates from the club, who at once proceed to get in some rowdy work on the piano and do considerable damage to the bric-a-brac. The colored servant is supposed to be deaf and dumb, but she can write, all right. She has one pet sentence that she writes on a pad and hands to the old man whenever things begin to get warm. The sentence reads: "I'll tell your wife." Every time she hands him this, the stingy old thing hands over ten or twenty dollars to keep her quiet. By a constant system of blackmail, the wife gets many a ten-spot out of the man who refused to pay her C. O. D. of $4.50. In this way she has sweet revenge until she finally springs the trap.

The occasion is a brilliant soiree, tendered to a bevy of chorus ladies and "gentlemen friends," all warm members of the midnight crew. When the gaiety gets to its height the wife extracts another generous dividend from the old fraud and then throws off her disguise. The guests stand not on the order of their going, but they go very quickly. In their mad scramble to get away they even forget to say good-bye to their host, but he doesn't notice this breach of etiquette, as he is very much occupied at that particular moment trying to convince mother that her eyesight is defective, but it's no use; she has the goods on him and he is left to explain his generosity to his friends and his stinginess to his wife.

The Screen Club Is a Fact.

The First Social Organization in the Moving Picture Industry Appoints Committees.

"FREQUENTLY the Lambs give a Gambol, the Friars give a Frolic and the Greenroom Club gives a Rehearsal. I do not see why the Screen Club should not run a Reel."

So spoke John Bunny at the meeting of the Screen Club at Bryant Hall on Wednesday evening, the 12th inst. The meeting had been called to further the work of two previous gatherings, the first attended by seven, the second by fifteen. The third meeting brought to seventy-five the roll of those who had deposited $5 as an earnest of their intentions to join the club.

The inception of the organization was in a Broadway café on Labor Day. The basic idea was a club founded with the triple purpose of unity, advancement and preservation of the motion picture art, and composed of those allied in the development of the art. It was decided to have another get-together for a general consultation on the following Thursday. On the evening of that day these were present:

Dell Henderson, of the Biograph; Larry McGill, director of the Republic Film Company; Pierce Kingsley, director of the Republic Film Company; Frank Powell, C. A. ("Doc") Willat, of the Mutual Film Corporation; Herbert Brenon, director with the Imp Film Company; William E. Shay, of the Imp Film Company; King Baggot, of the Imp Film Company; William Lamp, of the Majestic Company; Frank Russell, of the Powers Company; H. C. Judson, of the Moving Picture World; G. F. Blaisdell, of the Moving Picture World; Thomas Malloy, of the Dramatic Mirror; F. J. Carroll, of the Cheyenne Motion Picture Company, and Calder Johnstone, of the Morning Telegraph.

King Baggot was chosen temporary chairman; Calder Johnstone, temporary secretary, and Frank Powell, temporary treasurer. As a tentative basis it was decided that those eligible should be managers, directors, actors, authors, cameramen and photoplay newspaper men. The meeting enthusiastically ratified the suggestion of Frank Powell that the name of the organization be the Screen Club. A committee of three was appointed to send out invitations to as many as could be reached before the next meeting. The temporary chairman also appointed a committee to draft a constitution and by-laws.

Calder Johnstone called the meeting to order Wednesday evening and briefly outlined what had so far been done.

As King Baggot took the chair, William Shea, of the Vitagraph, moved a rising vote of thanks to Mr. Baggot for initiating the Screen Club. The vote was given, with applause. Mr. Baggot called for remarks from Charles Kent, Harry Raver, John Bunny, Maurice Costello and Herbert Prior. A recess was declared in order that those present who so desired might visit the treasurer. The following subscribed their names on the roll:

I. Bernstein, A. H. Saunders, L. M. Rubinstein, Harry Raver, William Steiner, J. H. Macdonald, Lee Beggs, J. P. Read, Jr., W. F. Haddock, Oscar Apfel, F. E. Holladay, J. F. Goodwin, Herbert Prior, Henry Cronjager, Carl L. Gregory, A. W. Hall, Darwin Karr, E. W. Sargent, Carl L. Johnstone, Harry Benham, David Thompson, Walter Edwin, Alfred Paget, H. Z. Levine, Harry Harvey, Harry Speer, John Bunny, Hal Wilson, George J. Elmore, Richard Spencer, William Garwood, John Charles, Hugh Hoffman, Jack Dillon, B. C. Foy, James Kirkwood, F. J. Beecroft, W. J. Welsh, W. F. Russell, Paul Scardon, M. J. MacQuarrie, A. Warner, Bert Adler, A. A. Cadwell, Charles Eldridge, E. M. Roskam, James Carroll, George Cooper, Edward Dillon, E. J. Le Saint, J. W. Morrison, Jack Cohn, Henry Walthall, Owen Moore, Maurice Costello, A. V. Smith, William Shea, Tefft Johnson, Van Dyke Brooke, Charles Kent, Hector Dion.

As will be seen, these names include many of the best-known motion picture men centered in and about New York City. It is probable that steps will very shortly be taken looking to the engagement of permanent quarters, possibly at the meeting on Saturday evening. Everyone present on Wednesday evening was of one mind as to the necessity for a fraternal, social organization in the industry. There was not a dissenting voice on that. The question uppermost was as to the best and most effective means to establish it.

The chair appointed a committee on constitution and by-laws, which will probably report on Saturday evening, as follows: Messrs. McGill, Smith, Saunders, Daly, Apfel and Johnstone. On membership he appointed Messrs. Bunny, Henderson, Willet and Brenon.

Calder Johnstone in his opening remarks suggested that the committee on constitution and by-laws might consider the feasibility of establishing a branch of the Screen Club in Los Angeles, working under a charter of the New York organization, yet having their own officers. Mr. Johnstone called attention to the fact that there are ten companies working there.

Charles Kent expressed his approval of the general idea of a club for motion picture people.

Harry Raver said that he could hardly realize that such rapid progress had been made with this real worthy organization. "I have often thought," Mr. Raver continued, "that the moving picture business had reached the point where the interests of the men responsible for the success of the industry would be advanced and strengthened if we could get together on some common ground and form some sort of an organization that would help uplift the business. We are all working too much at cross purposes. We are allowing a great deal of professional jealousy to creep in on account of factions and political strife. A club of this kind will eliminate a great deal of this feeling and be instrumental in improving the business generally. I promise you all the personal help I can give."

Mr. Bunny took a prominent part in the deliberations of the meeting and proved to be as popular with his fellow-players as he is with the picturegoing public. By his intimate knowledge of parliamentary procedure and even more by his tact and quiet humor he straightened out several troublesome problems. That he will be a power in the new organization, and a power for the organization, was demonstrated Wednesday night. He was given a most cordial reception when Chairman Baggot called on him for a few words.

"It seems to me," said Mr. Bunny, "that the motion picture industry has arrived at that stage now where there is no possible question of its future. We are agreed the industry is here, and here to stay." Mr. Bunny then referred to the many theatrical social organizations, and brought a laugh when he made the sally quoted at the beginning of this story. He spoke of the advantages of social intercourse, adding that it is the "attrition and constant rubbing that makes for smoothness. I am not much of a man for talking," continued the popular comedian. "I prefer to keep silent, at least, in my business. It took me twenty-six years to find that out. [Laughter.] I wish the Screen Club all the luck in the world. I pledge my time, my services and my money for its success."

LUBIN TO MAKE BIG INVESTMENT AT "BETZWOOD."

Plans are being formulated without delay for the investment of a sum of money, which will reach a total of $1,000,000, in the improvement and alteration of "Betzwood," the magnificent country estate of the late John F. Betz, on the Schuylkill River near Philadelphia, which was recently purchased by Mr. Siegmund Lubin, president of the Lubin Mfg. Company. It has been decided to turn the great estate into a moving picture colony, and accommodations will be prepared in the very near future for 600 employees of the various departments of the picture-making business, which will soon begin operations on the estate. One of the latest ideas of Mr. Lubin is to establish a plant for the manufacture of celluloid raw stock. The nature of the land 'round about "Betzwood" is rugged in many places and it is expected that a good many of the Lubin Western dramas will be enacted upon these grounds. Plans for a laboratory are now being considered and the chances are that a large studio for winter work will be erected, and it may even come to pass that the present Philadelphia studio used by the Lubin Company will be abandoned in favor of the new one, which may be erected in some corner of the big estate.

THEATER CHANGES HANDS.

Mr. R. E. Gumm, formerly connected with the United Theater Company of Chicago, has purchased the Majestic Theater, at 24 East Superior Street, Duluth, Minn. Mr. Gumm will change the name of the theater to the "Diamond," and will run it as a high-class motion picture theater, charging five cents admission, excepting Satudays, Sundays and holidays, when ten cents will be charged.

REQUEST FOR LISTS AND CATALOGUES.

Thos. E. Smith, Inspector of Places of Public Entertainment, Chief Secretary's office, Adelaide, So. Australia, would like to receive manufacturers' lists of film releases and catalogues of projection machines and other theater equipment.

"In the Land of the Lions"

The Gaumont Company Releases Another Big Two-Reel Special.

IN a recent interview, printed in the New York Times, Mr. A. H. Woods maker of thrilling melodramas, said that if certain melodramatic elements were given to him, he could with them very surely change the "spine tingle" of American audiences into dollars. The elements he referred to were such incidents as the rescue or escape of the melodrama's heroine from one flying automobile to another, or from the fast rushing locomotive.

He was right in saying this. We like to have our feelings thrilled as we like to know that we are alive. If our hearts jump up into our throats for an instant, so much the better. If the big thrill of this kind is accompanied by the longer-lasting thrill, as when our feelings are grasped and wrung by a situation, we are willing to pay not only once, but several times and to see it again and again. So the dollars come.

But on the stage these thrills are only illusions. They

The Gaumont Lion.

have to be mechanically very perfect or modern audiences will see through the trick and some of the effect will be lost. Even in the best melodramas we never truly feel that our friend the heroine or her rescuer are in any danger. But when a motion picture maker takes an incident of this kind in hand he finds it much easier to hide the mechanical means by which the eye is deceived. Indeed, we have seen motion pictures where the means were so hidden that the incident wrung a cry from the spectators. The producer can even do without any deceiving or illusion, if his players are brave enough and are willing to run some risk. In such a case he shows the real thing; the spectators merely do not see the safety devices that protect the players and are for use only if something goes wrong.

The newest Gaumont special feature release in two reels is a melodrama photographed in Africa and is called "In the Land of the Lions." As a spine tingler, we do not believe it can be beaten. The lions that are used are not tame; they are plainly very ferocious. The action works up to a climax where the only way out is the death of the lion. The big brute has chased a settler's family into the house and has then cornered a man and two women in a room. He is so big that as he ramps up against the closed door, he covers it. A native boy hands to the settler, through the window, an automatic big caliber revolver and the man, opening the door a crack, shoots the beast dead. The picture is hand colored, very clearly photographed, and has interesting backgrounds.

In the opening scene, we are shown the lion with his mate at the mouth of their cave in the rocky hills. They are irritable and are snarling. (A good growler sound effect will be of great use; the picture needs it.) Suddenly, the tigress turns toward the camera and springs. It is wholly unexpected and quick as the snap of electric fire. The spring is right toward the audience and there is no anti-climax, for the film ends with the beast in the air. It brings the heart right up to the throat.

The next scene shows us the two lions coming down for their meat. The male appears through the palms of Jean Moreno's ranch, leaps the high fence and disappears into the stable courtyard, scattering the sheep. In the morning, a dead lamb is found by the settler's man. A trap is begun that is to capture the lion; but in the meantime a neighbor sends to Moreno demanding payment of a just debt and threatening to "take other steps" if the money is not forthcoming at once. No pleading will make him relent.

To Moreno's wife, the making of the lion pit suggests a

Scene from "In the Land of the Lions" (Gaumont).

means of vengeance on the hard neighbor. She persuades her husband to make the trap so that the lion will be captured alive. This is done. We see how such a trap is made and see the lion fall into it. The beast is then caged and at evening carted to the ranch of the neighbor, where it is turned loose. The family are shown enjoying supper in the twilight near their door. It was really essential to have these good people near the door; for the lion quickly appears. They were not any too near that door as it was, and there was no unconvincing turning back and no unnecessary gestures in their getting into it. Neither did his lionship hesitate in the chase. He came so fast that he nearly got his prey, but his impetus carried him, since his path was across the door, past it. This gave the people a chance to get into the second room and to get that door closed before Leo got his feet disentangled and a good aim for a second spring. The killing of the beast and the arrest of the wrongdoers follow. The ending scene shows the lioness waiting for her dead lord at her cave.

It is true that the picture's story, while effective, is not so strong as its thrilling power. Its only fault is that it has no hero or heroine in the real sense of the word. Yet as a release and as a means of giving the thrill that audiences are glad to pay dollars for, it is a big success. It will create a thrill in most towns where it is shown. Such a picture ought to have more than one night's run. There ought to be a chance for those who are fortunate enough to see it to tell their friends about it. It is the kind of picture that will advertise itself.

CARL LAEMMLE WELCOMED.

When Carl Laemmle stepped from the Olympic on Thursday, September 5, he was greeted by a delegation from the Imp studio and factory. The sentiment of co-operation and good-fellowship which has always marked the progress of the Imp was most beautifully evidenced by a floral tribute given by the various employees of the Imp studio and factory.

When Carl Laemmle walked into the reception room of the Universal Film Manufacturing Co. a smile spread over his face as he gazed upon the monster floral horseshoe which stood upon the table. For many years Carl Laemmle has closely knitted the ties between his employees and himself and there is no man who stands higher in the estimation of the men under him than this genius and general of the film industry.

A brief message of good will and wishes for prosperity was attached. Mr. Laemmle was also guest of honor at a dinner given by his business associates Saturday evening, September 7.

ESSSANAY COMPLETES "ROBERT OF SICILY."

The Essanay Company announces they have completed the massive three-reel production of "Robert of Sicily," a dramatization of Longfellow's wonderful poem. Essanay's adaptation promises to be unquestionably a masterpiece, surpassing anything of American manufacture in point of production, stupendous scenic settings and novelty.

Motion Picture Exhibitors' League

FIRST CONVENTION OF THE M. P. E. L. OF MINNESOTA.

Held in the St. Paul Hotel, St. Paul, on September 4 and 5.

By Jas. S. McQuade.

I AM indebted to C. M. Christenson, national secretary of the M. P. E. L. of America, who called at The World office Saturday, September 7, on his return home from the Minnesota convention, for the following official account of the proceedings of that meeting.

The convention opened Wednesday morning at 11 o'clock, Otto N. Raths acting as temporary chairman. About 100 exhibitors from all parts of the State and also from adjoining States were present.

The chairman introduced Thos. R. Kane, president of the Common Council of St. Paul, Mr. Kane acting as spokesman for Mayor Herbert P. Keller, who was unable to be present on account of a previous engagement with the Game and Fish Commission. Mr. Kane welcomed the visitors to St. Paul and spoke of the motion picture theater as a great asset to the many industries of the State.

Governor Eberhart, of Minnesota, was next introduced. There was great enthusiasm when he appeared, and it was several minutes before he could be heard. He spoke at great length of the possibilities of the motion picture. He said he was a regular patron of the picture theater, and was always pleased with the educational subjects and received great enjoyment from the dramas and comic pictures. He urged the small towns in Minnesota to encourage the moving picture theater. He said it would be the means of keeping the boys and girls on the farms and in the small towns, instead of coming to the large cities, if they could have advantages of education such as the moving picture offers.

William J. Sweeney, vice president of the M. P. E. L. of America, was next introduced. He told the exhibitors of the great good that would be derived from an organization of this kind in Minnesota, and enumerated the good results obtained in Chicago and all over the State of Illinois by it. He referred to the national convention held in Chicago last month, where almost every State in the Union was represented, and to the great number of visitors from all corners of the United States, and to the high character of the men and women at that convention. He said it convinced him more than ever before that the motion picture theater was here to stay and that its foundation was as solid as the rock of Gibraltar.

National Secretary Talks on Censorship.

C. M. Christenson, national secretary, of Cleveland, was the next speaker. Mr. Christenson talked at length on the censor board proposition. He said that one National Censor Board, such as they have in New York City, composed of fifty odd members, including ministers, society women and business men, should afford sufficient judgment as to whether pictures are good or bad. After receiving such approval, it should be sufficient proof of the moral, educational and comic values of the pictures, and there should be no further questioning on the part of any city or municipality in the United States.

Mr. Christenson related the history of the M. P. T. L. of America, since it started with eleven members, two years ago, in Ohio, until to-day, when there are over 6,000 members, and the organization growing every day. He spoke of the different conditions in film rentals that existed in various parts of the United States, under which exhibitors were charged $75 a day in one section of the country, and $15 a day in another, for the same film, exhibited on the same day. He stated that the organization had been instrumental in helping state and city authorities in correcting evils that existed in the shape of building codes and city ordinances, and emphasized that to-day, in Eastern States, exhibitors are 100 per cent. better off in the way of regulations than they were a little over a year ago.

"We have established an insurance branch of the league for our members, covering both fire and casualty insurance, at about 40 per cent. less than we have been paying," continued Mr. Christenson, "and it also covers our films and machines, which no other insurance company has done. The underwriters of this country were bent on charging us exorbitant rates on our insurance, not alone on our chattel property, but by increasing the rate of insurance on the entire building and on all other business in such buildings where our theaters were located. I hope our members will take advantage of this insurance plan, thus assuring our national officers, who have worked long and hard, that their efforts have been appreciated."

Capt. Pulis Shows Value of Motion Pictures to U. S. Army.

Captain C. C. Pulis, 2d United States Artillery instructor, of Minnesota, was next introduced. Mr. Pulis said he was a lover of the motion picture, and that he had realized for a long time the greater possibilities in store for the young man of to-day in the way of education.

"It is possible for a young man to be taught the lessons of military life in less than 30 minutes by the moving picture, where in the past it has taken days and weeks of actual experience," said Captain Pulis. "In fact, we have experienced a great deal of trouble to get young men to enlist in the army, on account of their having the wrong impressions of army life. By motion pictures we can show the young man the actual and beneficial training given in the army; the result is that we are not having that hesitancy on the part of young men to join our army, which formerly prevailed, and this has all been accomplished in a short space of time by the projection of army life on the film."

Mr. Preller, manager of the Minneapolis branch of the General Film Company, next addressed the convention. He assured the exhibitors that he was always willing and glad to meet the grievance committee of the Exhibitors' League, and to do all within his power to adjust matters that were reasonable. He also assured the members that the General Film Company was in hearty accord with the exhibitors' movement in organizing.

Mrs. M. E. Brinkman, of Bemidji, Minnesota, was a very enthusiastic speaker. She said she had been able to get enough information to save all the expenses of her trip.

Resolution Advocating Censorship of Special Films Not Handled by Regular Exchanges.

A resolution was then passed, thanking the motion picture trade journals of the country for the loyalty and support given the league. This was followed by a resolution endorsing the league insurance plan. A resolution was then offered J. F. Cubberley, a traveling exhibitor, to the effect that a board of censorship should be appointed by the president to pass on all special films offered by others than regular film exchanges; and that no member of the league should contract for any such film or films unless the approval of such board was obtained; also that a card should be issued by the league giving the titles of accepted pictures, the number of reels in each, and the names of the owners. This was carried unanimously.

The convention then adjourned, the next meeting being fixed for June, 1913, the date to be decided later.

Minnesota League Officers and Committees.

The following officers were elected at the convention: President, Otto N. Raths, St. Paul; vice president, Thomas Furniss, Duluth; secretary, E. F. Purdee, Minneapolis; treasurer, H. A. Sherman, Minneapolis; sergeant-at-arms, C. F. Rose, St. Paul; national vice president, George Osborn, St. Paul.

John Wentworth, Spring Valley; D. A. Robbins, Winona; C. E. Guthman, St. Cloud; John Christopherson, Benson, and George Osborn, St. Paul, were appointed as members of the executive committee.

The following ladies were appointed to serve on the ladies' entertainment committee: Mrs. H. S. Mitchell, Mrs. James Gilowski, Mrs. C. F. Rose, Mrs. Geo. W. Dayton, Mrs. Davis, and Mrs Otto N. Raths.

Congratulatory Telegrams Received by President Raths.

The national president, M. A. Neff, was not present at the convention, as is explained by the following telegram to Otto N. Raths: "I regret that I am forced to be absent from your convention. I am looking West to-day and thinking of the exhibitors of Minnesota. I hope, nay, I am sure, that your convention will be successful and harmonious. Personal regards. Best wishes to every member of the Minnesota league."

Mr. Raths also received the following telegram from Carl Laemmle, New York: "Regret exceedingly inability to be with you. Am returning from Europe bubbling over with enthusiasm about the Universal program, and the progress that you and the rest of your exhibitors have made during the past year. Nothing would please me more than to see this organization the strongest

in the world, and in a position to demand their rights and get them. I have always been heartily interested in every one of your projects, and I cannot express too sincerely my best wishes for your accomplishing the many good things you have set out to do. Good luck and best wishes."

Telegrams conveying congratulations and good wishes were also received from David Horsley, treasurer of the Universal Film Mfg. Co., of New York; H. B. Coles, of the Nicholas Power Co., New York, and L. A. Woodward, of the Enterprise Optical Mfg. Co., Chicago.

Business Firms Represented.

The following firms had displays: Nicholas Power Co., represented by Mr. Swett; Precision Machine Co., by Mr. Robin; Enterprise Optical Mfg. Co., Western Display Co., represented by W. A. Wilwerscheid; Geo. H. Webster Booking Exchange, by Geo. H. Webster; St. Paul Feature Film Co., represented by Sam R. Thompson; Warner Feature Co., of Minneapolis; Universal Film Mfg. Co., represented by James V. Bryson and Miss Marian Furst; Mutual Film Corporation, represented by Mr. Jeudell; and the General Film Co., by Mr. Preller.

PRESIDENT OTTO N. RATHS, GAIETY, ST. PAUL
JAMES GILOWSKY ST. PAUL MANAGER ALHAMBRA AND GEM THEATRES
JACOB BARNET, MINNEAPOLIS AT ATTENTION
J. E. ROBIN THE Simplex MAN
A. A. THOMAS, OWATONNA, MINN

(Sketched by J. L. Johnson, St. Paul Daily News.)

Convention Brevities.

I am under obligations to James V. Bryson, manager of the Laemmle Exchange, Minneapolis, for the following brevities and the telegrams already previously quoted:

Most of the credit for the arrangement of the convention meeting and for his tireless efforts in making it a great success is due Otto N. Raths. Mr. Raths is part owner of the Gaiety Theater, St. Paul, the most successful 10 cent picture and vaudeville theater in the Twin Cities.

* * *

Thomas Furniss, vice president of the Minnesota organization, is the pioneer exhibitor, and one of the most successful of the Northwest. Mr. Furniss is an extensive property owner and owns the largest picture theaters in Duluth at the present time.

* * *

Miss Marian Furst, one of the representatives of the Laemmle exchange, looked charming in her decorations of pennants and badges. She captivated the entire delegation with her winning smiles of welcome.

* * *

Visiting exhibitors appreciated highly the presentations of the "Massacre of the Sante Fe Trail" (101 Ranch Bison), "Human Hearts" (Imp), and other Independent subjects.

* * *

Otto English, of New Ulm, Minn., is not afraid to acknowledge that he was an operator less than two years ago. To-day he is manager and proprietor of one of the largest theaters in the State.

* * *

The venerable Col. A. D. Robbins, Winona, was a conspicuous figure at the convention.

* * *

Jake Barnet, pioneer of the Twin Cities' Amusement Enterprises, took a hearty interest in the proceedings.

* * *

Major Dayton, one of the St. Paul's financiers, who has just entered the motion picture business, is cleaning up a little more than anybody else on Wabasha Avenue.

C. T. Smithers, Aberdeen, S. Dak., showed that he enjoyed the convention thoroughly.

S. L. Rothapfel, of the Lyric, Minneapolis, the man who has shown us all how to do it, came over and looked on. Visiting exhibitors were invited by him to attend the Lyric on Friday evening. His presentations were hugely enjoyed by all who attended.

NOTICE TO PENNSYLVANIA EXHIBITORS.

Fred. J. Herrington, National Vice-President for Pennsylvania, has sent out a notice to exhibitors of the state of Pennsylvania calling attention to the approaching meeting of the officers of the Pennsylvania State League at Harrisburg, Pa., for the purpose of planning a campaign of organization of the exhibitors of that state.: It is desired that all Pennsylvania exhibitors send their names and addresses to the proper officials at once so that arrangements to put an organizer in the field may be made at that meeting. Replies may be sent to Mr. Herrington, 233 Fifth Avenue, Pittsburg, Pa.

NEW YORK STATE EXHIBITORS BUSY.

On Thursday, September 5th, a meeting of the executive board of the New York State Exhibitors' League was held at Albany, N. Y. All members were present and a profitable meeting was the result. A canvass of the membership of the State organization revealed a total of 600 theater managers in good standing.

Arrangements were made on this occasion for a meeting at Saratoga, N. Y., for the purpose of organizing the exhibitors of that city as a branch of the Albany local. This meeting will be held on Sunday, September 15, under the direction of President George Wright, of the Albany local. State President Trigger, National Vice-President Ascher and others will address the exhibitors on matters pertaining to the convention of the National League at New York in 1913. A banquet will be given after the business meeting. It is also expected that members of the company of Vitagraph players now working in the vicinity of Saratoga will be present and help in the program of entertainment. A good time is assured all who attend.

WILL BE BIG MEETING AT DALLAS.

An official call for a state convention to be held in Dallas, Texas, on the 15th and 16th of October, at the Chamber of Commerce Hall, has been issued by the National President. There will be big doings, automobile rides, sight seeing, banquet, all of the visiting ladies will be entertained by the ladies' committee on entertainment. The film companies of Dallas are going to demonstrate their friendship and good will by taking off their coats and working to make the convention a grand success. Every exhibitor in the State of Texas is not only invited to attend this convention, but is urged to do so, as matters vitally affecting his business will be discussed.

The first day will be more of a social gathering. At 10:30 the convention will be called to order at the Chamber of Commerce Hall, by the National President, M. A. Neff; an address of welcome by the Mayor of Dallas, a speech by the President of the Chamber of Commerce, and a response by M. A. Neff, President of the Motion Picture Exhibitors' League of America; appointment of committees and adjournment to see the beautiful city of Dallas. This convention will bear out the traditional hospitality of the grand old commonwealth of Texas.

Exhibitors who are not in Dallas on the 15th and 16th of October will be like those who did not attend the Chicago Convention—sorry that they did not go. This will be one of the grandest state conventions that any state has heretofore held. Mr. Anthony Xydias, who has been appointed National Vice-President for the State of Texas, is working hard with every exhibitor to make the Dallas Convention an epoch in the history of the State of Texas. The State Fair will be on the 15th and 16th of October and there will be big doings in Dallas.

"Peril of the Plains" (Warner's Features).

Reviewed by G. F. Blaisdell.

IN his first feature production Mr. Warner may be pardoned for taking pride. When reference is here made to "first production," allusion is had, of course, to the first spectacle staged under Mr. Warner's authorization and following the general plan outlined by him. He has had other features, as is well known; successful ones, too. These were, however, the finished product of others' creation, the rights of which were secured by Mr. Warner, his selections being governed by his intimate knowledge of the demands of the moving picture public. This intimacy with the productions that appeal to the average follower of the screen is the natural result of close study and observation of human nature. Mr. Warner plans to cater not to Americans alone. His intention is to send his pictures to the four corners of the earth. He recognizes that in pictures there is one language—the language of the human heart. The unlettered descendant of the forest, now the reservation-guarded ward of a wise if not benevolent paternal guardian, will stroll into his nearest town and sit enthralled under the unfolding of a tale of love staged in surroundings of castellated walls or Italian gardens. The man of education and of natural refinement, possessed of a goodly share of world treasure, and accustomed to luxurious surroundings, will follow with closest attention the efforts of two clotheless, stalwart redmen to induce a diminutive, dark-skinned maiden to share with them a blanket and a tent.

With the object of equipping himself the better to cater to the lovers of motion pictures, it is Mr. Warner's intention shortly to erect in New York City a studio for the manufacture of big pictures. It is Mr. Warner's determination to avoid haste in the making of his features. A full month will be devoted to each. By pursuing this policy it is Mr. Warner's belief that he will build surely, that he will have sufficient time to correct any of the inadvertent oversights that will sometimes creep into a film—which unaltered stand out as does the flaw in an otherwise perfect stone—and that every multiple-reel story will be a compelling one.

"The Peril of the Plains" is a plain tale. It is a story of the sufferings of early settlers in the mid-West. If there are no views of great mountains there are charming scenes of level country, of shaded roads, rough, to be sure, in keeping with the period portrayed. There are sunlit, grass-covered lanes and great groves. No mansions adorn this story. Indeed, it must be confessed there is no place for them—as a matter of truth they would not adorn; they would be incongruous.

Of the many characters employed in the making of this drama, several loom large. Paradoxically, the largest is smallest. Little Helen, known to stage people in the Western country as the "blue ribbon rider of the West." will, as Rose, the child of the settlers, hold the sharp attention of children, of women and of men—and the admiration also. She is a fearless rider, and her exhibition partakes all the more of the character of horsemanship because her riding is done in a primitive country. The work of Eliza, the mother, makes strong demands on the emotional qualities of Miss Dot Farley. To her experience, both on the stage and on the screen, may be ascribed much of the dramatic quality of the picture. The portrayal of Jim, the settler, is well done.

On the spectacular side there is one feature which is unusual even in pretentious productions. This is the burning of a large cabin. The structure was not one of those hastily thrown together for the purpose of being destroyed. It had served as a human habitation for many years. During the conflagration there was a pathetic scene off at one side that was not recorded in the film. It was that of the old husband and wife who during their many married years had known no home but this log-walled, brick-chimneyed relic of early days. It was a spot hallowed by the innumerable memories that inevitably cluster around a long life. For the structure they had received a sum that would go a long way in the purchase of a modern home. That fact did in no measure, however, check the flow of the tears down their faces. To them it all meant simply the destruction of the only home they had ever known to make a moving picture holiday. But this is a digression. It is not in this story.

There are many strong situations in "Peril of the Plains." There are the prying up of the boards in the floor of the cabin by the husband, that he might find a hiding place for his wife when the Indians were attempting to batter down his door; his flight from the attic through the removal of the boarded skylight by the aid of a rope, with his little one tied in a bag the rope of which had been thrown over his shoulder; the terror of the wife when, huddled under the floor of the cabin, and following the slaying of one of the Indians by a companion in a squabble for the spirits jug, she discovered a drop of blood on her hand, believing it to be that of one of her loved ones; the battle of the father with one of the Indians after the escape from the roof and the binding of the wounds by his little daugher with strips torn from her skirt; the discovery of the wife under the floor by the Indians; the burning of the cabin by the savages, a most realistic picture, perfectly tinted, and showing the detailed disintegration of the structure, the falling of the chimney, and the absolute consumption of every bit of timber; the return of the husband to the scene, accompanied by his brother, and his attempts to enter the house in the belief that his wife was still under the floor; his later return and tender recovery of the bones of the Indian, believing them to be those of his wife; the captivity of the wife and the release of her bonds by the little Indian girl who had become so strongly attached to her, and the many rides of the daughter, the escape of the mother and the conflicts of soldiers and Indians.

"The Peril of the Plains" opens in a primitive log cabin set in a small clearing. It is a scene of unusual felicity. The father and mother are spending a happy, laughing hour going over old love letters. They are sitting by the doorway, their little daughter Rose playing close at hand. Back in the bush at the foot of the knoll on which the cabin stands several Indians are creeping. The mother glances up and sees them. She grabs her daughter and enters the house. The father throws down the great bolt which secures the only entrance. The father has to think quick, for the redmen already are pounding on the door. He takes a crowbar and pries up a couple of planks from the cabin floor and urges his wife into the retreat. She clings to her daughter. The father tears the child from her arms and closes down the boards. Then, taking Rose and his rifle in his arms, he lets down the ladder from the attic and goes to the floor above, pulling the ladder up after him.

The Indians break in and look around for the tenants.

Scenes from "Peril of the Plains" (Warner's Features).

Their search is interrupted by the discovery of the eatables and the jug of spirits. In an argument over the possession of the firewater, one of the Indians is stabbed and falls to the floor, across the planks covering the hiding place of Eliza. Upstairs, if a floor reached only by a removable ladder may be so denominated, Jim has been moving fast. He bundles Rose into a bag, securely tying the neck of the bag and throwing the rope about his neck. Then he fastens one end of a stout rope and throws the bulk of it through the open skylight in the slanting roof. He then lets himself and Rose gently to the ground, without discovery. Out in the field he encounters one of the band of redmen and a fierce hand-to-hand struggle follows. Jim is wounded, but he puts the Indian out. Rose binds his wounds. The two then set out for the home of Jim's brother, which they soon reach.

Meanwhile Eliza's torture under the floor has come to an end by reason of her discovery by the Indians. She has been unable to maintain the necessary quiet to conceal her presence. When the Indians find her they tie her and put her on the back of one of the two spare horses. To the house they apply the torch, and then they ride away. Eliza is taken to a large Indian camp. There are many women and children around the tents and in the street. Eliza is taken from her horse and falls to the ground. A little Indian girl greets her. She is then thrown into a tent.

James and his brother Andrew have lost no time in getting back to the home of the former. They find the cabin fiercely blazing and James is unable to get through the battered door. After the two brothers have left the home of Andrew, little Rose is determined to do her share of work—a man's share. She finds behind the cabin a horse ready saddled. She climbs onto the mount, and it is not an easy climb, either, but she swings around the corner of the house at full gallop, all of Andrew's family rushing to the door to learn the cause of the commotion. They are too late to stop the child. Away she rides, over rough roads and across fields, stopping at farmhouses, a veritable miniature Paul Revere, warning everyone to get to the fort.

Back in the Indian camp there is a war dance and council in progress. Eliza, helplessly bound in her tent, leans forward and carefully peers out. The significance of the sinister ceremonies is not lost upon her. The scene shifts occasionally back to the blazing home, which is now in ruins. One by one the great beams have fallen, the last side has dropped, and the brick chimney has gone the same way.

In the Indian camp a little girl has taken a strong liking to Eliza. On one of her visits, while the Indians were busy in their preparations, the little one has toddled into the tent and loosed the bonds that held Eliza's arms behind her back. Eliza now only awaited an opportunity to escape. It comes to her. She steals out and mounts a magnificent grey. As the great animal tears through the camp, two red men start in pursuit.

Right here the scenes shift with rapidity. James has visited the ruins and gathered the bones of the Indian for burial. He is still firm in the belief that his wife has perished, undiscovered by the redmen. On the neighboring farms the settlers are hurrying into their wagons on their way to the fort. Two Indians, disappointed in their pursuit of Eliza, who has eluded them by leaving the main trail and traveling over knoll and hollow, see the wagons and also Rose on her wild ride. The two hurry back to camp and arouse all the men in the tribe and they start out.

Rose has reached the fort. It is short work to get out the cavalry. They come tearing across country, Eliza riding with them on the beautiful grey, in order to guide them. It is all thrillingly done. Splendid photography enhances the views of fine landscapes. The harassed settlers at last have been forced to make a stand. The wagons are ranged in a circle. The crack of the rifles has stampeded the horses and they are running across country. The soldiers arrive none too soon. The marauders are beaten off. James, as may easily be imagined, experiences a shock when he sees Eliza riding in with the soldiers. Rose already is with him. There is a happy reunion all around. The settlers and the soldiers sing "The Star-Spangled Banner." The closing scene will surely make a strong appeal to Young America.

PICTURES STOLEN.

The Laemmle Film Service, of Minneapolis, Minn., reports that one of their customers, M. E. Cannon, of the Empire Theater, Chippewa Falls, Wis., has suffered the loss by theft of six reels of pictures. Mr. Cannon's theater was broken into on August 30. The subjects stolen are as follows: "The Mills of the Gods," "The Man from the West," "The Strength of the Weak," "The Tables Turned," "Pushmobile Race," "Eyes That See Not," "For Sale, a Life."

Any information which will lead to the return of the pictures and the conviction of the thief will be appreciated by the Laemmle Film Service.

Members of Company Appearing in "Peril of the Plains" (Warner's Features).

The Photoplay Dinner

There Were Doings Down at Coney's Isle and Some of Them Are Here More or Less Truthfully Recorded.

THE photoplay dinner at Coney Island on Saturday evening went over without a hitch. It was a real time. While primarily it had been intended as a get-together of photoplaywrights, it later was decided to permit those less fortunately endowed to sit at the feet of the wise ones and pick up the grains of wisdom that bubbled over. Speaking of bubbling over—there warn't no such animal. Why, men came from Philadelphia—and, if there is any one combination more than another calculated to start something, it is that of a man from Philadelphia and Coney Island—but the Island was still in the same place on Sunday morning. And as nothing has been reported from Lubinville as missing, it is to be taken for granted that all got home.

The early arrivals were lined up for a peek by the Animated Weekly. It was too bad that Old Sol would not wait for the rest of the bunch, but he had to be on his way. You know it is said that down in Coney Island the old girl shines on the just, and leaves to her side partner, the man in the moon, the job of looking out for the rest of humanity; which would be a fine arrangement were it not for the careless habits of Old Luna in falling asleep at most unexpected times. The Weekly took a special squint at James Carroll, the first prize winner of the Powers Photoplay Contest.

Dinner was served at six o'clock. It was well after nine o'clock when the party rose from the table. The diners were arranged in T shape—that is, of course, the table was. Each one bore a tag which had been carefully printed by Epes Winthrop Sargent, and on it was inscribed some of the wearer's more notable achievements, if so be it happened there were any of these obstacles to record. Adjacent to the main table were several ladies who had accompanied members of the party.

Among those who sat down were Charles M. Seay, Edison director, who officiated as toastmaster, and his hearty lungs were most useful in making him heard over the hubbub of the adjoining Surf Avenue and the ordinary noises arising in a dining-room seating a thousand people. He was the right man for the job and was in thorough spirit with the occasion. Seated at Mr. Seay's right hand was Mr. Sargent, to whom credit for the success of the occasion was freely accorded. Others were Harry Harvey and Billy Quirk, of Solax, who on behalf of their company passed around bunches of roses; John Wylie, "Two Reel" Hall, B. P. Schulberg, Phil Lang, Harold M. Shaw, Mark M. Dintenfass, L. G. Coover, V. K. Whipple, E. Boudinot Stockton, Bushnell Dimond, A. Van Buren Powell, Edmund S. Hirsch, H. E. Levine, R. Ralston Reed, Morristown, N. J.; Herman E. L. Beyer, Newark; Harry E. Cittel, Philadelphia; James Carroll, George Hennessy, Charles M. Seay; J. M. Pittaro, Normandie by the Sea, N. J.; A. D. Hotaling, Philadelphia; Wallace C. Clifton, Hopp Hadley, C. B. Clapp, Geo. F. Blaisdell, J. L. Hoff, L. R. Harrison, C. B. Hoadley, Joe Roach, Edwin August, R. V. Spencer, Los Angeles, Cal.; Edward J. Montague, Willis L. Robards, Weehawken, N. J.; Benjamin Barondess, and H. O. Hoyt.

The ladies at the adjoining table included Miss E. J. Chalmers, Mrs. James L. Hoff, Mrs. Epes Winthrop Sargent, Miss Grace M. Lease, Mrs. Geo. Hall and Miss Sallie Potter.

After coffee had been served, Mr. Seay read a telegram from King Baggot, regretting a previous engagement prevented his attendance; and letters from James Dayton and Richard Willis, "screamario editors," Los Angeles, and Hal Reid, Stanley H. Twist, H. Tipton Speck and William Lord Wright.

Mr. Seay called for remarks from Messrs. Spencer, Stockton, Hennessy, Harrison, who responded by calling for a vote of thanks to Mr. Sargent (he got 'em); Lang, Cittel, Roach, Carroll, Quirk, August, Hotaling, Clapp, Dintenfass, Shaw, Wylie, Hoadley, Hadley, Hall, Schulenberg and others.

It was decided to elect a committee of three to arrange for a dinner to be held three months hence. Mr. Sargent at first declined to serve on the committee, pleading that he had had "some" work on the present occasion. He finally consented, however, to serve as chairman with a committee to be named, who were appointed by Mr. Seay accordingly. They were "Pop" Hoadley (Universal), Phil Lang (Kalem), and Harry Harvey (Solax).

Mr. Lang, scenario editor of Kalem, spoke briefly of the difficulties encountered by the scenario writers who were not in touch with the producers. He expressed the hope that a permanent organization would be the outgrowth of the gathering. Mr. Spencer, who occupies a similar position with the New York Motion Picture Company at Los Angeles, Cal., also expressed the hope that a permanent organization would result.

Dr. Stockton, speaking of the educational film, said it is the film of the future. He added that if he could be of any assistance in this direction to anyone present he would gladly give it. "Mr. Sargent will tell you I have the next best index to his own," he concluded.

John Wiley, business manager of the Moving Picture World, expressed the hope that one of the results of the meeting would be still better pictures for the public. He said that even though there were several groups in the industry the gathering furnished the best of evidence that all had been working with the same end in view. "I am sure," he added, "that you can count on the Moving Picture World being the friend of everybody."

Mr. Seay said he believed if a man has it in him he can write. "If he hasn't," he continued, "God himself can't help him. We believe up our way in helping a scenario writer who is a scenario writer. We want a heart story. Unfortunately many able men concoct a lot of words and call it a scenario. It is not. Scenario means more than putting words one after another. Scenario means story. The hardest thing on God's green earth is to write a story of 250 words—a one-act play is the hardest thing in dramatic literature to write.

"I was asked by Mr. Sargent to tell you about my first fifteen stories. I'll tell you. I didn't sell one of them! If you are going to write scenarios you have got to have sand—and lots of it. If you try fifteen times and find that a story doesn't land, then try fifteen times more, and if none of these land try fifteen more. If none of these connect, then quit."

Among the funmakers at the dinner the following took high rank. It will be found quite self-explanatory:

Hollywood, Los Angeles, Cal Aug. 29, 1912.

TO THE PRESIDENT, and the other Diners at the Photoplay Dinner, New York City.

GREETING: We, the undersigned, Screamario Editors of the Western Branch of the Universal Film Manufacturing Company (nothing like advertising!) trust that your dinner may be more satisfying than the average photoplay.

We write this from sorrowful experience, for we live on photoplays, we eat, sleep and drink 'em. We are never free from them. We dream them—good ones sometimes, but we can never remember those in the morning. (Curses!)

Our landlady suggests a good one every morning, our creditors suggest other good ones with a note of menace (we promise to bear them in mind, we do so until our bills are paid) people dart out of houses and hand us scenarios with a "You-know-me" air, as we go to our daily grind. The cowboys meet us at the gate with scenarios and remind us of small favors received; the actors present photoplays to us during the entire day. We digest 9463 scenarios per diem and return 9462 with insincere regrets.

We go visiting to escape the eternal scenario, and our hosts entertain us with stories they have seen on the screen and which we have seen twice already. They ALWAYS mention the good ones of other companies, and evince boredom when we start to tell them of the compelling story we wrote last week. They say, "Yes, that's not BAD"; and we wilt and wish we had not come.

Eat, drink and be merry, for on the morrow some of you will be viciously sending us new tales of "Indian-maidens-rescuing-handsome-White-gentlemen-from-raiding-tribes-and-thus-repaying-favors-received," and of "The-revengeful-ranch-foreman-setting-traps-for-the-fool-cowboy-who-obligingly-falls-in-and-out-of-'em-and-finally-marries-the-ranchman's-fair-daughter," and of "The-bad-half-breed-who-throws-his-guilty-guilt-upon-the-hero-and-confesses-when-mortally-injured," and of other nice original situations which delight our hearts daily. Gentlemen, DON'T DO IT.

We wish we were with you; we would like to meet you; several RYES under our weskits would make us love you (we know it, for we have done it before); we are with you in spirit (we almost wrote spirits), and we wish you joy, and

Humbly subscribe ourselves,
Screamarily Yours,
JAS. DAYTON.
RICHARD WILLIS.

Here's to the December dinner! B.

HARDEE KIRKLAND JOINS SELIG STAFF.

One of the most recent and valuable additions to the Selig Polyscope Co.'s excellent group of producers is Mr. Hardee Kirkland. Mr. Kirkland, until recently, has been identified with David Belasco and his various productions. In the two years that he was with Mr. Belasco, Mr. Kirkland enjoyed the reputation of being one of the best stage managers in the business. Mr. Kirkland's first picture will soon be released under the title "The Voice of Warning."

"SUNDERED TIES" IS A BRONCHO.

In last week's issue of The Moving Picture World, in the extended review of feature subject "The Sundered Ties," that picture was credited to the "Bison-101" brand, when it should have been labeled "Broncho." The mistake was occasioned by our reviewer not being properly informed on the subject, there being no titles in the picture at the time it was shown to him. His natural conclusion was that it was a "Bison-101," and he so denominated it. This is not a bad recommendation, for "Bison-101" subjects have a high reputation and distinctive character. If "Bronchos" are always good enough to be mistaken for "Bison-101," there will be no serious complaint.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Probably Pays.

FROM Chico, Cal., the Majestic management sends a couple of copies of their house program. This is a four page sheet wire stitched into a heavy colored cover, the back and inside cover pages being given over to local tradesmen. There are twenty-one spaces and it is not unlikely that the program shows a profit in spite of the cost of the cover. It would appear that the covers are printed up in bulk and used as required for the week, which would materially reduce the cost. Black and red ink are used on various tints of paper and the booklet, in spite of the thinness of its contents, presents a better appearance than the program of some higher priced performances.

The bill is changed four times a week, giving a page to each change, and effective use is made of Cheltenham Inline for titles. We think that if the house would use but a line or two for each release and give the rest of the space to booming the house and the policy greater good would result. The use of a brief synopsis of the subject is a good idea only when other matter can also be used, for of the two, an announcement of titles with a descriptive line for each is better than the story that excludes the personal note. The constant aim of a management should be to get in touch with the patrons and hold them loyal to the house. The Majestic management had done so well what it has done that we would like to see them aim higher. An eight-page insert would be better yet, retaining the present form and adding four pages of argument and chat. Printer's copy can be prepared with the aid of a pair of shears and a copy of THE MOVING PICTURE WORLD, using chat of films and players and an occasional critique with some original matter pertaining to the house.

Keeping at It.

Easily the best advertising is that which does not appear to be advertising, and in this conection the Montgomery houses seem to lend. We are indebted to Mr. Montgomery for a copy of a circular widely distributed in Jacksonville by the Public Library and elsewhere. It announces a prize contest (with passes as the awards) for essays on subjects related to the legend of Rip Van Winkle. The circular explains this matter better than we can. It reads:

"RIP VAN WINKLE" PRIZE ESSAY CONTEST.

At the suggestion of the Public Library a Prize Essay Contest on "Rip Van Winkle" has been arranged.

1st Prize: A season pass good for two persons every Thursday at "The Grand."

2nd Prize: A season pass good for one person every Thursday at "The Grand."

Contest open to everyone. Essay to be of 1,000 words (about ten written pages). Contest closes September 10. Any one of the following topics may be chosen as the subject for your essay:

The Catskill Mountains and their Legends.
Great Actors who have Played Rip Van Winkle.
The Customs of the People in Rip's Village.
American History while Rip Van Winkle Slept.
Washington Irving and his Work.

At the Public Library may be consulted copies of "Rip Van Winkle," histories, biographies and other works on these subjects. These books will be reserved at the Library during the Contest, so that all contestants will have an equal chance to consult them.

Three well known business men will be the judges. Originality and interest will be the basis in judging the papers. Write on one side of the paper. Do not sign your name to the essay, but enclose it in a sealed envelope, writing your name in the corner of the envelope. The names of contestants will not be known to the judges. Hand essays to Grand Theater ticket office.

This is the entire advertisement. There is no mention of the fact that the reel is to be at the Grand Theater on a given date; there is no hint that there is such a reel as the Vitagraph special. It merely announces a contest in which the Public Library is interested. As a public spirited citizen Mr. Montgomery has offered the prizes and will receive the essays.

Hiding the Joker.

Even the newspaper notices, which mention the coming of the film, do not "play up" the theater in the notice, and it is precisely because the theater is not played up that the advertisement has the greatest value. This is not a boom scheme. It is to rouse interest in the Irving version of the legend, and it is because the theater is mentioned as a participant in the scheme that the mention has value. It gives the house the tacit endorsement of the municipality. It links the library, the librarian and the theater. It gives a quasi-official sanction to the picture show and it rouses the interest of many who may not now be interested in pictures and who could not be interested through the regular channels.

We have before this suggested the value of working in with the libraries in connection with the release of such films as are derived from the classics of literature, but this Montgomery scheme carries the idea much further than our suggestion. It makes the library an active participant in such a manner that the most active opponent of the motion pictures, and there still are some such, cannot make objection.

The Best of It.

But best of all this is a scheme that not only promotes the interest of the theater, but wakens interest in the library. It performs a public service in that it rouses an interest in good literature. Those who may find their way to the library in search of information will realize, perhaps for the first time, the advantage of the library. There are thousands of persons right here in New York who are afraid of the libraries. Probably there are proportionately as many in Jacksonville who never have been into the library before because they are afraid of red tape. With the incentive of a prize contest they will turn to the library for the loan of books and perhaps form a habit that will materially advance their education.

It will be seen that the statement is not made that this is a contest conducted by the library, but "at the suggestion of" the library.

With the producers turning more and more to the classics for ideas, with three-reel specials of some of the best of English literature, there is a wide field here for the alert advertiser. Watch for your chance.

Painted Signs.

Mr. Montgomery also sends a photograph of a painted sign, of which he has eight in Atlanta. As a general thing the painted stand is too expensive to yield a profit to the photoplay theater and it is only a management like the Montgomery that can afford to use this medium. It has a real value in the persistence of the appeal, but it does not pay the man with a

small theater to use this form of advertising unless his appropriation for advertising covers the more general schemes and still leaves a surplus for this costly form of publicity. It is the Montgomery scheme to make the house more important than its bill, keeping the bill up to the house standard, and so the insistence of the name, and so this pays him where it would not pay many. The cut is offered more as a matter of interest than of general advice.

Booming Yourself.

Where it can be done it is better to boom yourself than the show. If you can get your name identified with an offering always worthy of that name it will mean more money in return than that spent on an attraction, but this means a longer, slower campaign, though there is always this advantage that the money you spend to-day to advertise yourself is as good next year, while the money you spend advertising an attraction in part passes with the passing of the attraction, no matter what the attraction itself has done to increase your credit. It is a nice problem and one that each management must decide for itself, but in planning your work try and make a part of the space go to boom you and your house and let the rest go to the offering you have to make.

Bernhardt in China.

From the Arcade Theater, Tientsin, comes some of the advertising used for recent attractions, the advertising being both in English and Chinese characters. It presents much the same appearance as the work here, though the prices range to 50 cents, probably "Mexican," which makes the actual admission half that price. A Bernhardt Camille poster is well displayed, the value of the lines being well indicated, a point overlooked too frequently in American work. Some simple rule work throws the arguments into relief.

A bigger bill is offered as a Sunday attraction, with Bernhardt and the Titanic Disaster for one admission, the prospective patron being advised that it is "Two Birds with one Stone," which is not altogether a happy line in view of the seriousness of the Titanic film. An allusion to double value would have been better.

A special four-page bulletin is gotten out for the Titanic reel, apparently the Sales Company reel. This was not put upon exhibition until August 3. A mortised frame for the first page enhances the appearance of the first page and two pages are given to description, the second page listing the scenes in detail.

An eight-page booklet is used for Redemption, the half tone cuts not

showing up very well on the thin paper, but well enough to be plain and attract interest.

Augmenting the Bernhardt advertising is a gold edged card of announcement which is reproduced here.

ARCADE AMUSEMENT CO., TIENTSIN.
A GREAT PICTURE PAGEANT.

Dear Sir or Madam:

Have you ever in the past picked up a paper and noticed that the great and divine

MME. SARAH BERNHARDT

was to appear at such and such a theater at prices from 10 shillings to 20 shillings and laid down the paper with a sigh and a wish that you might see her? —— but such prices! And what a blessed place is China!

But you can now have your wish gratified, for the management of the Arcade offers the great and only

SARAH BERNHARDT
IN
ALEXANDER DUMAS' Great Emotional Play "CAMILLE"

on Wednesday evening, July 31st, in three reels, 3,000 feet of motion pictures, for which appearance she received $100,000.

As she has never appeared before at prices less than 10 shillings (or $5) and you have a chance to see her at the Arcade popular prices, do not miss this only chance.

Tientsin, 27th July, 1912.

In Manila.

We are indebted to Gus Heckler, who will be remembered by old amusement men as one of the early managing editors of the Dramatic News, for a copy of the Manila Daily Bulletin received from a Philippine friend interested in motion pictures.

The greater part of the front page is given over to photoplay news, including the announcement of the first showing of Kinemacolor by the Oriental Motion Picture Corporation. Automobile, court and financial news fill the rest of the sheet.

The Gaiety offers the Danites and the Lux Eastern Jealousy, the programs being made up of film from all sources. Programs are changed twice each week.

A comparison of samples gives a balance largely in favor of the Chinese work.

C for Cory Comfort.

W. A. Cory, recording secretary of the Moving Picture Exhibitors' Association, of California, and, with his brother, owner of the Cory Theater, San Francisco, writes that he has derived help from this department and sends a copy of their souvenir program used for the opening of the new house.

It is a four-page folder in brown ink on heavy white paper and aims to strike a keynote of comfort for the patron as well as a good performance. A catch line, "Just like home," starts the appeal on the first page and there is an emphatic

Finest Motion Picture
Theater in San Francisco,
Not a Nickelodeon.

to back up the suggestion. Managers everywhere are trying to live down the early and not always reputable days of the pictures both in print and the conduct of their houses, but we are inclined to think that the deed is better than the printed word. The better attitude is to ignore those days of damp, dark holes and let the public appreciate the difference. They will.

Apart from this the program is excellent in every way and offers suggestion to others. We particularly like this line:

ABOUT THE HOUSE.

In building and furnishing the "CORY" the owners have bid for high class patronage, and consideration for the comfort and safety of patrons has decided every question arising.

The back page is given over to argument. The last paragraph is especially commended to the few managers who let their houses run themselves. No one is going to work as hard to win and hold patronage as you. Keep "on the job" yourself and do not delegate this duty to another. Make it your boast that you are always there and make good your boast. Here is the argument:

JUST WHY THE "CORY" IS
THE BEST MOTION PICTURE HOUSE
IN SAN FRANCISCO.

BECAUSE the building is brick and as near fireproof as modern engineering can make it.

BECAUSE it has the latest concealed Fan Ventilating System.

BECAUSE the Opera Chairs are leather, roomy and comfortable. The Aisles are wide and have no steps. The Exits are large and numerous.

BECAUSE it has a curtain (Silver Screen) that eliminates eye strain.

BECAUSE it has the very latest improved machinery for the proper projection of Motion Pictures.

BECAUSE it has the concealed lighting system.

BECAUSE the decorations are pleasing and restful to the eye.

BECAUSE a steam heating plant has been installed for use when needed.

BECAUSE of the adequate and novel way in which the music accompanies each picture by the "MOTION PICTURE PLAYER" especially manufactured for us.

BECAUSE—Most Important, "C" stands for Comfort and Courtesy as well as Cory, and one of the owners will be on the floor at every performance personally looking after the Comfort and Courteous Treatment of the Cory patrons.

He Hustles.

As a rule, New York is almost too large to lend itself to small advertising, but in Brooklyn and the Bronx there are some hustlers and A. G. Wunderle, of the Pastime Theater, Brooklyn, is one of the hustlers. He decided to give a daily matinee and wanted the people to get to know about it quickly. He had some window cards printed, advertising Motion Pictures with "Telephonographical Lectures," and these he took around to nearby stores himself, explaining to the shopkeepers that the word would attract attention (It does, we would like to know what it is ourselves), and so draw the passerby to the window display. He also left a package of tickets with the same announcement and this coupon:

FREE THIS FREE
MATINEE COUPON

will admit one Adult during September, 2 P. M. to 5 P. M., except Saturday, Sunday and Holidays.

PASTIME THEATER
689 Knickerbocker Avenue
Bet. Jefferson Ave. & Cornelia St., Brooklyn

He not only secured a good display, but he planted matinee tickets all over the neighborhood in such a fashion that the recipients feel that they have been given something. This makes him solid with the stores as well and, everyone is happy, Mr. Wunderle most of all, because he is filling his house matinees and building a trade that will keep on after the distribution is stopped.

Booms in Advance.

He has a stencil cutting machine to make his slides with and while the reels are changing he announces the bill for the following day. He uses the names of players where possible, playing up the personality, and gets a better effect from the cutter than he could from written slides. We think he would get an even better result if he used black paper instead of yellow. If he can locate some place where kodak reels are developed the photographers will be glad to give him the paper that wraps the film. He can get quantities of this and obtain a clear white letter on black.

He also announces the next reel that the house may be cleared of those who have seen it, a simple thing that too many houses overlook. It is distressing to sit in a theater where the start of every reel is the signal for a rush that spoils the opening scenes and possibly loses the plot for the newcomer.

Perhaps Mr. Wunderle will tell us all what that Telephonographical lecture is. It sounds interesting.

Worked Up Well.

The Keystone Press sends a sample of a special handbill for Rube Marquard Wins in which judicious use of type brings up the relative values well. The title is the line that stands out most strongly and the use of bold type in a side box brings Miss Alice Joyce's name almost as large, though it does not intrude on the title. It might have been even better to have run her name as an underline to the title. The box is balanced on the other side of the cut by reference to the pitcher's new record of 19 wins. The date is thrown up well and a couple of trade marks help to balance the blackness of the cut.

In too much of the advertising that we see there is not maintained a proper balance in the use of type. A comparatively unimportant line may be thrown into almost startling relief through the use of a large bold type and kill the attraction of the title, the house and the date. Generally speaking, this should be the order in which the lines are played up. The title is the most important, because it is this that is to draw the business. The title being established, the place and the time have become important. Given these three, the catchlines may be played up, but the essential facts should not be made to take second place to some such a line as "Don't fail to see this great feature." One piece of Columbus advertising had the fact that the reels took three years to make in type six points higher than the title of the subject or any other line on the bill except a gigantic "to-morrow." A printer who knows his business will charge you no more for a good job. If you do not want to make a change educate your printer to your desires.

More from Mr. Midgley.

And speaking of Columbus, R. W. Midgley, of the Liberty Theater, Salt Lake City, reports on the second showing of Columbus. Here is his letter:

We noted with interest your comments in the last MOVING PICTURE WORLD on the pictorial paper and your opinion on the reason for the failure of the "Columbus" picture in the legitimate theater, and with this opinion we agree in part. The picture, when shown in the Liberty, drew much better than it did at the Colonial, but did not draw as well as the other special features we have shown, nor did it bring much more business than an ordinary program of pictures without any special feature. But, so much for "Christopher."

There was a reason I did not mention for not running it in the Liberty when it was first released. We noted that through increasing the price of admission to 25 cents for "Dante's Inferno," it took considerable time for some of the people to become convinced that the increase was just for the one engagement, and consequentiy the receipts suffered for some little time after. That was the principal reason for not running it in the Liberty, and then, too, the G. F. Co. wanted so much for it in addition to the regular service that we could not have made anything on it at 10 cents. Since then their terms have become a little more reasonable on features, so we are now able to run them at a profit at 10 cents.

We note what you say regarding the photograph exchange and sincerely hope that someone will take it up. Anything you can do to help it along will certainly be appreciated by us. We requested a photograph from ——— on "——— ——— ———," and they kindly sent it to-day. I will let you know later the results we get from it. We requested photographs from ———

on "———." They replied that they did not sell photographs and quoted us prices on half-tones, which were almost double what we could get them made here for.

We have started issuing programs again—a little larger this time, and I think a little better. We change twice a week, and issue 1,000 for each change. They cost us $12 a week and we use them for distribution to the houses, hotels and business places.

Educate Your Patrons.

We think that Mr. Midgley would do well to educate his patrons to an occasional raise in prices for features. The feature film is coming more and more to the fore; not features that would repay a special venture, but one that will cost more than the daily service and be worth more. On the screen, in the newspaper work and in program advertising begin a campaign of education. Explain that more must be charged because the feature costs more. Begin a week before the coming of the film and when the day arrives have a special price sign over the box office in which the statement is made that the raise is "For To-day Only." Put the same thing on the slides inside, and if the raise is not made too frequently there will be no back kick. A house that raises and lowers its prices like the profile plan of a roller coaster will not hold a steady patronage, but there is no reason why an occasional raise should not be made until the prevalence of the feature makes possible a permanent advance in admissions. The motion picture theaters will not always be ten cent houses. Start getting them used to it now.

Pictures.

We think that almost any manager will loan an occasional photograph, but we have eliminated the names in this letter in the first instance to save the obliging company from being flooded with similar requests, and in the second because we do not think the point well taken. It seems to us to be a short sighted policy on the part of a manufacturer to hold his cuts at a price that yields an excessive profit, but on the other hand the supplying of cuts involves a certain loss since the demand cannot be accurately gauged. Duplicates from an original usually cost half what the first costs, so that the cut is held at four times the actual cost, but to the cost must be added the postage, handling, packing and the cost of unsold cuts, so that this does not seem to be as excessive as appears at first glance.

The only practical suggestion thus far in relation to photographs comes from a "duplicator" who expresses a willingness to make reproductions from originals if we will hustle the photographs for him. What is wanted is a man who will go after the pictures himself and sell them for all releases. It is questionable if there would be an immediate sale for one thousand copies of each subject, and these prints can be made reasonably only when they are printed in quantities by machinery, though they are actual photographs. The matter is again referred to the duplicators.

The new program is one of the best printed we have seen, the fine screen half-tones coming out as well as good magazine work because good paper is used. Two issues are gotten out each week. It's a good job for $12.

Compact and Comprehensive.

The Orpheum Theater, Pocatello, Idaho, sends in a four-page folder giving three changes of program, the three being carried in two type pages 2¾ by 4¼. One departure is in the titling of each subject with the length in this fashion:

Thursday, Friday, Saturday, Aug. 22, 23, 24.
"DERBY DAY AT CHURCHILL-DOWNS."
The life of a Kentucky race horse.
Essanay picture—one reel.

"AN ARABIAN TRAGEDY."
An unusual headliner. Kalem picture, one reel.

"SHEEP SHEARING IN NEW MEXICO."
An interesting educational half reel.

"THE KATZENJAMMER KIDS" No. 8.
An original michief-making comedy.
Selig picture. Half reel.

"THE WOOING OF WHITE FAWN."
Pathe picture An Indian drama. One reel.

For a lasting effect this is better than seeking to make six reels of four. R. D. Carrothers, the manager, makes very good use of his space by using small type, but on a good grade of paper the effect is better than larger type would give on poor paper. He gets the three programs in and still has room for N. E. Chaney's "Little Talk" about his theater, for which Mr. Carrothers conveys his thanks to the originator.

If you are helped by this department, send in your own original ideas that you may pay your debts to others.

"Lost Friend's" Note.

We have not heard from William Barie, Jr., in three weeks and rise to inquire if he has stopped doing things.

INQUIRIES

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

CASHED IN—Comply with the rules or stay out, as you elect. You seem to forget that about the time you asked us Biograph questions you bragged to another question box that you knew all the Biograph names. Now are you wise?

G. A. P.—Use your own judgment on the "overworked idea," but we think that most companies apply this rightly to old ideas that will sell nowhere. If they ask for more, saying that they like your style, send them something else more original. Edison, Lubin, Vitagraph and several others now film the authors' names. Lubin has no Los Angeles studio at present and the matter seems to be up in the air.

D. K.—You are probably the forerunner of others, so here is the explanation in full. The Vitagraph's "Rip Van Winkle" was made by Mr. Charles Kent, who followed the Washington Irving legend, and not the stage version of the story. In the stage story, "Mine dawg Schneider" is often referred to, but is not given the same prominence in the book. Since it was the book, and not the play, that was followed, Mr. Kent did not make use of Jean, the Vitagraph dog, or any of her canine understudies. We think from a popular point of view, that it might have been done, since the play is more widely known than the book from which it was made.

H. M. L.—The fact that a player is no longer seen in the pictures does not always argue the death of that player. Mr. Wilder played a limited engagement with the Vitagraph and went back to his stage duties. He is one of the liveliest little corpses along the Boardwalk at Atlantic City. We do not believe that the Kalem-New Orleans company will be there this winter. Bison-101 and Bison-Universal are not the same. Take our word for it.

H. F. O.—The Biograph identifier is on the job again. Miss Dorothy Bernard is the sister of the "Goddess of Sagebrush Gulch." She also had the lead in "Heaven Avenges." The rich young man was Charles West. We do not know the "stout party" yet—but soon. In "The Spirit Awakened" the Renegade was Alfred Paget and the Christian Boy Ed. Dillon. Read any late issue of this department for some of the films Mack Sennet played in. He and Fred Mace were the detectives in the detective series.

B. I. T.—Miss Pauline Bush and Miss Jessalyn Van Trump were the girls in American's "The Pensioners."

K. S. B.—William Garwood was the son in Thanhouser's "Conductor 786." The other questions concern companies not supplying casts save the Lubin. In their "The Deputy's Peril," the Roger West was Edgar Jones.

M. Y.—Someone is betting on a sure thing. Mr. Anderson has been a part of the Essanay ever since its formation, and he most assuredly did not appear in a recent Biograph.

ELIA—A list has been sent you. Work from that, but you stand small chance, as the supply of players vastly exceeds the demand. Please note that the publication office is in New York and not Chicago.

L. M. C.—Miss Flo LaBadie was Sue in Thanhouser's "Whom God Hath Joined." She was very recently a Biograph player. Miss Marguerite Snow was the wife in the picture mentioned. Miss Clair McDowell was the wife in Biograph's "A Child's Remorse." See page 966, last issue, for Miss Bertham's death.

J. T. M.—Kalem's "The Hoodoo Hat" was made in Santa Monica, Calif. The Republic now has a western company. We do not know where the Atlas studio is.

AIM—Charles Eldridge was the Doctor in Vitagraph's "The Lovesick Maidens of Cuddletown."

HELEN D.—State names of characters when you seek an identity. A man "Who played with" Soandso is too indefinite. The name of the Vitagraph player is not given in the cast. This is done where the player is borrowed.

M. M.—See the last issue for the statement that Mr. Willis does not read scripts now. All photoplays for the Universal must go to 1 Union Square, whether intended for the eastern or western sections. Scripts for Bison-101 should go to Richard V. Spencer, at the address you give. It is not a component of the Universal. The title is being changed to Broncho and Keystone. See **V. M. B.** below.

H. M.—This question has already been replied to in this department, and has been taken up with the company in question. It seems to be in process of adjustment. Meanwhile, if you do not like their business methods do not send them scripts. That's the best plan.

H. B. K.—In Imp's "Tempted but True," King Baggot played John Prentiss.

W. A. G.—No companies have banners for sale. Any fireworks company will explain what smoke bombs are. Briefly they are fireworks the constituents of which give a dense smoke when exploded by a fuse. We believe that Miss Blanche Sweet is still with Biograph. We cannot state the name of the "latest" motion picture company to be formed. They come too fast and go too quickly to be kept track of. The legal dissolution of the Patents Company will not affect the business in the slightest. It is a nice legal technicality dealing purely with patent matters. We have no information that the Lubin company will make colored pictures in the near future. The announcement seems to have spread far and wide, but the Lubin people, who are most interested, have no knowledge of the matter. The Nestor company discontinued the Young Wild West series because it was found not to be in line with the present trend toward better standards of production. We can answer that Bison question better next week.

E. M. F.—The list has been sent you. With the exception of Gaumont, Thanhouser and Essanay any company is in the market for scripts. Just send them in with a return envelope. No advance letter is required. But the stories must not only be original. They must be better than the average run of stuff you see on the film. They must be as good as the best.

B. G. U.—There is no rule preventing the showing of Edisons and Biographs on the same program. We see it done every day. Robert Tabor was opposite Miss Ormi Hawley in Lubin's "The Deceivers." Miss Pates was still with Pathe the last we heard.

W. C. A.—Vitagraph's "A Cure for Pokeritis" was released February 23d of this year. We did not have the film story of "The Cardinal's Gift." Send a stamped envelope for the addresses you want, repeating your question.

M. B.—Mr. Richard V. Spencer will remain with the New York Motion Picture Company. Just at present he is in New York and was present at the Photoplay Dinner last Saturday. See below.

Stella M.—Nothing has "become" of Arthur Johnson. He is still in Philadelphia playing with the Lubin company. Just because you do not see him it does not follow that something has happened. Talk to your local manager. He can complain to the exchange.

J. McM.—In Lubin's "The Salted Mine" Neil Brown, the Easterner, was Burton King, the mine owner Richard Wangemann and Bud Fisher Romaine Fielding.

V. M. B.—Until the legal status of the Bison trade mark is established there will be more or less confusion as to the title. Richard V. Spencer advises us that all scripts sent the former Bison address are received by him and returned as promptly as they are read. Reading is somewhat slow since the litigation has entailed a mass of additional duties upon all the heads of departments, but two directors are at work on big dramatic subjects and two on comedy half reels. Material is in constant demand for all four directors. If the script that you speak of was sent in during the legal war it is not unlikely that it has been lost. There was more or less unavoidable confusion at that time and no doubt one or more scripts may have been mislaid. Mr. Spencer has cleared his desk of all those then in his possession either through payment or return. If your script is among the missing recopy and offer again.

Sure Thing, Anxious.

A correspondent signing "Anxious, Newark, N. J.," is hereby advised that any person who so desires may, upon purchasing the necessary admission ticket, attend the annual ball of the New York State Exhibitors' Association. This event will be held at Palm Garden on November 14, 1912.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Does It Pay?

LAST week we had a letter from a lady. We had several letters from as many ladies, in fact, but this particular lady put this proposition: She told us that she wrote hundreds of plots, but that she had not been making any use of them and she thought that they could be made into photoplays. She wanted to be assured that she would average at least $20 a week and wound up by saying that she hated to read her rejected scripts.

Personally we hate even the sight of a rejected script, but that's another matter. This inquirer wants to know if she can earn an income of at least $20 a week with photoplay scripts. It can be done, but we do not think that she can do it. We know a photoplaywright who makes close to $10,000 a year with photoplays and stories, and of this about seventy per cent. comes from photoplays. We know one man who averages $75 a week, and it is less than three years since we sent him his first check for $20. We know four or five who average $50 a week, and perhaps a dozen who make about $25. There is not a man in the lot who has not put in from three to four years of study. Bannister Merwin is hailed as an overnight star, but we turned a story back to him because he wanted a hundred dollars for it and we were afraid that the cashier had a weak heart, and that was just about three years ago. And even then he was one of the Munsey star writers.

Not one of the men (and a couple of the men are women, at that), fails to read over rejected scripts to find out the reason why, and he reads not with the proud consciousness that he could not do wrong, but with the knowledge that he had erred. Every acceptance was an encouragement, but every rejection was of greater value than the check that came with acceptance. The author gained only money from the check; from the rejection he gained knowledge.

That is why it is there are so few writers who command anything like a steady income from photoplay. The few have learned their business in the hard school of experience. They have studied their failures and their hits and they have found out why this story did not get over and how that story did. They have learned to write good picture plots and they have learned not to send out the poor ones until they are made good.

The person with a vivid imagination may be cursed by too prolific thought. They do not learn to weigh their ideas, they have no judgment; no exact standard of measurement. The trained writer knows what is good and what is bad. When the poor idea comes uppermost in his mind he thrusts it back and digs deeper for a good one. The man who systematically evolves plots, no matter what his method, may discard a dozen suggestions before he gets a satisfactory inspiration and it is precisely this ability to accept the good and discard, for the time being, the bad, that makes his work acceptable in the studio. His scripts are welcomed because they are of a reasonably good average. Consciously or not he gains the advantage of his reputation, but this reputation is based upon his work in the past. It is his only advantage over the man who has written a single story of the same grade. His only other asset is that he is known to be one who does not derive his plots from back numbers of the magazines.

It is perfectly possible to earn $20 and more weekly by writing photoplays, but it is not possible from the very start, nor will it ever be possible to the person who will not learn from experience and who does not like to read rejections.

In photoplay as in every other line of work there is no short cut to success. The rugged way must be traveled with such speed as the intelligence and industry of the novice permits, and those who have served the longest apprenticeship are those who seem not to have served at all; those who have grown up with the business.

Do not throw aside your other affairs the moment you have sold your first photoplay. Hold on to your steady job and write photoplay in your leisure hours until your salary for six months is equaled by your play income for the same period. Then you are safe in giving up the job if you are certain that you will not write yourself out.

It's Enough.

One of those photoplay school magazine annexes accuses us of being dyspeptic. The way some of these annexes are run is enough to make any regular newspaper man dyspeptic, not to say very tired.

Copyright.

We do not advise that photoplays be copyrighted, but there are many who have sought this precaution. These are advised that the new amendment to the copyright law specifically provides for the registration of photoplays. It is sufficient that one copy of such play be deposited with the Register of Copyrights, Library of Congress. Proper registry cards may be had upon application to the Copyright Office without charge.

Last spring we took this matter up with the Register, Mr. Thorvald Solberg, and found him as much interested as ourselves in procuring the registration to photoplaywrights and we are certain that those who do business with the copyright office will have no cause for complaint. Since Mr. Solberg became the Register he has made his department a model of efficiency, and the most exacting could not ask for greater promptness or more courteous treatment.

Please note that the law provides for the registration of the photoplay and not merely the synopsis or scenario. By photoplay is understood a script consisting of a synopsis, cast of characters and a plot of action divided into scenes and so clearly worded that two directors, working from the same script, will produce substantially the same story. This is not the official definition, but our own, but we think that Mr. Solberg will confirm the definition.

Remember that a copyright is not like a patent. The office merely accepts for registration any proper matter for which protection is claimed, and issues a statement of such registration. It is not a guarantee of priority, but merely the registration of your statement of such priority. It is up to you to prove your point and collect damages for infringement.

Go to.

One of our regular correspondents notes that several inquirers have been asking about typewriter paper and offers the helpful suggestion that where it cannot be obtained at the stationery stores in the smaller towns, it is almost a certainty that it can be had of the local printer, who stocks the various weights for letter heads and will cut the paper for the author. Go to the printer.

Mr. Reid Speaks.

We are in receipt of this letter from Hal Reid, head of the photoplay department of the Universal Company. It seems to be partly in reply to an answer in the Inquiry Department in a recent issue and in part a statement of position.

> The Universal Film Manufacturing Company will be very grateful to you if you will publish this letter in regard to prices paid for scenarios. We pay, and have paid within the last month as high as $100 for a scenario, others at 75, 50, 35 and 25 dollars, and are perfectly willing to pay for a scenario worth the price, the sum of $500. In other words, nothing can be offered to the Universal Film Manufacturing Company which, if deemed worthy, will not be cheerfully purchased at any price.

Please Don't.

When you get a script returned with the statement that it is not available for present production, don't write the editor and ask if it will be available later on. George Terwilliger sends in a letter Reliance receives in which the writer asks him to tell this and many other things. If the script suggests that the company will be able to use it later on you will be asked to send it back about a stated time, if you have not made a sale elsewhere in the meantime, but otherwise not available means that the company does not want your script and is trying to tell you so politely.

And don't "get back" at the editor. He's a hardened sort of cuss or he wouldn't be holding down the job and your fine sarcasm and rounded periods of denunciation merely make him laugh a little. Here's something the Universal reading office got the other day.

> I recently sent you a finely humorous and effective scenario, which was returned with the inane comment, "Not suited to picture production," and signed by one "H." I regret that you apparently have no one on your staff competent to stage an original and striking play for moving pictures. This may account for the quality of the stuff which you do present. I assert that the scenario sent you IS eminently suited to picture production, and for the value of my time—$150 a week, I will come to New York and stage it for you and give you the very best production that your firm has ever put out. This is no bluff, but a grim reality.
>
> Yours, SILAS WEGG, of Norfolk.

That sort of thing is just plain stupid. It is not going to sell your script, it doesn't bother the editor and since you've had the fun of writing it and eliminating it from your system, why not throw it into the waste basket yourself and save the editor the trouble?

There is not an editor in the country that is not looking for comedy. There is not an editor who does not welcome it when his search is rewarded, but just because it sounds funny to you don't get the idea that it must be funny. The test is whether it will look funny on the screen.

Don't get hot headed and write get backs. That only amuses the stupid brute who can't see your story. Be mean to him. Be real mean. *Don't let him have any more of your scripts.* After he has made sufficient number of enemies he won't have any more scripts and the concern will have to go into bankruptcy, so he'll lose his job, and that will serve him good and right for not taking your fine scripts. That's the way to treat those fellows. Don't write to them. *They like that.*

Wants to Know Why.

We like to get letters from Steve Talbot because he usually has something to say. This is what he says this time:

> Another question, which—"has Banquo's ghost in a recumbent position when it comes to downing"—not by regular "downers"—I have never seen it downed in your column yet, but by that part of my mind which I devote to the downing of questions repeatedly brought to my attention.
>
> WHY the emphatic warnings, instructions, advice—as you will—of all text books, "helpful hint" articles in trade publications, instruction slips, etc., of manufacturers, against the introduction of crime, drinking, gun-play, stabbing, murder, burglary, escaping convicts, offenses against the moral law, barroom scenes, etc.? WHY?
>
> I have long wondered, and probably many others who see the products of either the Licensed or Universal companies, are wondering who writes them. (The Film Supply Company's product seems to be the only one of the three producing aggregations free from the above features, and they put one over occasionally, via the American Company.) Does it not seem a fitting subject for wonder, when we are told so often that stories will not sell if we heed not the warning?
>
> I have no grievance as a writer on this score, because I have never written a photoplay which contained any of these supposedly objectionable features, nor have I felt the need of them to carry a story through. But as a patron of photoplay theaters, I should have grounds for being aggrieved, were I of the army of fault-finders.

As to us, I am always amused and curious at the prevailance of these things in pictures and sometimes much bored when I have put before me on the screen, that ever present bit of so subtle [illegible] which announces and concludes "THE HALF-BREED'S CRUEL REVENGE" and its brethren—i. e., "Passed by National Board of Censors."

Perhaps an apology is due our faithful and obliging guide, "The Photoplaywright," for this query. If so, I herewith tender same. But surely, this question has tormented hundreds of writers, both amateur and otherwise—if "otherwise" they have ever too busy indorsing checks to submit it to you. At any rate, it seems to me, who have an inquiring mind and no great influx of checks to indorse, that some light could and should be shed upon this mystery, and in the interests of the many, I herewith submit it.

Most instruction books suggest the avoidance of the prohibited topics, not because they are absolutely prohibited by the Board of Censors, but for much the same reason that we give a child a rattle instead of a razor to play with. Scenes of crime, even murders, are permitted under certain conditions; the condition largely being the manner in which it is done and the reason for which it is done. It is taken for granted that the novice cannot handle the situations with the cleverness that is required and so they are advised not to write these scenes. It would be well if the advice should be followed by all, since it is so seldom necessary to employ crime and violence to gain effect, but recognizing that there is need for some latitude in the matter, the Board of Censorship will pass (and note, please, that it passes; not approves) certain phases of crime, but requires that these crimes shall not be the main theme of the story, that the moral to be drawn shall be a good one, and that the crime is not made too conspicuous

It is not the fact of the murder that is objected to, but the manner in which the murder is accomplished. A brutal fight terminating in the death of one of the combatants would not be permitted where the scene could be run in part where "breaks" are used, so that the start and finish of the fight are shown with some other scene in between.

It is a matter of so nice a degree that the beginner is urged to keep away from such things, hence the apparent discrepancy. Just as a matter of fact, a large proportion of these violent scenes have their origin in the studio-made script or even are interpolated by some director. But because it is done is no reason why it should be done. The script not based on crime stands a better chance than one that is. Leave crime to others if you can dispense with it.

Testimony.

Here's a letter from a man who has found himself and who gives his experience for the benefit of others:

> Following your "crackerjack" matter under head of Photoplaywright is the excuse for this letter, so you will pardon a beginner for butting in. I've followed the newspaper game twenty-two years, and when the scenario germ "got" me, I did what the nine-and-ninety do—"rush in where angels fear to tread." I imagined I could write as good, if not better, scenarios than some I viewed. When the first came back, more than two years ago as "not sufficient action to theme," etc., I paused a bit. Yet, I kept at it after Giles Warren (bless him) wrote one of his from the heart letters and said, "The editors thought so well of this story that it was sent to the directors," etc., but it came back. In all the intervening time I tried with perhaps twenty scenarios, and failed to make good. But they couldn't feaze me—I kept coming back at them, but I had to change style. Instead of writing "fail to get over in the picture" stuff, I analyzed the stuff on the screen. Result, two weeks ago I sold my first. Snapped up three days after mailing. Then Hal Reid wrote that he was holding another for consideration, which, personally I believe better than the one that sold. This is merely to cheer up some of those who are wavering. It pays to work and wait, keep eyes open and imagination keen, and when a scenario comes back read and "see" it, to find out why it didn't find a resting place.

Here's a man who worked on and off for two years to learn the tricks of the trade. He didn't write foolish letters to editors, he did not declare that the work all went to the inside writers. He reasoned that there must be something the matter with his stuff and so he studied his stories and compared them with the results on the screen, not all the results on the screen, but the best work. Then he saw why it was he did not "get it over" and changed his style.

When your story comes back, do you go into executive session with it? Do you question the reason for its failure? Do you rise up more convinced than ever that the trouble is with the editors and not with the story? We know lots of people who read merely to convince themselves that they are right. There is no hope for such. Be your own best fault finder and after a while you will not find so many faults.

Want Hal Reid's Goat.

If you would capture Hal Reid's goat, stroll into the Universal office and hand him eight or ten number one and number two plots. If you do not know what these plots are here is the answer! The number one plot has it that they love, quarrel and make it up. Number two starts something like this:. "Colonel Brierley had two sons, Bob, who favors the North, and Jim, who, like his father, is a true Southerner." You know the rest of it. There isn't a photoplay editor in the country who cannot guess with reasonable accuracy as to the way it works out.

Eight out of ten average scripts are number one stories, and about twenty per cent. of the remainder are war stories on the same old theme. They come in by the dozen and the score, and no editor ever said he wanted that sort of story.

Listen.

What the editor wants from you is the big, gripping story that he can't think of himself. He can think of some, but not of enough to keep the product going, but he isn't going to pay you for the commonplace idea that any trained studio writer can turn out in an hour. He doesn't want just stories. He wants good stories. Get that again.

He wants good stories.

He wants stories with appeal, with heart interest. Heart interest doesn't mean love stories. It means an appeal to sentiment, to the emotions. The best heart interest story we ever saw didn't even have a mild flirtation in it, but it had heart interest in every three-quarter-inch frame of the thousand-foot reel.

If you can write that sort of story you can sell just as many as you can write, and if they offer you ten or twenty dollars for it call it back and send it somewhere else. It's worth more and you can get more, but the chances are that the first studio you send it to is going to lock it right up in the safe until they get the release slip signed. When one of those stories comes in everybody rejoices, but they don't come in every day.

We are not talking of Hal Reid alone. We mention him because we were in his office this morning and saw him suffer. The condition obtains everywhere, Licensed and Independent, eastern and western. The market is flooded with a mass of messy stuff written by authors who think that whatever they put down on paper must be a story. If you are still in that stage save your postage and the editor's flow of language. Don't give up, but practice and study until you can get a new twist to your ideas, until you can write something that is better than the average, not merely just as good. No matter if the correspondence school did tell you your scripts are good. That doesn't make it so, and some of the poorest stuff that comes into the studios comes from those schools that have a selling annex. Don't send your stories out until they are better than merely good. Then you won't declare that scripts cannot be sold.

Don't Bump 'Em.

Here is a letter from Hal Reid. It's funny, but it has its serious side. He says:

> Mr. George Hall, of the Staff of the Universal Film Mfg. Co.'s Scenario Department, has thought out several different things which he has sent on to Washington for copyright, wherein and whereby people can get injured in motion pictures without being hurt by an automobile.
>
> If you will kindly give this space in your paper you will very much oblige and save the lives of a number of scenario editors who are constantly compelled to read of injuries received from being hit by an automobile.

Did you ever use an automobile to bump someone with? Of course you have. It "looks interesting" and it's more stylish to be kicked by the front wheel of an auto than to have your hero slip on a banana peel, but think of the poor editors. You have just this one little bump. You do not realize that there are perhaps fifty scripts a week that have the same thing in them. Be original even if you have to make the heroine sprain her ankle by stumbling over a match.

That Dinner.

Elsewhere in this issue Mr. Blaisdell's story of the Photoplay Dinner will give the full account of the first gathering of those whose interest lies in the production of photoplay stories. It was a truly representative gathering in every way, and but the first, we hope, of many to come. We want to offer our personal thanks to all who made the dinner the success it was. There will be a second dinner in about three months under the guidance of a committee composed of Phil Lang, for the Licensed editors; C. B. Hoadley for the Universal, and Harry Harvey for the Film Supply. If you were not at the last dinner be at the next. If you were at Henderson's last Saturday night we do not think you'll need a reminder.

Self Explanatory.

"We wish you would carry in your notes this week, mention of the fact that we are desirous of ascertaining the address of the following people. We hold scenarios for them, but we have no means of learning where they are located. Your co-operation in this matter will be sincerely appreciated.

Yours very truly,

UNIVERSAL FILM MANUFACTURING CO.

"An Unexpected Answer."—Jno. M. Dandy.
"An Irishman's Dream."—Nicholas T. Mothemay.
"Baby Goes A-Sailing."—No name.
"Saved From the Sea."—No name.
"For His Sister's Sake." J. Morton Darrohn.
"The Wisdom of Betty."—No name.
"Winning the Prize."—John Tarto.
"Aucassin & Nicolette."—No name.

SARAH BERNHARDT PLEASED WITH PICTURES.

Regarding her recent appearance in the motion picture subject, "Queen Elizabeth," now being released by the Famous Players Film Company, Madame Sarah Bernhardt writes as follows:

"It is with a feeling of gratitude that I turn to the God of genius, to offer him prayer, for that wonderful miracle he hath brought about, whereby he hath given men the power to hand down to posterity the greatest success of my career—'Queen Eliabeth.' It is a great joy for me to know that my masterpiece is within the reach of all the people throughout the universe, and I hope it will be appreciated before and long after I am gone."

Comments on the Films

Licensed

"BACK TO THE OLD FARM" (Essanay), Sept. 3.—A picture that will encourage those who are dreaming of buying a farm and getting out of the city. The story that the picture tells doesn't seem very fresh or vital, but it serves very effectively indeed to contrast the old break-back and kill-soul methods of farming (they are very truthfully shown), with the modern and far easier way of making machinery do the hard physical work on a farm, and these also are essentially truthful. So interesting indeed are these views that they raise the picture to a high place among releases as an offering to the public. The early scenes (they are dream memories of the old farm), are finely acted and there is much art in them. The picture's only weakness lies in that the parts do not hook together very convincingly, and the elopement end was neither necessary to make the picture popular, nor was it good art. The camera work is all that was to be desired.

"BUNNY'S SUICIDE" (Vitagraph), Sept. 6.—Bunny plays a ne'er-de-well whose wife (Flora Finch) gives him a rope to hang himself. The comedian's attempts to put himself away at the noose end of a rope end in his making a swing. There was laughter, for slight as is the situation, fun is acted into it.

"SHE WANTED A BOARDER" (Vitagraph), Sept. 6.—A slight but amusingly acted farce. It made laughter.

"THE LONELINESS OF THE HILLS" (Kalem), Sept. 6.—This title was or might have been given to the picture to serve as an excuse for its hero's action. He takes an Indian squaw to wife. The picture shows how he won her by helping her tribe overcome their enemies in battle. There are a good many figures in the battle scenes, they show much smoke and are fairly effective. The photography of the important scenes is good and the picture, as a whole, is a little above the average of its kind.

"CIRCUMSTANTIAL EVIDENCE" (Selig), Sept. 6.—A triangular love story in which one of a girl's two lovers knows that his rival is innocent of a crime charged against him; but lets him go to prison on circumstantial evidence and only confesses that he had withheld testimony years later. The plot-making shows care and the story is clear. It lacks character-drawing, but has very interesting backgrounds, one of which is road-making by prison labor on the "Colorado Honor System"; we see the men at work, also the tent village where they sleep. William Duncan plays the hero; Lester Cunio the villain and Myrtle Stedman the girl. Others in the cast are Marshall Stedman, the old minister; Josephine West, the hero's mother; with Otis B. Thayer, Rex de Rosselli, and Warden Tynon in other roles. It is an adaptation from Hapsburg Liebes', "The Little Good," and was produced by Otis B. Thayer.

"SERGEANT BYRNE" (Selig), Sept. 5.—A love story of the great Northwest, with a mounted policeman (Thomas Santschi) as its hero and with Eugenie Besserer in the role of its heroine. It is not a one-situation picture, nor is the suspense at any time very tense; but it is interesting. Once or twice, but especially when the tame wolves try to get the heroine's baby (the widow has been turned out of her hut), it seems artificial and thin. The photography is not first class in many of the scenes. In the cast are Herbert Rawlinson, as Drake; Wheeler Oakman, as Sergeant O'Rourk, and Ferdinand Galvez, as Bill Jones. The picture was written by Lanier Bartlett and Colin Campbell and produced by Colin Campbell.

"THE SMUGGLER" (Lubin), Sept. 5.—A somewhat conventional, tragic story of fisher folk, smuggling and chase by the soldiers. The plot is simple and the story clear. The backgrounds are bits of an interesting, rocky shore. The chief characters are a fisherman who is the smuggler; his daughter, and the captain of the soldiers who is in love with the girl. The costumes place the story in France. It is well acted by the leaders; but the work of the man who played the colonel didn't add much to the effect of the closing scene. As entertainment it is very fair.

"THE WILDMAN" (Essanay), Sept. 5.—A farce in which Dad, through the freshness of one of his daughter's lovers who thought he was planting a trap for the rival, finds himself glued to a log. The only way he can get home is to leave his trousers with the log. A canvas and some leafy boughs, etc., serve as the finishing touches to his costume. He is seen on his way home and hence the wildman. Mr. Missimer plays the role. There is both fun and entertainment in the film; but it is too slight and thin to be rated very high.

"GETTING RID OF TROUBLE" (Biograph), Sept. 5.—A kitchen and dining-room farce in which the "trouble" is the cook; but there is an annoying collector on the front porch also. These both are got rid of together. They are pitted against each other. There are many extremely laughable things in it and a large Broadway audience seemed to find it very amusing.

"HE MUST HAVE A WIFE" (Biograph), Sept. 5.—In this farce, the nephew, who, as usual, needs a wife to get the check from his rich uncle, dresses up and plays his own wife. We had supposed that this situation had been pictured until it was dry; but the Biograph producer has thought up a new twist to it. It also, like its companion piece, was enjoyed and made laughter.

"CAPTAIN BARNACLE'S LEGACY" (Vitagraph), Sept. 4.—Nothing could be more winsome than the way little Dolores Costello plays her role in this picture, in its opening and closing scenes. As a comedy, the picture is unfortunate. The captain's African legacy, with its "conditions" and the adventures that he and Captain Bunce have in getting possession of it are just a tride out of good taste. It will not widely offend; but it will not widely appeal to spectators as very funny. As an adventure, it gets across better. It is only a fair offering. Van Dyke Brooke is Barnacle; Hughy Mack is Bones and Kate Price and Flora Finch are burnt-cork negresses.

"DOWN THROUGH THE AGES" (Kalem), Sept. 4.—In this picture, Gene Gauntier, Jack Clark and others of the Kalem Company now in Europe, play a conventional story against a background of the ancient temples and statues of Egypt. The plot is only so so; but keeps the story clear and serves its purpose which is to use the courts and porches of these great temples. The story goes back into old days; but doesn't succeed in making them seem real. What it does do is to make the backgrounds more interesting than a mere travelog would be, at least to the average spectator, and because of this, it is a success. It is a release that is desirable, well photographed and deeply interesting.

"ALADDIN UP-TO-DATE" (Edison), Sept. 4.—The comedy opens with the theft by boys of a lamp left for a moment unguarded by an itinerant peddler. The boys later leave the lamp on a beach, where it is found by Edward O'Connor. He rubs it, to get the sand off, and things happen. He is enabled to get the girl of his choice, in spite of the opposition of her parents; clothes for himself, a home, an automobile, and outfit for his wife. The laugh comes when the comedian rubs the lamp and a brand new baby is brought in. The picture will entertain.

"A TRAGEDY OF LONG AGO" (Cines), Sept. 3.—This historical tragedy has been elaborately staged and carefully produced. It is a worthy production.

"LOCKED OUT OF WEDLOCK" (Pathe), Sept. 4.—Charles Arling makes a lot of fun in this comedy. He brought many laughs out of a Broadway audience, and that in itself is a feat. It is a picture not to be missed.

"THE PENALTY PAID" (Pathe), Sept. 5.—The reviewer missed the first part of this picture, but he saw enough to enable him to say that it is a fine Western. It is early Indian drama. Gebhart and Princess Red-wing have the leads, and their work is of their regular high standard. There is splendid photography and rare scenery, especially panoramic views of mountains. There is a thrilling pursuit in canoes through the smooth waters of a shaded creek and a hand-to-hand combat in the water that are particularly effective.

"GEE! MY PANTS" (Pathe), Sept. 7.—Crane Wilbur as a doctor on his way to a patient has a number of experiences distressing to himself and more or less amusing to others owing to his hat being blown into a stream and his taking off his trousers to wade into the water. A tramp gets the "pants" and Crane had to get a blanket from his carriage. A whole lot of things happen before he gets home.

"BRIDGET'S SUDDEN WEALTH" (Edison), Sept. 7.—Edward O'Connor as a policeman and Alice Washburn as a maid with an unexpected inheritance make a lot of fun.

"OPENING OF THE Y. M. C. A. PLAYGROUND AT LYNCHBURG, VA." (Edison), Sept. 7.—On the same reel as the foregoing there are fine pictures of the dedication of this playground. Standing out above the others, by reason of the marvelous photography, are the water scenes in which are pictured the canoe and motorboat parades.

"TWILIGHT" (Essanay), Sept. 6.—Francis X. Bushman and Martha Russell present a most tender and sympathetic portrayal of a retrospect, brought back to them by reason of the engagement of their granddaughter. Harry Mainhall and Ruth Stonehouse carried the parts of the young lovers.

"A WASTED SACRIFICE" (Vitagraph), Sept. 7.—Strong Western drama, in which is injected something that is novel and thrilling in the way of a large snake, which is shown first coiled ready to strike, and then is seen to elevate his head and hit. The ending, while it may not be as pleasant as some may desire, at least has the virtue of being the logical and righteous one. The picture is well put on.

"A LITTLE FAMILY AFFAIR" (Lubin), Sept. 7.—For the first time in a long while this writer has seen an Arthur Johnson film, and he is tempted to say it is worth waiting for a long while. Surely we cannot get too many of such as this. Lottie Briscoe plays opposite to Mr. Johnson, and by her fine work substantially contributes to a most successful comedy-drama. For comedy there is aplenty, especially when Lottie (the players are under their proper names) adds to the decoration of the living-room by placing alongside of the old-fashioned portrait of the dear sweetheart of the crabbed aunt a most interesting nude figure. The character of the grouchy aunt is most effectively played by Madge Orlamond. There are several strong dramatic situations, which are handled as Mr. Johnson so well knows how to handle them.

"PATHE'S WEEKLY No. 37."—Chief among the interesting features of this number may be the pictures of the visit of the son and daughter of President Taft to Montana and the close views of Blackfeet Indians, under Big Top, assisted by Little Quiver. There are some tribal dances, which

an Indian-surfeited public may appreciate, knowing they are the genuine article.

"BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS" (Edison), Sept. 6.—A picture illustrating one of Thomas Moore's songs by the same name. It was accompanied very sleepily by the little pianist and as far as we can know, the music killed the picture. It is a good melodrama, but it isn't a lyric photoplay, not such a one as "Silver Threads Among the Gold" was. That picture was a masterpiece. The Edison Company did it. Would they would make another.

As a melodrama it has many excellent things, a good story being not the least of them, but there is nothing in it that equals the work of Miss Laura Sawyer, as Helen Van Worth, the villainess. That is sheer art, a perfect picture of vindictive contempt. We seldom see anything in pictures so good. The picture shows us the love story of an artist (Benjamin Wilson plays him well), and a model (Bessie Learn is very acceptable in this part). Helen Van Worth (Laura Sawyer) is the rich woman who also loves the artist, and, from jealousy, comes very near separating the true lovers forever, but they meet again.

Beside well designed and clearly articulated scenes it has excellent photography. We may add that the better companies are not showing in pictures bad paintings any more. The work on the easel before the painter in this picture is a very good copy of a well-known work of art. The whole is an excellent offering.

"THE DARLING OF THE C. S. A." (Kalem), Sept. 7.—A very acceptable war drama founded on a story of exceptional heroism on the part of a young Southern belle. The story is a gem and the plot on which it is pictured is well designed, and, with the careful conduct and the good acting, makes it a desirable offering. It has scenes of great beauty. We have noticed it at length in a former issue as a notable film.

"THE UNSEEN ENEMY" (Biograph), Sept. 9.—The quality in which Biograph pictures most excel is the atmosphere of individuality that surrounds each player, making him or her distinct from all others. In no other make of picture is it so marked. There is much of it in this very effective release, but not as much as usual. The object of the picture is to create a feeling of dread and the means it uses is to place two little girls in a locked room, and put them in danger from an "unseen enemy" in the adjoining room. This enemy is a drunken maid, who, with another rough character, is bent on blowing up a safe. There is a hole in the wall made for a stove pipe and the woman can thrust her arm through this and shoot, but she can't see to aim, because the hole is too small. Her purpose is to keep the children from using the telephone. But it lies on the floor where the eldest girl had dropped it and the sound of the shots is more eloquent to bring help than words. The little girls are charming; they are not yet actresses, but in a good place to learn acting. The photography in many scenes is not up to standard.

"THE GIRL REPORTER'S BIG SCOOP" (Kalem), Sept. 9.—A newspaper and high society life picture giving us the adventures of a young girl reporter (Hazel Neason), who gets a big scoop on the reasons why an international marriage was broken off. The newspaper woman plays housemaid at the mansion, just to get a photograph of the pair, but the flashlight, when she makes it, shows the count just about to make off with the gems given to the bride-to-be by her friends. The story comes out smoothly and is clear. Dealing as it does with high society people in typical backgrounds, a fine country place, and also with newspaper work, it will appeal strongly to the many. The photography is excellent in some scenes, not in all.

"THE HALF-BREED'S SACRIFICE" (Lubin), Sept. 9.—A picture of Mexico that is unusually obscure for a Lubin; it is not at all easy to get more than a blurred outline of the story. In the first place, the camera is too close to most of the scenes, so close that the backgrounds don't seem to join each other properly, and this is confusing. Also, with such small scenes and with the action almost instantaneously continuous in two or even three of them, the action itself becomes disconnected. Someone darted out of one scene, picked up a rock in a different scene and threw it at a window in another different scene, all in a breath, as it were. We were wondering what the man was about and didn't have time to see who it was. The half-breed limped; the man who threw the stone didn't seem to limp, and we thought, wrongly, that it was the don. The scenes seemed to have been purposely made to hide the story rather than to tell it. From first to last the picture is confusing, a very weak production.

"THE RANCHMAN'S TRUST" (Essanay), Sept. 7.—One of the new members of the Western company has the lead in this story, and he will make a distinct addition to the working force. His manner is engaging, he has good stage presence, and he will competently fill the place of the leading member of the company in the event of enforced absence. The story is well put on, and there are many people employed in the cast. A novelty is a wedding party on horseback, and it makes a pretty picture as it leaves the church, with a great range of hills in the background.

"THE HIGHER MERCY" (Vitagraph), Sept. 10.—A war-time picture which gives us a very engaging glimpse of Abraham Lincoln's home life and his fatherly affection for Tod, his little son. Mr. Ince's Lincoln has, in some of its scenes, the same accent on the great President's heavy mindedness which, as shown, we feel to be a mistake, but in these lighter scenes, he has probably struck the right note. It is very fine and human. The hero of the picture, a cowardly soldier who had once saved Tod from drowning, is played by Mr. Morrison, and is just the same figure that we had in "The Seventh Son."

Cowardice, even when it is explained away, so far as the spirit is concerned, by being shown as an incurable physical defect, which the coward is burdened with and which he can't help, is not and never can be so effective a theme for art as courage, even if it is due to physical perfection. The half-light of science is deadly to art. The soul knows instinctively the sources of its life and its power. Scientific truth will never compel the soul to love anyone because of degrading imperfections; too many men have overcome in spite of weaknesses. In this case the aim is not love, but pity; it is not a very high aim.

In the cast we find Julia Swayne Gordon, as the soldier's mother; Rose Tapley, as Mrs. Lincoln; Norma Talmage, as the soldier's sister; Kenneth Casey, as Tod; Hal Wilson, as a colored servant, and Florence Ashbrook, as Tod's colored nurse. The picture was written by Charles L. Gaskill and produced by W. V. Ranous.

"THE MANUFACTURE OF PAPER" (Edison), Sept. 10.—This may be called the sequel of the big Maine logging pictures that the Edison Company has been releasing. It is equal to them in the epic bigness of what it shows and makes an absorbingly interesting offering. A picture that is worth while; for it gives excellent photographs of big undertakings.

"THE WOMAN OF ARIZONA" (Essanay), Sept. 10.—This single situation picture is made dramatic and effective by the competent work of the Essanay leading woman, "the Woman of Arizona." She and her husband (Arthur Mackley) are running a ranch. They are kindly people and help a blanket-stiff, who repays kindness with treachery. He is such a cool blackguard that, after he has nearly killed her husband and has been wounded by the sheriff, he comes back to the cabin and the woman, believing his lie, protects him. Later, she learns the truth. The photography is clear and the story gets over well.

"THE SACKING OF ROME" (Cines), Sept. 7.—This is a picture of the last sack of Rome, by the Bourbons (1527). It gives a series of very interesting scenes, of which some are very good indeed, but most are poorly photographed; a defect that practically nullifies the love story which is of the slightest at best. The picture stands on its two best scenes, without which it would have been of little account.

"PICTURESQUE SARDINIA" (Cines), Sept. 7.—Sardinia is an out of the way island. We don't hear much about it, consequently these pictures (the photography is not of the best, however), are doubly acceptable.

"THE HOUSE OF HIS MASTER" (Selig), Sept. 9.—A picture that aims at pathos by showing as a faithful, kindly, old darkey servant, who sacrifices himself for his young master. It is not a powerfully convincing picture for the situation seems rather carelessly (easily) developed, and fails to come to grips with real life more than once or twice. Mr. Paul L. Feltus, the author, had a good idea which apparently he hastened to hammer into a salable scenario rather than fuse into a work of art. Its producer, Lem. B. Parker, having probably to get out a picture to still the clamor of spectators who want the curtain to go up, put it out just as is was. Consequently the offering has commercial value, that is all. Frank Tobin plays the young master; Kathlyn Williams, his wife; Joseph Hazleton is the darkey (a conventional characterization); Frances Mason is a gypsy; Mae Barnes, Pat Carson, and James Long are men of her band. The young master's fast friends are W. Stowell, W. Fontinelle, E. Murray and R. S. McKee. The photography is only so-so.

Independent

"THE FIGHT IN THE DARK" (Solax), Sept. 4.—"Everybody's doin' it"—that is, of course, the so-called Western. There's no reason why a picture should be taken on the Pacific Coast in order to constitute it a Western. If there's a Mexican in it, and an American, and likewise a Mexican girl; plenty of melodrama, some fighting, a lot of pursuing ahorseback, and a general slambang from start to finish such as will make the small boy get up on his feet and root, it may very properly be called a Western—and this is one of 'em.

"DON'T PINCH MY PUP" (Thanhouser), Sept. 8.—The purists may complain about the slang in this title, but to Young America it will have the virtue of terseness. The story is well told. It involves the child of a laborer who befriended a stray dog—a little fellow. In order to keep the police from getting the dog for non-payment of the dog license the youngster saved his pennies as he earned them. A boy and a dog will always appeal to an audience. There is no doubt this pair will.

"GERONIMO'S LAST RAID" (American), Sept. 12.—In these two reels there are much of shooting and riding; much of the melodramatic. From a spectacular point of view it may be said to be a success; from a dramatic it is not. Too much attention has been given to creating action, to keeping men and things rapidly moving, and not enough to establishing human interest in the picture and then sustaining it.

"CUPID VS. CIGARETTE" (Majestic), Sept. 15.—If this picture had been held within a half-reel it would have entailed no sacrifice of action essential to the understanding of or the quality of the piece.

"LOVE'S SERENADE" (Gaumont), Sept. 10.—This is a pretty comedy-drama. It traverses a honeymoon, a separation a year later and a reunion a year following that at the very hotel where the couple spent their honeymoon. The acting is clever and amusing.

"THE KIND OLD MAN" (Eclair), Sept. 8.—We find a very good story in this picture in which the situation depends almost wholly on the idiosyncracies of one character, a benevolent old bachelor; but its action, at first, is slow. A short story may hold the interest when the character drawing progresses slowly; but the best motion picture needs a somewhat speedier progress such as we find in this picture only in the last portion. The flavor of the picture is thoroughly good. It tells a pleasing love story, romantic, fresh and wholesome, and it will be widely liked.

"HUMAN HEARTS" (Imp), Sept. 12.—A two-reel picture that will probably be a success. It is a good adaptation of the well-known melodrama. The play itself, both plot and story, is too well remembered to need further comment. The picture shows a wise choice of backgrounds, is well acted by most of the cast, and makes the story clear. The blacksmith (King Baggot); his mother (Miss Kelso), are especially strong in their portrayals. Miss Jane Fernley, the player who takes the role of villainess, accents her position too melodramatically. She plays it as it ought to be played behind the foot-lights where the conditions would need playing up to the part; but in a picture doing so makes it lose something of what is most desired, because of unnaturalness. As a whole, it is not so good an offering as "In Old Tennessee," which is far more human and even has a better plot; but the climax in this picture is perhaps more thrilling and this is a point in its favor. It makes a good offering.

"THE MASSACRE OF THE SANTE FE TRAIL" (Bison-101, Universal), Sept. 25.—A big feature two-reel picture; it shows thought and careful planning by its producer and seems even more effective than usual with these big Bison offerings, and the good quality of them is well known. The scenes, taking them as they come, are almost all fine and the story,

as it is developed, flows smoothly and clearly. The photography is excellent. It is, indeed, a big feature Indian story, with the elemental thrill and an acceptable love interest. We commend it highly for places where such pictures are liked. It ought to be popular nearly everywhere.

"A TURN OF FATE" (Gem), Sept. 10.—One of the qualities of this picture that will be quickly noticed is its extremely lovely photography of natural scenery. It is a picture in which a Western badman is one of the leading characters. The plot is clear and the story dramatic, at least at its climax which is fairly fresh in pictures if not new to literature; but not all of it is fresh. It stands up with other melodramas and gives good entertainment.

"RANCHERS' LOTTERY" (Eclair), Sept. 12.—The lottery is, of course, matrimony; the ticket is an "object matrimony" ad which is put in the paper by three bachelor ranchers. The situation, it will be seen, is artificial and much of the business of the picture partakes of the same character. The man who got the "old" girl (he thought she was old) got the handsomest one when her make-up was off, it was Dorothy Tennent. It seems a weak picture and is not a very good offering.

"HIS LAST RESORT" (Bison-101, Universal), Sept. 7.—Not long ago the Imp Company released a picture telling a story so closely resembling this that the two seem made from the same scenario. Of the two, the former was more poetic and, as we remember it (the title was "The Land of Promise") it was more effective.

"THE BULLY AND THE SHRIMP" (Reliance), Sept. 7.—A weak picture although its situation is extremely good and might have been worked up into a strong offering. The trouble is wholly with the conduct and the acting which fails to convince.

"A WAIF OF THE MOUNTAINS" (Comet), Sept. 7.—A typical Western atmosphere is found in this picture which is set in New York, near Connecticut. The school teacher rides with the "waif" an ill-treated orphan boy into the next state. The sheriff is following in a buggy with the farmer who owns the boy. At the state line the teacher draws her revolver and keeps the sheriff off. It has the qualities that will please the gallery and has pretty Berkshire scenes that are well photographed; but it isn't for the critical.

"A STAR RE-BORN" (Thanhouser), Sept. 10.—The Thanhouser people have always been very successful in picturing theatrical people. Here is another offering of this kind and it is even better than most of them have been. Its hero (Howard Kyle) is a Shakespearean star who finds himself unable to get work. The heroine (Miss Flo La Badie) is an ex-actress who has married a millionaire (William Russell). The rich woman discovers her old friend in distress and there's a revival of "Twelfth Night," an out-door presentation, in which he is given the role of Malvolio. The story is not tensely dramatic; but accents scene-making. Some of its scenes are fine. This, in a way, is a legitimate aim; but it is not the best use that can be made of the motion picture camera. If Thanhouser stories were, as a rule, up to Thanhouser scene-making, its product would be, we feel very sure, even more deservedly popular than now.

"AN OLD TUNE" (Bison-101 Film Supply), Sept. 6.—The old tune, in this picture of the Southwest, makes a man, whose memory had years before been made blank by sunstroke, remember who he is. He had been a good citizen before the stroke; but after it, a bad man. Now an old tune played by a priest, his childhood's friend, recalls the past just before he is shot dead. The opening scenes are very poetic and very tender as a picture of childhood. The set showing the priest's home is lovely. The continuation of the story is not very effective, not more so than is the average picture. The end is once more in the priest's house. There is much that is extremely good and fresh and human in the picture. We think that it will be liked.

"THORNS OF SUCCESS" (Majestic), Sept. 17.—A melodrama with a variation on the foreign spy interest. The suspense is created by picturing two closely related conditions which work against each other, as plot and counterplot. The spectator keeps asking (a) will the American inventor sell his new explosive to a foreign government rather than to his own, merely because a crafty countess has him in the toils of an infatuation? And also (b) will the foreign agent, who is not herself in love with him, induce him to run away with her from his wife and baby, if she can't get the explosive any other way? There are excellent materials for building a melodrama here; but we can't help feeling that poor use was made of them. The picture shows in its conduct too many little faults in judgment to be effective. We note, for instance, the flourishing of a revolver in a big hotel in Washington and the sentimental crudeness of the final ending. Herbert Prior with Mabel Trunnelle, plays the lead. Miss de Lespe is the countess. Jack Bramwell, Paul Scanlon and William Lamp also have roles. It was written by Robert Goodman.

"LOVE KNOWS NO LAWS" (Reliance), Sept. 11.—A romantic melodrama of the Kentucky hills with the usual heroine who falls in love with a revenue man sent to locate her father's illicit distillery. At the climax she saves him from the moonshiners. It is a picture that will please, chiefly because its producer has wisely followed the accepted formula and as wisely guarded our sympathy for the heroine by making her acceptable to us. He has also supplied new incidents to keep the eye from remembering like things in the scenes in other pictures. These melodramas don't need to be very new; but they do need to be made rightly. This is a very fair one. It will be liked.

"THE BIRTH OF LOTUS BLOSSOM" (Thanhouser), Sept. 13.—A pretty and poetic myth picture of Japan. It was made in America, but was very carefully conducted throughout, and a few Japanese players have given to it a very interesting and markedly exotic atmosphere. To our eyes the costuming seems perfect and the sets and backgrounds in keeping, indeed, it is astonishing in this respect and its producer should be highly commended. The story will interest; it runs smoothly and is clear while at times it is tensely dramatic. The photography adds much to its charm. As entertainment, we place it a good way above the average picture.

"MAUD MULLER" (Nestor), Aug. 30.—A two-reel picture illustrating Whittier's poem and produced by Thomas Recketts. Well-chosen quotation from the poem are used as leaders and not only explain the story but add poetry to it. In fact, the pictures and the quotations are much more poetic than the quotations alone, or the poem itself, for its chief charm comes from the story and not from its treatment. Miss Vivian Rich makes a charming Maud. Not only is she young and pretty, but by her acting she delightfully interprets her part. Donald MacDonald plays the judge with very commendable dignity. Indeed, from first to last, it is a finely acted, worthy production and presents the story quite naturally and convincingly just as it might have happened in the South. Such a story as this is not bound to Massachusetts, not by any means. Every scene seems to have been chosen with care and a true feeling for what is significant and natural; yet not one scene belongs to New England.

In the general construction of the picture and in its division into scenes, the producer has been extremely happy. The first part opens with the first meeting of the judge with Maud in the hay-field and carries us to Maud's half-willing betrothal to the young farmer. The second reel opens with the second meeting of the judge and Maud over the hay cocks. The two marriages follow quickly with the two poetic dreams of what "might have been," that come in later years. It makes a very good production; one that will bear high praise and one that can hardly be too strongly commended to exhibitors. If the story is a bit sentimental, it gets over. The charm of this picture centers especially in its Maud.

"THE ANIMATED WEEKLY" (Universal), Sept. 4.—An interesting number. It opens with an automobile race, that was recently held at Columbus, Ohio, on the occasion of its anniversary. Following this is an item giving portraits of groups of colored people taken at the Negro Business Convention of which the papers have printed so much. Then there is a series of views of a fashionable English coaching event; views of the Woman's Life Saving League at Sheepshead Bay, N. Y.; the notification of Governor Marshall; a cowboy wedding in Chicago; the Cowes Regatta, the greatest yachting event of the year in Europe, and ending with a very pleasing and intimate picture of Ethel Barrymore, with her two children and her husband (R. Colt, Jr.) at their summer home.

"THE HAUNTED BACHELOR" (Eclair), Sept. 10.—A very farcial picture in which Sambo, a burnt cork coon, and his master, the bachelor, have the chief roles. The master thinks he has killed Sambo. The idea might be made to furnish fun; but there is little that is spontaneous or very funny in it as given here.

"THE MARSHAL'S HONEYMOON" (Eclair), Sept. 10.—On the same reel is this picture which begins with a tip-top farce idea. The marshal arrests a man just as he is starting on a honeymoon and forgets about him. The working out of this situation is not so good as one expected, it is rather disappointing. The really human possibilities have been entirely ignored.

"THE TRYSTING TREE" (Champion), September 9.—A clean, simple pastoral drama, well directed and well acted. Glen White and Jeanie Macpherson have the leads. One scene is worthy of special mention, and that is the barn dance. An attempt has been made to portray that familiar function as it is, without caricaturing those who live in the country. The attempt is gratifyingly successful.

"A WHITE INDIAN" (Bison-Universal), Sept. 10.—Fine Indian drama. There is a novel plot and it is well carried out. Mona Darkfeather will attract attention by her vaulting into saddle, or rather what might be the saddle were there a saddle there. A big camp of Indians lends realism to the picture. There is a fine panoramic view of an emigrant camp and the picturesque country roundabout.

"THOSE LOVESICK COWBOYS" (Nestor), Sept. 13.—A comedy based on the misdelivery of three letters from three cowboys who had become enamored of a city girl who had been spending her vacation on the ranch on which they were employed. They knew, of course, the girl's name, but did not have her address. A spinster received the three messages, and promptly replied that she would marry the first man who reached her. There is some good comedy.

"THE GIRL OF GOLDEN RUN" (Bison-Universal), Sept. 14.—Charles Bartlett has the lead in an interesting drama of the city and country. There are some fine suburban views. The characterization of the city girl is strong. With the exception of the absence of clearness in the scene wherein the infant appears the picture is well put on.

"SQUATTER'S RIGHTS" (Rex), Sept. 12.—There are some photographic effects in this drama which are interesting. The picture is well acted, although the situation of the young man who fell over the cliff was rather improbable.

"THE OLD DOCTOR'S HUMANITY" (Eclair), Oct. 1.—A story full of human interest, with great possibilities. It is to be regretted that the village characters were exaggerated, overdrawn. Mr. Scherer, who took the part of the old doctor, made much of his role. The young doctor also gave a sympathetic interpretation of his character.

"IN THE SAN FERNANDO VALLEY" (Nestor), Sept. 9.—A drama strong in spots—a fair release.

"THE FUGITIVE" (Bison-101, N. Y. M. P. Co.), Sept. 10.—A picture of a crime. Years afterward, the guilty, defaulting cashier meets in the West the innocent fugitive; has him arrested but falls sick and confesses. The picture grows dramatic towards the end; but, as a whole, the construction is rather weak. There are improbabilities in it and the acting is, in part, rather unconvincing. The photographs are not as clear as usual. It is interesting and makes a fair offering, nothing above the average.

"TREASURES ON THE WING" (Solax), Sept. 11.—A farce of April Fool's day. Father puts money in a drawer; little girl, for a joke, hides it in a pair of peculiar shoes that Dad had bought, but Mother didn't like. Mother throws shoes out of window to a tramp. When the joke is discovered, Dad goes out to find the shoes and examines the feet of men and women that he chances to meet. There is nothing new or fresh in it; but there is some fun; not all of it is funny though. Billy Quirk is Dad; Blanch Cornwall is Mother; the Solax Kid is the child. A rather weak offering.

"A FRONTIER CHILD" (Bison-101, N. Y. M. P. Co.), Sept. 13.—A very desirable, two-reel Indian picture with the interest largely centered in a winsome little girl, daughter of a trapper. The child happens to be left

alone in the log cabin by her mother who goes to visit a sick friend across the hills. The father, looking after his crops, has had an altercation with an Indian and before he can get home, the whole tribe is out on the war-path.

The picture is desirable, because the action is thrilling throughout both reels. It is not a one-reel picture padded into 2,000 feet of film; but a bona fide big feature picture. It is breathlessly dramatic and, though not a single situation picture, the center is kept fairly close to the little log cabin all the time. The photography is of a quality that could hardly be improved and renders the commotion and dread, scattered over a big country, it seems, by the horde of reds that descends upon it very stir-ringly. At the end, we should have been shown the Indians, not only beaten at the fort, but driven out of the valley, because the cabin seems still unprotected after all that nightmare. The picture is so big and thrilling that that is the only criticism we care to make on it. It is a sure winner.

"THE MAN WITHIN" (Nestor), Sept. 9.—It is an old situation, but it still interests, partly because it is a well-acted love story and partly because it has naturally much in scenes and characters that we have never seen before. The climax of the picture is new and gripping, and as soon as we begin to see this new direction that its development is taking, it gains a very lively interest. Too much of it is taken up by old things, and one feels that a good idea was somewhat spoiled. But where the posse pursuing outlaws with a smoky running fight has not been shown too often, this film of the outlaw who, wounded, takes refuge in a home of a man who is about to be elected sheriff, and of the sheriff's daughter who falls in love with him and tries to save him, will be very acceptable.

"THE GHOST OF A BARGAIN" (Rex), Sept. 8.—The bargain was a house; the ghost was a would-be renter, who played spook in order to diminish the apparent value of the house. It was conducted a bit too farcically to be convincing a bit too easily, but it has some good moments. Some spectators are likely to miss the real significance or the drift of the picture until near the end. It makes a fair offering.

"CALEB WEST" (Reliance), Sept. 18.—These two reels are adapted from the novel of the same name by F. Hopkinson Smith. E. P. Sullivan has the title role, and his interpretation is the feature of the picture. There is a strong scene when Captain Bill comes to Caleb and asks him to take back into his home his wife, who had left during his enforced absence and gone to the city with a younger man. The wife, however, had not remained in the city and had returned to the home of a mutual friend immediately after her arrival in New York. Miss Robinson takes the part of the young wife.

"WUN LUNG'S STRATEGY" (American), Sept. 18.—The chief incident in this story, which is played by the new company, is of a bank hold-up which came to naught. A tale of love runs through the play.

"QUEEN ELIZABETH'S TOKEN" (Gaumont), Sept. 17.—This hand-colored picture is worthy of high praise. With two exceptions the scenes are interiors, but the exceptions are notable. The first is of a lawn, with trees in the background, a procession of lords and ladies moving up the graveled walk. The second is the representation of the famous incident where the Earl of Essex removes his cloak and lays it in the mud that the Queen may pass over dryshod. In the background of this scene is a great castle. The picture traverses the story of the love of Queen Elizabeth for Essex and the jealousy of Admiral Howard. The acting and costumes and settings are of the best. It is an exceptionally fine production.

"THE PLAGUE-STRICKEN CITY" (Gaumont), Sept. 12.—Poe's story, "The Masque of the Red Death," is faintly recalled by this spectacular, hand-colored film. The story is rather vague, not so much because we can't see clearly what is taking place as because the picture compels us to supply a beginning. It is as though the heart of a long story had been chosen for illustration. Many of the scenes are extremely fine, tremendous in fact. Some of them are artificial, but all are georgous in coloring. The picture stands, and stands pretty firmly, on its scenes; they make it worth while.

BOOSTING A CITY WITH MOVING PICTURES.

"Pittsburg Promotes Progress" in every conceivable manner. The latest effort is the "Made-in-Pittsburgh" Train, which left Pittsburgh, September 10th, on a 5,000-mile trip through 18 States, stopping to exploit Pittsburgh at 36 of the most prominent points in the Northwest, Middle West and Southwest. The train is really a miniature exposition of the great and varied industries of a great city, complete in every detail. Locomotive, cars and all are made in Pittsburgh, of Pittsburgh steel.

The Chamber of Commerce, under the auspices of which the tour is made, had a cameraman busily engaged for several days making moving pictures of interesting scenes and developments in the city. One reel of film shows the progress in cutting the Hump. Another shows a wonderful panorama of the city, taken from a car on the Mount Washington inclined railway, while others show the busiest streets, millwork, and transportation movements. It is the purpose to show these pictures at the banquets and luncheons tendered the Pittsburgh Boosters along the route and also to display them on outdoor screens near the train, when it is parked for the night stops.

The necessary motion picture equipment is furnished by the Motion Picture Accessories Co., Pittsburgh, and is to be operated by Mr. A. E. Irons, sales manager of this concern. Exhibitors at all the points touched are invited to inspect the train and witness this new adaptation of motion pictures. Every exhibitor along the route should make use of this opportunity to meet Mr. Irons, who will be pleased to tell them of new specialties and accessories Made-in-Pittsburgh.

COMING CINES AND ECLIPSE FILMS.

George Kleine announces for release Tuesday, September 17, an unusually interesting three subject reel dealing with topical, industrial and scenic subjects. In "Traditional Customs in Southern Italy" we are given close views of the peculiar religious ceremonials indulged in by the peasantry, which are not only entertaining in their oddity, but highly instructive as well. The second subject on this reel treats of a matter we are more or less familiar with, but only at a distance. Few of us have not seen the great cannons and modern engines of destruction, but very few of us have ever enjoyed the privilege of seeing the monster guns in the process of making. In the subject "A Gun Factory" we are taken through the famous Armstrong Works, at Pozzuoli, near Naples, Italy, and the various operations, from the melting pot to the transportation of the finished articles are clearly and interestingly shown. A very beautiful series of views of "Amalfi, Italy, and surroundings" has been added to complete the reel, and a magnificent panorama seldom equaled is spread before our eyes.

Scene from "Betrayed for Love" (Cines).

An Eclipse comedy and a scenic form the split reel release for Wednesday, September 18, "A Country Holiday" describes the adventures of three lively young men who fall in love at the same time with an actress who is passing her vacation on a farm and whose sense of humor permits her to have great fun at the expense of her ardent wooers. The scenic subject on the same reel pictures "New Plymouth, New Zealand," in a manner that will be found very pleasing.

As interesting and romantic as the general history of France is to the world at large, there is no period which thrills and fascinates us more than the epoch making days of the Revolution, and that particular time so fittingly called "The Reign of Terror." Robespierre's brief captaincy of the poor, horror-ridden Ship of State will be remembered through the ages as a dark page in French history. An incident which occurred during those days of plotting, conspiracy, mock-trial and wholesale beheading is interestingly portrayed in the Cines film "Betrayed for Love," to be released Saturday, September 21. Amelia Cattaneo and Anthony Novelli are seen in the leading roles, and, ably supported by a large company, they enact in realistic manner an absorbing and thrilling story.

MOREY IS ELEPHANT SHY.

During the construction of the comedy, "None but the Brave Deserve the Fair," in which Harry T. Morey, the Vitagraph player, puts an elephant through his several stunts, the Director tried to induce Harry to lie down on the ground and let the elephant walk over him. He absolutely refused. When the Director insisted, Harry threw off his hat and left the ring, holding up both hands and shouting "Good-Night!" His confidence in elephants had not been tested by any previous experience and he did not care to take a chance. This is one part of Harry's histrionic education that has been neglected, and we would advise that he take a special course in a school of correspondence, on how to act with elephants, supplementing it with a few lessons in natural history or animal training.

D. D. COLEMAN TO BUILD NEW HOUSE.

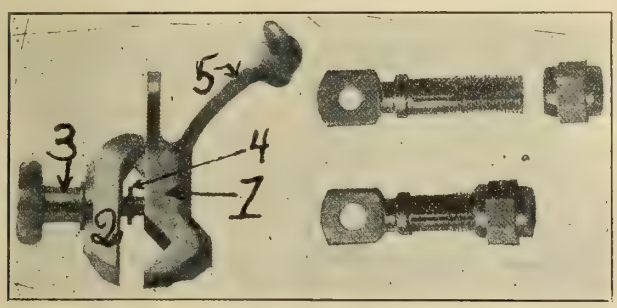
Mr. D. O. Coleman, of Southington, Conn., is going to build a new opera house there.

Projection Department

Edited by F. H. RICHARDSON

Excellent Terminal Carbon Clamp.

THE Sterling Novelty Co., Warren, Ohio, have sent a sample of the Sterling carbon holder, and Sterling wire terminal, for examination and description in the department. The carbon holder is very well made mechanically, and is strong and substantial at every part. Jaw 1 is three-quarters of an inch deep, by five-eighths of an inch thick; hence is very substantial and could be broken only by the worst kind of abuse. Clamp 2 is three-quarters of an inch deep by three-eighths of an inch thick, with a stiffening rib, giving it a total depth of a half inch. It is fastened to carbon clamp-screw 3 by pin 4, so that screw 3 can be entirely removed, carrying clamp 2 with it. Screw 3 has a four-pronged head, which is excellent for gripping either with the fingers or pliers. The screw itself is a little more than a quarter of an inch in diameter, hence is substantial enough to stand any reasonable strain. Extension arm 5, to which the wire is attached, is two inches in length, and raises up slightly toward its end. In my judgment the holder is an excellent one, and if screw 3 is kept properly lubricated with graphite it would last for a long, long time, giving excellent service.



The terminal submitted is mechanically well made and will undoubtedly make an electrically perfect joint. As is seen in the illustration, the terminal is slotted. There are four of these slots which divide its end into four sections. The threaded and slotted stem is hollow and the threads are on a slight taper. The stranded wire is passed through the nut and inserted in the stem. The nut is then screwed on, and the further on it is screwed, the tighter the wire is clamped. The terminal I can recommend as an excellent article for use either at the rheostat or inside the lamphouse.

Open Vent Flue vs. Fan.

As has been pointed out in this department from time to time, a vent flue from the operating room ceiling to the open air is a matter of basic importance. As we have told both managers and law makers, time and again *an operating room is not fireproof, in any true sense of the word, no matter how thoroughly its walls may be fire resisting, unless there is ample provision for the escape of smoke and flame in time of fire.*

To build an operating room with fireproof walls, and provide shutters for the purpose of closing the openings into the auditorium, and fail to provide ample means for the escape of flame and smoke directly into the open air is about as sane a proposition as it would be to build the furnace of a boiler and not provide a smoke stack. When the film catches fire, the actual *property* damage may be confined to the operating room by means of fireproof walls alone. However, you know and I know and everybody else with any sense knows that the flame and smoke must escape, and if there are not means provided to carry it to the open air, then it must force its way out through the crevices of the room into the auditorium, and *the moment this happens you know, I know and everybody else with any sense knows what will happen to the audience.*

Since we have been agitating this vent flue proposition in the Projection Department, and calling attention to the utter idiocy of building fireproof rooms without means for carrying off the smoke, many theater managers and some of the authorities have recognized the justice of our position, and the installation of vent pipes has become very general; in fact it is now a requirement of law in many cities. However, in no instance that we know of is the law adequate, though some individual managers have put in vent flues which meet every requirement.

Such a flue, to be of much practical value, must be of ample size to carry off all the smoke, since if any smoke at all escapes into the auditorium, then it may just about as well all go there, because once an audience is alarmed and starts on a stampede, it makes little difference whether there is little or much smoke; they will go stark mad just the same.

The principal point of inadequacy in the laws governing this subject lies in the fact that the lawmakers have tried to straddle the proposition. Recognizing the fact that in many houses it would be an exceedingly difficult matter to provide a pipe of adequate dimensions, and law makers have specified an 8, 10 or 12-inch pipe, in the end of which is required the installation of a 16 or 18-inch electric fan. Now this, most emphatically is not good practice. Who and what is going to assure us that this fan will be in operation, or even in operating condition when a fire occurs? If it isn't operating, then we have the proposition of a small pipe, totally inadequate to carry away the smoke—hence we might about as well have nothing at all. And, even though it be in good order and running, it is not unlikely that an excited employee would pull the very switch that controls the fan.

Supposing (and it is not at all impossible) the vent flue fan breaks down and five minutes afterward a fire occurs. The smoke goes out in the auditorium; the audience stampedes and some of them are hurt, or possibly even killed. Who is to blame? The answer is so simple and so obvious that it isn't necessary to give it here. I wish to place the Projection Department on record as asserting that a small pipe, supplemented by a fan, will not fill the requirements of safety, and does not make an operating room truly fireproof. I wish to get further than this, and say that the only truly fireproof operating room, is the room, in which: (a) the walls are fireproof. (b) The wall shutters will automatically close within two or three seconds after the starting of a fire. (c) There is a vent flue direct to the open air, of size sufficient to carry off all smoke without the aid or assistance of a fan. *Anything less than this is not safe and is not fireproof.*

Los Angeles.

Some time ago I published, in the Department, notation of the fact that I had received certain letters from Los Angeles in which very grave charges were made. These letters came from two different parties. I refused to publish the matter without first asking for corroboration or denial by the Los Angeles Operators' Union. Neither the one thing nor the other has been forthcoming; therefore, much as I regret the necessity, I feel obliged to publish the matter from the fact that, if they are true it is high time such a condition be done away with. The silence from Los Angeles appears to indicate that the charges are at least not altogether without foundation. Briefly, they are as follows: That the examination given operators is a howling farce; that the city receives five dollars from each man and gives an examination which is a joke, and which anyone with the necessary five easily passes. If this is the fact, then the city of Los Angeles is simply operating a swindle. It is obtaining money by false pretences.

I have before me one of the licenses, issued by the city, and I note that the city electrician who does the examining, has not even troubled to use a pen and ink, but has filled in the date, the operator's name, and signed his own name with an indelible pencil. The blank does not even provide a place for the operator's signature, but the city electrician has printed on the bottom, in lead pencil, the words "Operator's Signature," after which the applicant has been handed what seems to be the same pencil and has signed his name with it.

This is all slipshod enough to indicate lax, loose methods throughout. The license in question certainly does not predispose one to believe the examination by which it was obtained amounted to much. The City Auditor and City Clerk signed by a rubber stamp, and the only man who took the trouble to sign with a pen and ink was Lobil De Puty (that's the way it's written, though probably the pen and ink part of it really stands for "Lobil, Deputy City Clerk.") When a city takes a license fee and examines operators, it is presumed that license will be issued only to thoroughly competent men.

The charges go on to state that candidates from a moving picture operator's school of that city, have received license (upon the payment of the five dollar fee, of course) after a ridiculously short course in the aforesaid school, and no practical experience at all. It is further claimed that these students are often given preference in the larger theaters in Los Angeles, and that the competent men, who demand good wages, are, for the most part, to be found in the smaller houses. The writers both say that, while they would not care to make the direct charge that there is graft in connection with the examination, yet, in their opinion, it is either that or its twin brother. The charge is also made that licenses are granted to aliens who are not able to speak our language. This latter, however, I do not regard as wrong, provided the applicant can prove his ability as a moving picture machine operator. I take the position that we have no moral right to exclude the foreign speaking man if he can prove his ability as an operator. One of the writers asks: "Now what can be done?" He then answers his own question by saying, "Nothing, until the managers of Los Angeles give up the idea of trying to secure ten dollar a week men in the operating room, only to suffer many times that amount in loss of business because of poor projection and dissatisfied operators."

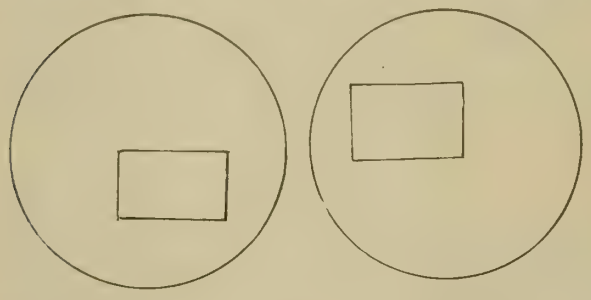
I don't want to say any more on this subject, or to comment further at this time. I have suppressed some of the worst charges. Until evidence of their truth be received, I would not care to give them space. However, this department and this paper proposes, so far as lies in its power, to advance and serve the interest of all branches of the business wherever it goes, and if conditions in Los Angeles are as bad as these letters indicate, they should be and will be given publicity for the good of the business as a whole. If the charges are not true, Los Angeles may have ample space to show that fact. If they are true, then it is high time that city got busy eliminating such a disgraceful state of affairs.

Lavezzi's Intermittent.

Sault Ste. Marie, Ont., contributes the following:

Just a word about an article which makes good. Any operator who is troubled with unsteady pictures will be benefited by installing one of Lavezzi's intermittent actions. These actions certainly

do give a steady picture. There is absolutely no movement at all. We are running straight pictures, competing with three vaudeville houses. Our admission is ten cents, which also is the admission charged by two of the vaudeville theaters, the other getting fifteen cents. Since installing Lavezzi's action we are playing to S. R. O. We have also put in Lavezzi's three wing inside shutter. Any operator who has installed this shutter and finds that it does not eliminate the flicker, let him cover the two perforated wings with paper and the flicker will disappear. Operators using Power's Five machine should try this: Fill up the balance wheel with lead, even with the hub of the wheel, on side away from the mechanism. You will wonder how you got along without the heavier balance wheel. Another kink: In lining up the machine, set the crater of your arc absolutely at the center of your condensers, up, down and sidewise. To do this, measure the distance from the bottom of the inside of the lamphouse to the exact center of the condenser, first having marked the exact condenser center with a spot of paper; also measure from the side of the lamphouse to the center of the condenser, setting the crater according to these measurements. Next take the condensers out of the lamphouse entirely, turn on the light and look in the front of the projection lens, and ten to one, you will see an image of the aperture located as shown in sketch —which means an out-of-focus effect on the



screen. The lining of the optical system may now be accomplished by moving the head until the image of the aperture is exactly in the center of the lens. After you are through, move the lamphouse up close to machine head, until you get a blue spot in the center of the picture. If your optical system is lined up exactly right, the blue spot will be exactly in the center of the light field on the screen. I have improved my light one hundred per cent. by lining it up this way. When will the new hand-book be out? When is an operator not an operator? I will answer that one myself: When he hasn't got the Moving Picture World, which is the operators' and exhibitors' mascot.

As regards Lavezzi's actions, I am unable to confirm your recommendation, because that gentleman has not seen fit, up to date, to send one of them to this department for examination and test. This much I will say, however; that no matter how good the intermittent action may be, it does not necessarily follow that the picture will be rock steady, for the very simple reason that perforation of films is not yet perfect and no intermittent movement could possibly project a steady picture, working with uneven perforations. Mr. Lavezzi's action may be all right. I have no reason to suppose it is not, and if it is a really valuable device, he should take a little pains to show that fact to this department, in order that we may put our seal of approval upon it. I must again point out to manufacturers that the only way to secure the approval of this department is to show its editor that you have the goods. The mere fact that you are an advertiser in the paper does not and cannot carry with it the endorsement of the Projection Department. I am myself inclined to think that a somewhat heavier flywheel would be an advantage on Power's Five, though it would necessitate the use of a very good lubricant on the flywheel shaft bearing on that side. As to the lining up of the machine by your method, I am not prepared to say whether it would work or not. By this I do not mean to cast any doubt upon your statement, but merely convey the idea that operators trying the scheme should do so strictly on its merit. It is important, as has been pointed out in this department from time to time, that the optical system be kept exactly in line, and if your system of accomplishing this result works all right, it is a very simple method and therefore of distinct value. The new hand-book will not be ready before the latter part of October, and maybe not until the middle of November. We are rushing it along as fast as we can, but it is a big job. I have already read and corrected over sixty galleys of proof, and there is still a roll of it here big enough to choke an elephant—some job, my boy—some job. In this connection, let me say that the edition of the old hand-book is entirely exhausted, therefore do not send any more $1.50 orders in. They cannot be filled. The new book will be $2.50, and orders will be filled in the order in which they are received, as soon as the book is ready.

Film Buckles.

Russellville, Ark., sends in a letter on paper, the edges of which are scorched all around, and says:

> We lost our Moving Picture World files in a fire which happened the first part of August. We are going to order the back volumes as soon as we get our office straightened out again. We have a little trouble. It is as follows: The film buckles out from the aperture plate and causes the picture to ride. Tension springs are tight, and I put on a new plate, but it does not help any. Can you locate the difficulty?

My, my, my, what a chance the daily papers missed! A clipping from the Russellville paper shows that the fire did not occur in the theater, but originated through defective electric wiring somewhere else in the building. It is a beastly shame to disappoint the daily papers that way. That fire ought to have started in an operating room, and have given our repertorial friends another chance at the film "exploding." I am surprised that they didn't grab it, anyhow. The mere fact that the fire didn't occur in the theater would not have bothered a New York reporter at all. He would have had the film in the operating room of the theater exploding, if the theater were within five hundred yards of the fire. As to the film buckling, it is possibly due to the tension springs not bearing squarely on the aperture plate tracks. That is the most likely thing. You have not, however, said what kind of a machine it is and that is an important piece of information; also you have not said whether this effect is constant, or whether it is occasional. If the latter, it might be due to dry, shrunken film. Kindly send more complete information.

Operator's Union Wanted.

Iowa writes:

> Would like to find out from you the best way to start an operators' local, the same to be affiliated with stagehands. They wish me to get a stagehand local started; therefore I am asking your advice?

Write to Lee M. Hart, general secretary-treasurer, Suite 63, 39 West Adams Street, Chicago, Ill., who will supply you with all the necessary information. I would have replied to this letter by mail, but could not make out either the brother's name, or the name of the theater at which he works. Those writing personal names should be very careful to write them plainly.

Ghost.

Freemont, Ohio, writes:

> You didn't just understand me about the M. P. lens (August 17th issue). It is a 6½. I will try two 8½-inch condensers as soon as I can get same. I have looked at that ghost until I feel spooky. If I pull the lamp back from the condensers, the ghost disappears, but then the corners are dark.

I am sorry I misunderstood you, and you ought not to need two 8½ condensers on a 6½ lens. Two 7½s ought to fix you up, but your lamphouse should be back far enough so that the front side of the condenser is from 16 to 18 inches from the aperture plate. This is all the advice I can offer you, I believe, inasmuch as you say you have tried about everything else.

Sensible Letter.

Springfield, Tenn., contributes the following:

> I am a constant reader of the Moving Picture World, and expect to continue to be as long as I'm connected with the picture business in any way. I am operating at the Royal Theater, and, if I do say it myself, we have a picture that is equally as good, if not better, than the most I have seen in the cities around here. We have an Edison Exhibition Model machine, and are bucking against a show that has the latest model of another make of machine, and we are "mopping up." I get more information out of the World in one week than I can get from any other source in a month. I was "Jimmy the usher" when I began, though I had a pretty good knowledge of electricity and owe all my knowledge about the projection of a good picture to the department. I cannot see why some people keep asking you such foolish questions. If they would take the time they spend in writing to you and study the situation I think that they would quit it. For instance: I would consider it an imposition on your good nature to ask you why my picture jumps, when we have a machine that is ten years old and the teeth in the intermittent sprocket are worn down. Of course the natural conclusion is that the picture will jump, but I've kept the people from noticing it very much by trying to make up for it in some other way. That salted carbon stunt is the real thing. I've soaked them from four to twenty days and get best results with the following: take a two-gallon bucket of water, dissolve five pounds of salt in it, and soak for four days. I have taken them right out of the solution, dried them on top of the lamp house for a few minutes and put them in the arc lamp and gotten good service.
>
> My main object in writing this letter was to order a hand book, and, I was about to forget it, please send me one "by return mail" (not express or freight). In conclusion I will say that in a few weeks I think that we will have the latest model Edison machine, and then I know we won't care how much opposition there is. This town only has about 4,000 people, and not enough of them are interested in moving pictures to support two shows, so it's a case of one or the other drop out.

And thus it is seen that things do not always act the same in all cases. In another part of this week's department will be seen the strenuous kick of a brother who says the salted carbons have ruined his carbon jaws, lamphouse, etc. Plainly this brother (Springfield) has experienced no such trouble, nor have others, so far as we know, who have tried the salted carbons. Hence ?????????? The questions which seem foolish to you are evidently not so considered by those who ask them. I am sometimes myself tempted to reply sharply to some of the queries propounded. For instance: what *would* you do to the man who wrote in, gravely informing you that he had been operating two years and then asked: "Had the little rollers that are close to the tooth-wheels, and that you have to raise out of the way when you thread the machine, ought to turn around?"

Reduced to its meaning the man wanted to know whether or not the sprocket (tooth-wheels) idlers ought to revolve or not. He was not answered, of course. Also, you don't know what unutterably idiotic, asinine things are done by operators and managers. I have seen, not once but several times, moving picture mechanisms sent to a factory in New York from points fully 2,000 miles away, with a howl that the "picture jumped." Nothing else complained of but that. On examination the intermittent sprocket face was found coated with gum and dirt almost 1-32 of an inch deep. This cleaned off, the picture was steady as the proverbal rock. The monumental chump had simply sent his machine 2,000 miles to have the dirt cleaned off his intermittent sprocket. One would not think such a thing possible, but with my own eyes I have seen it—

and seeing is believing. However, I think you will agree that the foolish questions are on the decrease. They now mostly come from the small towns and the beginners, and both are to be freely forgiven.

Oil Casing Leaks.

Lexington, Neb., writes:

Perhaps you think the Lyric Theater at Lexington is a dead one, but we can assure you it is quite the contrary. We are reading the department every week; also have your hand book, and we can say that it is one of the best books on the market for both manager and operator. We have a Power's Six, which is in fine running order, except that the cam oil casing is leaking badly. Can you tell me how to stop it? Tightening the screws does no good. Would like also to know of a local union which I can join, and what it will cost a year.

Glad to know the Lyric is still chasing the dimes. Write to the Nicholas Power Company for one of their photographic instruction books, or look at Power's Six instructions in January 3rd issue of the Department, and you will see how to fix your oil casing. Take the cover off, clean its edges, cover them with thick shellac (to be had from any paint dealer), clamping the same in place quickly, and tightening up the screws before the shellac has a chance to set. Don't put oil in for an hour or so. Don't use light oils on your machine, use a good grade of light dynamo oil. Write Lee M. Hart, Genl. Sec.-Treas., I. A. T. S. E., suite 63, No. 39 W. Adams Street, Chicago, about the Union matter.

Lamp Trouble.

Towanda, Pa., writes:

Am using an Edison lamp, purchased early in the summer, and have trouble as follows: (a) My lower carbon (5/8 Electra) gets loose during the run and drops back—not down but back—towards the lamp, 3/8 of an inch or more. Lower carbon gets red at times, and the clamp screws, both upper and lower, burn so that in two or three days a new one has to be used. Side of carbon where screw sets looks as if the screw had eaten into it. Have tried Bio carbons with no better success. Carbons get loose at times. (b) Have been using brass terminals (one described in the Department several weeks ago) and am having trouble with same burning off in two weeks' time. The screw that fastens them to the lamp gets red. I keep lamp and lamphouse clean and connecting points bright. Am using 40 amperes of 110 volt current, through an Edison Economizer, with proper size asbestos covered wire to the lamp. I shall thank you for any assistance you may give in this matter through the Department.

The reason your carbons act thus is that they are not making good contact with the carbon arms, or else there is something wrong with those carbon arms, or else you are using a great deal more than 40 amperes of current—in fact more than 60 amperes I think. I believe you had better send to the Edison Co., Orange, N. J., at once, and get two new carbon arms, and then keep the inside contact perfectly clean, scraping it out thoroughly every two or three days; also file off just a little bit of the end of the clamp screw every day—just barely enough to make it bright and show the raw metal. When the clamp screw burns on its end it forms a hard scale, which has high resistance, and there will be heat generated between the screw and the carbon, which eats away the carbon at the point of contact. I don't remember the terminal you refer to, but it is a funny piece of business that the screw attaching the same to the lamp gets red hot. There is something wrong somewhere, but I could not tell you what it is. The terminal itself would have nothing to do with the screw heating. The indication is that the screw does not clamp the terminal tight on the contact. Surely the neck of the terminal is not too small to carry the current?

Fire Shutters, Etc.

Indiana, writes:

We are remodeling our theater, putting on an addition of 90 feet. Now have a 57½-foot throw; our new throw will be 140½ feet. Use 220 volts, 60-cycle current; 9½-inch Bausch and Lomb projection lens, with a 14-foot picture. What focal length condensers should I use? I would also like to know how you fix the automatic shutters for all openings of the operating room, which I have seen mentioned in the Department. We close down about May 4th, and would like to open the new place in about three weeks. We are to have the only theater in the city, which complies with the fire laws. We have two Power's Six machines, and a seating capacity of 450, but the big feature is the operating room, which is 8 x 22 feet. When will the New Testament be on sale? Three theaters of this city have operators under sixteen years of age. Is there a law to keep such help out of operating rooms? The highest paid of the three gets seven dollars a week. I guess that is child labor.

I am not certain about the necessary focal length condensers to be used with a 9½-inch lens, but should say two 8½-inch lenses would fill the bill. I don't believe you could get good results with 7½-inch condensing lens. I should be glad to hear the experience of operators who have used very long focal length objectives—say objectives of greater length than nine inches. The new Handbook will contain illustrated instructions on operating room shutters. By the "New Testament" presumably you mean the new Handbook. It will be on sale sometime in October, I think. I would not call that child labor, I would call it cradle snatching. No, I guess there isn't any law, but most emphatically there should be a local law clause forbidding the handling of motion picture machines by such children. Managers who permit things of this kind are beneath contempt. A boy less than sixteen years old handling a projector at less than seven dollars per week—fine! It is a wonder those managers would not make their wives do the operating, or put their little eight-year-old kid sisters in. They would not have to pay anything at all then. That would be glorious—from their point of view. By the way: I said in a recent issue that I would supply instructions for the wall shutters without money or price—*good night!* I've crawled back into my hole. I have something to do besides write letters.

Salt Brine Works Injury.

Manhattan, Kans., writes:

Am a very interested reader of the Department, and would like to say a word concerning brine-soaked carbons. In the first place, there is no doubt in my mind but that they produce very superior light as compared to the untreated carbons. However, they also work some very damaging results to the carbon holders and lamphouse. I gave the matter a very thorough trial, covering a period of three months. In that time they almost ruined my carbon clamps by corrosion. I kept the clamps well cleaned, but this availed nothing. Another thing, the carbon dust is so heavily laden with salt that the lamphouse and clamps become so rusted that they look fit for the junk pile. I oiled the lamphouse on the inside, but it did no good. It was with genuine regret that I gave up the salt soaking. I concluded, however, the improvement in the light was not sufficient to recompense for the damage caused. I would very much like to hear from some of the readers who have given this matter a fair test. We have a new Simplex machine which I consider very excellent indeed. Its greatest feature is the fact that you are able to adjust your shutter while the machine is in operation. The lamphouse and carbon holders are very excellent. There is every adjustment you could wish for and they are all built for business. I want also to tell you of a device manufactured by the Wagner Electric Co., of St. Louis. It constitutes within itself both a device for changing a. c. to d. c., through the medium of a revolving armature, as well as a motor for the delivery of power either from d. c. or single phase a. c. supply. The controlling switch board for connecting the same to the source of a. c. supply and controlling amount of d. c. delivered at the arc. I believe this to be quite an advancement in the d. c. problem for theaters. The device is called Wagner Single Phase Converter.

I join you Manhattan, in asking for reports on this particular proposition. You are the first one who has intimated that the salt did damage. In another part of the Department you will find an enthusiastic letter from a salt soaker, and you will note he mentions no damage to his carbon clamps or lamphouse. The Simplex is a machine containing some very excellent features, although personally I don't regard the shutter setting as of large value. When the shutter of a machine is once set, it should remain that way indefinitely without further attention. The setting of the shutter, while running rather, to my way of thinking, presents to the operator the opportunity of "monkeying" too much. However, I don't wish to be misunderstood. The Simplex is a good machine, and it has the unqualified approval of this Department. As to the Wagner Single Phase Converter, we have invited that company to send instructions and description of their device to this Department for publication, and are advised that the matter is now being prepared.

Camera Man Position.

Oklahoma, asks:

Do the producing companies have assistant camera men? If not would there be any chance for a young man, willing to learn, to get a place and work up to a post as camera man? I am entirely ignorant of the producing end of the game, but have been an operator for over two years and have tried to mix a little brain work in it. I have M. P. Worlds on file as far back as Volume 7, No. 13, and the Department is always first with me.

So far as I know Oklahoma, the producing companies have no assistant camera men in the sense that you mean. The trouble is you are a long way from New York City or Chicago, where the big producing companies are located, and in those cities there are several thousand men right there on the ground, who would like to do exactly what you wish to do. That is the answer, isn't it? The positions are few and applicants, already fairly well posted in moving picture making procedure, are legion.

Valuable Formula.

Winston-Salem, N. C., writes:

In a recent issue a brother wished to know if pictures could be projected without the use of a curtain. The writer for several years worked mysterious effects without the use of any curtain, but as Brother Richardson replied, there would have to be something to stop the light rays. Another brother wished to know about coloring incandescent lamps. Formula:—Dissolve one ounce of refined gelatine in a pint of water, and after boiling it add an aniline or a "Diamond" dye of the color desired in sufficient quantity to render the solution very dense in color. Dip the lamp bulbs in the solution while hot and, after removing them, dry them as quickly as possible. Repeated dipping and drying will render the color on the bulb more dense. The lamp then may be dipped in a thin brass lacquer, or better still, in formaldehyde and again dried. This will render the coating waterproof. Incandescent lamps may be given a frosted appearance by means of sand-blast or by dipping them in a solution of hydrofluoric acid. Should be very pleased to know, all brothers had dropped the words "booth" and "juice."

We are indebted to you for the formula for coloring lamp globes. It will undoubtedly prove to be of much value to exhibitors all over the country, particularly in the smaller towns. It is just another demonstration of the value of this Department in the dissemination of knowledge. I presume those mysterious effects you refer to is the "illusion" effect by means of which a shadow image is reflected; but this requires a very careful and rather elaborate arrangement of lights and stage setting, as well as the gauze "something" to which you refer.

Three-Wire Capacity.

Brooklyn, N. Y., writes:

A No. 4 wire is rated at 65 amperes. In that case can you pull 130 amperes from a three-wire system, using the above size wire; that is, could you draw 65 amperes from both sides, making a total of 130. If your automatic shutter does not drop, and after giving

it further examination, you found it to be in perfect order, and still it would not drop, what would you do? Would you use a fuse on it, or could you recommend something better?

Plainly, Brooklyn, you are not altogether familiar with the action of the three-wire system. With a three-wire system, the lamps are supposed to, and as a matter of fact do, burn in series with each other. So that the system is not figured as two separate 110 volt systems, but as a 220 volt system, and with that system you could use the capacity of the two outside wires as to amperage, which would be figured at 220 volts, thus doubling the energy capacity, but not the amperage. In other words, 65 amperes at 220 volts would be equal to twice that amperage at 110 volts.

I hardly know how to take your second question. If the automatic shutter was in perfect order, it would drop. If it doesn't drop, then there is something wrong—hence it isn't in perfect order, and the thing to do is to hunt up the trouble and remedy it; but if it cannot be found, then, theoretically, the operator should close down the show until his automatic shutter works perfectly. Practically, however, he will run things with the dowser, watching carefully and dropping the dowser before he stops the machine. If there is no dowser, then he would shove the lamphouse over before stopping the machine.

Another from Brooklyn.

Brooklyn, N. Y., writes:

> I wish you would favor me with an answer to the following, over which a few operators are having some controversy: While running your show, the fuses blow. You put in heavier ones, but still they blow. Your lamp is all right, and no ground in the rheostat; what would you do, and what would the cause be? How would you use a stranded wire if it had thirty-seven strands and No. 8 wire? How could you use it?

Under the condition named, I should first test the voltage with my test lamp, as the most likely thing would be a sudden rise in the line voltage. It might also be that two or more coils of your rheostat have sagged so that they touch each other, which might have the effect of cutting out a portion of those two coils, or, in some instances, half or more of the resistance in the entire rheostat. It is difficult to answer a question of this kind, because so much might depend on local conditions, but the two causes named are the things, which occur to me that most likely produce such a state of affairs. A heavy, but intermittent short would cause it also. As to the second query, I don't exactly understand what you are driving at. Why in the world would anybody want to use a stranded cable containing thirty-seven strands of No. 8 wire in an operating room? It would, of course, be possible to do it by making the actual mechanical connection with only two of the strands. Such a question, however, is not a practical one, since certainly no one would want to make use of such a wire as that. Possibly I have misunderstood your question, however. It may be that you mean a No. 8 wire with thirty-seven strands, in which event I would simply say, don't use it at all in a projection circuit—nothing less than No. 6. Referring to question No. 2 again: you could use a copper bar 2 inches square to convey your projection current if you wished to. Electrically, your wire must not be too small but there is absolutely no limit to its largeness—so far as the electrical action is concerned.

Nassau N. P. Bahama I.

Mr. B. W. Yeazel, formerly from Miami, Fla., is now located in British territory, being manager of the Imperial Theater at Nassau. He is one of our old subscribers. He writes, voicing appreciation of the Projection Department and says:

> The Imperial Theater and M. P. Vaudeville Theater, Nassau, N. P., Bahama Islands, will open October 4, 1912. Its cost is $25,000. Seating capacity 600. Everything modern and up-to-date. Independent vaudeville people are invited to write, giving price and date they can come.

Glad to hear from you Brother Yeazel, and to know that your theater is nearing completion. Trust you will have all kinds of success. Let us have a photo of the house when it is finished.

Light Trouble.

Edna, Kans., propounds the following:

> We have an Edison one-pin machine, projecting a 12-foot picture at 72 feet. Have a good clear light on the film, but cannot get any light on the screen for slides on the same focus. Have to move carbons either farther back or closer to the condensers, and then it throws the light too far down on the screen. The light is dark around the outside edges. Is the trouble in the lens or in the condensers? We have one 6½ and one 7½; 6½ next the light. Use half-inch and ⅝ Electra carbons. Which is the best for daylight showing and less eye strain, a "Radium Gold Fiber Screen" or a "Mirroroide"? What is the price of a screen 10 x 14 of either kind? Can an outside shutter be put on an Edison one-pin machine, and give satisfaction, and what will it cost? Our inside shutter is loose all the time. Have to set it every night. What is the cause?

I suppose you do not really mean what you say, Edna, viz.: that you cannot get any light on the screen through your stereo lens. You have not told me the size of the two pictures—that is to say, their width. Quite possibly you are projecting a relatively small stereo picture, as compared to the moving picture, which would cause a condition difficult to manage with one set of condensers. You say it throws the light too far down. If you mean the stereo picture is itself too far down, why don't you raise the lens a little; also be sure your stereo lens sets square with the condensers. Send me the width of those two pictures, describing the conditions again, and I will try and help you. I could not give advice concerning the relative merits of screens through the Department. You don't want to get me killed, do you? You have not said whether your Edison was a Model B or an Exhibition Model. Write to the Kinetoscope Department, Thomas A. Edison, Inc., Orange, N. J., Mr. John Pelzer, Sales Mgr., regarding the installation of an outside shutter. Would suggest you have your local machinist make you a couple of pointed screws and harden the points glass hard. This will probably stop your trouble with the inside shutter coming loose.

Power's 6-A.

Brooklyn, N. Y., writes:

> Having often been benefited by your comments on the various letters submitted to the Department, I would like to offer some information regarding my theater, the Etude, 5406 Third Avenue. I have a 14-foot picture with a 55-foot throw, and it is the talk of the neighborhood. Use Power's 6; 40 amperes of 60 cycle, 110 volt a. c. through a Hallberg Economizer. Have inspected and operated the new Power's 6-A machine, and think it is a corker. However, on account of the many adjustments, I am afraid that after a while the lamp will wobble, although the enlarged lamphouse is a vast improvement. I have also noticed and would like to complain about the dotted perforations found intermittently throughout some films. I would like to know the idea of these trade marks, and to whom I could register a kick concerning them. I hope your new Handbook will soon be issued. Am glad to know that the business of the Union is coming to a long-desired focus and that at last it is in proper hands.

The new Power's 6 lamp is very heavily built, and I think you will find your fears will not materialize. They have now been in use quite a while and there are no such complaints. As regards the perforated trade marks in the body of a film, I heartily agree with you in condemning their presence. Would suggest that you write direct to the offending producers. Yes, I think the New York operators will get along all right now—at least I hope so.

From Vermont.

Would like your advice concerning the following:

> Am using 110 volt, 60 cycle a. c., through Power's Inductor, but I want the best picture possible. Would it make sufficient improvement to justify the outlay if I installed a Mercury Arc Rectifier, or a motor generator set? Am using Power's 6 with a 50-foot throw, 12-foot picture. Am using ¾-inch carbons, and get a more even light than with ⅝, but am not satisfied. Do I need a rheostat with a rectifier? How many volts d. c. do I need for my arc.

Unquestionably, Middlebury, there will be improvement through the use of direct current, and either the Mercury Arc Rectifier, Mr. Hallberg's D. C. Economizer, or the Fort Wayne Economizer are excellent devices, and, as for myself, I would not use a. c. for projection purposes at all. In a theater of my own I would immediately install one of these three devices, but I cannot comment, through the Department, or offer you any advice as to which I consider best, but can say that they are all three good. No, you will not require a rheostat with a rectifier. D. C. arc voltage averages about 48. Our correspondents will note what the brother says about ¾ carbons on a. c. He is presumably using not less than 60 amperes at the arc.

First Time.

Galesburg, Ill., writes:

> This is the first time I have broken into the Department, but after reading the Bloomingdale manager's claims for his operator changing reels in six seconds, I had a good laugh. I agree with you that he should advertise himself as own brother to greased lightning. If the manager is the one I think it is, no wonder he talks that way. He is noted for hot-air. He once wanted to employ me as operator at the princely sum of ten dollars per week. Nothing doing! Anyone with common sense knows a reel cannot be changed in any such time. Am much interested in the operators' union and I wish to say this: The Peoria operators are not organized. I worked in Peoria for more than two years, and lost a good job on account of trying to organize a local before the convention last June. During the convention, delegates tried to organize the boys, but they would not show up at the meetings, and they are still without a local. I expect to be a member of the I. A. T. S. E. local here in a few weeks, and hope we can get all of the boys in the city in. Am running a house that was all run down and by good projection and advertising have got the business on the upward path again.

Sorry to know that the Peoria boys are not organized. They are very, very foolish indeed to thus neglect their interests. As to the Bloomingdale manager's claims; I merely printed the thing as a bit of comedy. It appeared first in an advertising circular, which is, in itself, presumptive evidence of its lack of value.

FRANK PHYTHYON BUILDING NEW THEATER.

Mr. Frank Phythyon is building a new moving picture theater at Clymer, Pa. The house will be devoted exclusively to pictures, but if it should ever be desired to show vaudeville, there will be ample stage room. The structure will be built of brick and its dimensions are 31 feet by 92 feet. Mr. Phythyon expects to open the latter part of October.

MUTUAL FILM BRANCH AT CHARLOTTE, N. C.

The Mutual Film Corporation has established a branch exchange at Charlotte, N. C., under the management of C. E. Kessnick. The location of the new exchange is well suited to serve exhibitors in North and South Carolina.

Manufacturers Advance Notes

"THE BUTTERFLY" (Majestic).

SOME of the troubles that a man goes through when he marries a society butterfly are illustrated in a picture recently done by the Majestic company under the direction of Robert Goodman. The principal female character in the story is that of a frivolous society girl who might be considered a bit demented on the subject of pleasure. Before her marriage she is a confirmed flirt and after her marriage she still continues her self-indulgent ways, and fails to appreciate the qualities of a good husband. The couple become the parents of a pretty little boy, who is raised more by his nurse than he is by his mother. The little lad's father is

Scene from "The Butterfly" (Majestic).

heavy-hearted most of the time on account of his wife's frivolity and spends much of his leisure alone.

One day the wife leaves her husband and little boy, to go motoring with a party of friends. Upon her return home for dinner she finds her husband wearily waiting for her with the information that the little boy is very ill. This information annoys the mother to some extent because there is to be a large evening party that night which she would not miss for anything. In spite of her husband's protests the mother attends the ball in festive costume. While the ball is in progress a messenger arrives for the child's physician, who is also at the ball. He hastens at once to the bedside of the little boy and pronounces the case to be one of smallpox. When the child's mother returns she is informed by the father that the lad is suffering with the dread disease.

Her one concern upon learning the nature of the disease is to protect herself and her own beauty. She quickly scans her features in the mirror to see if there are any signs of the disease upon herself. She refuses to go to the sick-chamber of her little boy, whereupon her husband is filled with disgust at her behavior and casts her from him. The selfish mother throws herself upon her bed and falls asleep. She has a vision that her husband is leaving her forever; taking away with him their little child. The dream arouses the mother to a sense of her selfishness and also of her duty. She throws aside her pleasure-loving instincts and rushes to the room of her little boy, ready to take whatever consequences there may be. The doctor arrives shortly after this to announce that he has made a wrong diagnosis and that instead of smallpox the case is only one of measles.

The part of the selfish mother is played by that capable and versatile actress, Miss Trunnelle. There seems to be scarcely any kind of a part that she cannot successfully play. The part of the husband is played by Mr. Herbert Prior, who is always good.

"THE OLD CLOCK ON THE STAIRS" (Eclair).

We all revere the memory of Longfellow. The most of us love his poems, with their stanzas which enthrall us with their tender sublimity. His was a wizardous imagination to sing in words so simple a presentment of thought so rare.

Eclair essayed a seemingly impossible task, if ordinary standards were the criterion, when it set about to do a picture of "The Old Clock on the Stairs." That they have succeeded beyond belief is proven by a viewing of the picture.

Has it a story or plot? No. Neither has the rose or the lily. But it has beauty of the mystic sort. It is like a dream or a vision which unfolds in animated pictures. Never has been

Scene from "The Old Clock on the Stairs" (Eclair).

seen the cinematographic camera more cleverly employed in the making of fanciful effects.

It is a picture which will rival their release of Poe's "The Raven," in point of mysterious, awesome effects. It is as their director says "a living pictorial poem."

"Through days of sorrow and of mirth,
Through days of death and days of birth,
Through every swift vicissitude
Of changeful time, unchanged it has stood,
And as it, like God, it all things saw,
It calmly repeats those words of awe;
For ever—never!
Never—for ever."

ESSANAY FIVE-A-WEEK.

Beginning Wednesday, September 25, the Essanay Company announces it will release a fifth film, and on each Wednesday thereafter. The constantly increasing demand for Essanay photoplays throughout the entire world is the best reason in the world for supplying it, therefore look for the corking new releases each Wednesday. The new date will be filled with selections from comedies, drama, melodramas, and Essanay's world-famous Western productions. Each Wednesday, therefore, is a date de luxe for the discriminating exhibitor, likewise each Tuesday, Thursday, Friday and Saturday on which Essanay releases. Remember—Wednesday for Essanay.

STEPPLING STILL WITH ESSANAY.

An item in the issue of August 31 to the effect that J. Steppling had left the Essanay Company of players was incorrect. Mr. Steppling appeared by courtesy in one of the Biograph pictures released August 15, but immediately returned to the Essanay Company, where he is doing some excellent work.

"A CHILD'S DEVOTION" (Lubin).

This is one of the famous Arthur Johnson pictures, which gives the Lubin star opportunity for his very forceful acting. It is a child's idea and very true to the prejudice often seen in children to the disadvantage of the stepmother. The noble heart of the boy had to be touched by sorrow before he could be won to tenderness for the excellent woman who had taken his mother's place in the home and heart of the boy's father. The picture, from description of the story, must be extremely pathetic.

Laddie, the little son of a widower, worships his father. The father is in love with a good and beautiful woman and asks her to be his wife. He tells Laddie he is to have a new mother and is surprised when the boy is grief-stricken. After the marriage the new mother tries to win Laddie's love, but the boy's jealousy is deep and her efforts are a failure. A baby sister comes to Laddie's home after a while, and out of love and pride for it Laddie unbends a little towards the mother who owns it. But the little sister dies, and the mother, ill and delirious, stretches out her arms and calls unceasingly for her baby. Laddie sees and hears her and his heart is so touched that he determines to get another one for her. He starts out to find one and in the park, seeing the mother of many children, is surprised when she refuses to spare one, even when he offers his watch in payment. But Laddie finds a baby in a carriage outside a house and wheels it off. He takes it to his mother and when her empty arms are filled, she quiets down and peace comes to her. Laddie takes his father to the house where he got the baby and the distracted parents are reassured. They go and see that their baby is safe and, to save a life, leave it where it is. Laddie's mother, getting better, gives up the baby and once more has empty arms, until Laddie creeps into them and is cuddled to her heart, where he finds happiness. The cast is:

Laddie	Raymond Hackett
Bert Hackett, the boy's father	Arthur V. Johnson
Diana Lane, the new mother	Lottie Briscoe
Doctor	Chas. Brandt
Mr. Gray	Howard M. Mitchell
Mrs. Gray	Florence Hackett

SIMPLEX PROJECTING MACHINE IN EUROPE.

Mr. Rich G. Holloman, who has just returned from Europe, reports great success for the Simplex machine abroad. The first Simplex to be installed in foreign lands was placed in the London Hippodrome, London, England, one of the largest places of amusement in Great Britain. Since that installation the Simplex has been reaching out and conquering new territory in every land.

Mr. Charles Urban and the Kineto, Limited, are the sole agents for Great Britain. Spencer's Limited, of Melbourne, has the agency for Australia. The letter printed on page 1221 under the signature of Moss, Limited, shows the appreciation of the London Hippodrome management for a high-class projecting machine. There are many others who are ever ready to testify to its excellence.

FEATURE FILMS STOLEN.

The Feature Film Company, of 108 East 12th Street, New York, is offering a reward of $50 for the recovery of two of its features that disappeared on September 9, simultaneously with one Max Sokolow, sometimes known as Max Stanley, who rented them for the Graham Palace Theater, Graham Avenue, Brooklyn.

The missing pictures are of German make; the longest one is a 4,000-foot subject entitled "Madeline," and deals with the Franco-Prussian War. The other is a one-reel subject entitled "The Forged Bill." Warrants have been issued for the arrest of Sokolow, and the Feature Film Company is determined to recover its property no matter where he may have taken it. Meanwhile, feature film buyers, renters or exhibitors are requested to notify the Feature Film Company if these reels are offered for sale or exhibition and claim the reward, which is a bona fide offer. The Wm. J. Burns detective agency has been engaged to trace the missing films.

ARTHUR S. MARKS, PRESS MAN FOR DUDLEY.

Mr. Arthur S. Marks has been engaged by M. B. Dudley to act in the capacity of press representative for the Frederick Warde feature pictures.

Scene from "A Child's Devotion" (Lubin).

"ALKALI IKE'S PANTS" (Essanay).

Remember "Alkali Ike's Auto" and "Alkali Ike Plays the Devil." Here's Augustus Carney, the Essanay's funniest comedian, in his great role. Another rip-roaring comedy riot of this renowned Western series.

Coyote Simpson and Alkali Ike both love the buxom Soffie, pride of Buckskin, Ariz. Coyote has a long curling mustache that is his one pride and joy, but Soffie objects to it when he kisses her and orders him to trim it down. Prior to this all three of the boys, Alkali, Mustang and Coyote, have tried to help Soffie with a balky bronco she is driving, and it is not until Mustang mounts the horse in true Western style that things begin to move. Then so fast do they go that the bronco runs itself out of the harness, leaving Alkali and Coyote stranded with Soffie miles from home. Later Coyote proudly shows the boys a fine valentine he has gotten for Soffie, then begins to trim off his mustache. Of course Alkali secures a hideous caricature valentine of an old maid with her false teeth and hair off, and, with Mustang's help they substitute it in place of Coyote's perfectly good one. Consequently when Coyote calls on Soffie with his trimmed mustache and valentine she is about to embrace him when she discovers the caricature and drives him from the house under an avalanche of anything she can lay her hands to. A few evenings later Alkali has invited Soffie to the town dance, and is industriously ironing his pants in the shack, when the boys discover him through the window and, when he goes to get a hot iron, hook his pants through the window with a stick. Very much negligee, Alkali chases around looking for his nether garment, and finally tries to steal a pair from a convenient line, but is loaded with buckshot from the gun of the irate lady of the house. In desperation Alkali dons his old chaps, which fail to cover his exposed anatomy, and leading Soffie proudly into town when he runs across the boys who are holding up his long-lost pants. In the wrangle that ensues Alkali is left in the lurch by Soffie, who goes on to the dance on the arms of Coyote and Mustang, while Alkali wraps his pants about him and strides home cussing everything in general.

Scene from "Alkali Ike's Pants" (Essanay).

This is unquestionably one of the funniest of this funny series, and the players have entered into the spirit of the story with gusto. Of course, Augustus Carney is a scream of joy in his famous role of Alkali, while Mrs. William Todd runs him a close second portraying Soffie. Frederick Church is Coyote and William Todd is seen again in his popular character of Mustang. The film is booked for release September 21.

"ALKALI IKE" AT CHICAGO STUDIO.

What Ho! "Alkali" Ike is in Chicago. Blew in the other day from the West with a six-shooter dangling from each hip, and got the reception of his life. "Alkali" is sure some popular. Whisper!—"Alkali" is featured in some cracking comedies now in course of production at the big Essanay Chicago studio, and they are bigger and better, and funnier, than anything he has ever done. Just put that down in your mental vest pocket, Mr. Exhibitor, and get ready to book!

"THE ELOPEMENT" (C. G. P. C.)

There is a picture which is accorded a prominent place in the majority of English-speaking homes. It is a reproduction of the famous painting by John Lomax, entitled "The Elopement." The story it tells is that of a young man and a maid. Ralph and Rose, who are devoted to each other, but find the road to happiness made hard by the opposition to the match of Rose's father. After many futile attempts to secure the consent of her father, Rose informs Ralph that there is no hope of success and Ralph promptly suggests that they elope. Rose consents and they decide to put the plan in operation at once. They saddle and mount their horses and are off to a lead of a few miles before the old gentleman is informed of the situation. Hurriedly he mounts and gives chase, but the lovers are far ahead by this time.

Scene from "The Elopement" (C. G. P. C.).

They reach a tavern and acquaint the proprietor with the circumstances. The inn-keeper sends one of his men with a carriage to hurry the parson back to the scene. The young couple are soon man and wife, and are receiving the congratulations of the witnesses when a foam-flecked horse and rider arrive. An angry father dismounts and rushes into the tavern, but only to learn that he is too late to prevent the nuptials. However, a little coaxing by his beautiful daughter convinces the old gentleman that it is better thus for the happiness of all concerned and he gives the couple his blessing.

By the artistic coloring of the film none of the beauty of Lomax's charming creation is lost and everyone who has seen the picture will really believe that the delightful characters have stepped out of the frame to entertain them. It will be released on September 17th.

On the same reel is a scenic subject of rare beauty which is described by its title: "Gerone—the Venice of Spain."

CHARGED WITH SMUGGLING.

United States Federal officers under the direction of Walter S. Chance, following instructions from the Treasury Department, swooped down upon the offices of the Star Feature Company, of Philadelphia, and took every book, paper, and personal letter of the manager, Mr. George Graff. After having taken the entire contents of the booking office they next turned their attentions to the shipping office and took every reel of film in the place, completely tying up the shows of the company, which are booked weeks ahead.

It is reported that Mr. Graff has been arrested in New York City on the charge of smuggling in connection with a person by the name of Lexington, a steward on the steamship "Cecelia," who in some way, it is alleged, helped to get the films into this country.

"FATE'S WAY" (Powers).

"Fate's Way," Powers' release for September 20, gives unobstrusively a lesson that it will be well to have young people take to heart. Love may be blind, but Hymen doesn't need to be. This picture offers a contrast. It shows a very unhappy marriage, and then gives, more by implication than by direct statement, a picture of happiness that might have been.

A loving husband finds in his bride a woman addicted to card playing, and who lacked the character to keep her self-indulgence within a sane bound. It was cards, cards, cards, while the home-making went by the board. The husband found none;

Scene from "Fate's Way" (Powers).

he even had to get many of his own meals. No pleading moved the slattern card player, and the chasm between the couple grew wider and wider. The husband's vacation came around, and he went to the mountains alone. The real girl was there and they met. He would have got a divorce if she had let him, but had it not been that the wife died, the man would never have known the happiness that might have been had he waited for it and not married so quickly.

Pleasantly sentimental are the closing scenes after the death of the first wife. For the man, called by the affection in his heart, made a pilgrimage to the scenes where he had met the other girl. He found her still there and they were married.

"DOWN BY THE SOUNDING SEA" (Gem).

The Gem Company releases a picture with the above title on September 17. It deals with the sad disillusioning of a simple hearted fisherman who trusted the natural instincts of his heart. He fell in love with the proud lady up in the chateau. She amused herself flirting with him and he trusted her; but when he came to lean upon her affection, it broke in his hand, like a reed, and left him sorely wounded.

Scene from "Down by the Sounding Sea" (Gem).

The setting of the picture is the everlasting billows which give it a very fitting background. The man had a mother and there was also a girl of his own class who loved him. These women were wiser than he and did their best to save him; but he wouldn't listen to their pleas. He was not the kind of man to give up without a struggle. He loved the lady of the chateau and was determined to make her love him.

She saw how things stood and took a cruel but very effectual way of disabusing his mind. She coldly introduced him to her fiance and then passed him with disdain. In the madness that filled him, he lost his balance and was precipitated to the bottom of a cliff.

There his mother found him. He was not dead and the mother and the girl who loved him bore him home where slowly he was nursed back to health. He was now wise enough to appreciate the affection of the girl of his own station and she forgave him and they were happy.

HOW ENGLAND HANDLES ITS THEATER ADVERTISING.

S. S. Hutchinson, president of The American Film Mfg. Co., who has just returned from Europe, tells some interesting things of theater advertising in England.

"Flying A Day."

"I found many theaters in the heart of London advertising exclusive Flying A days," said Mr. Hutchnson. "The custom is spreading fast and seems to be highly successful. Theaters are more pretentiously decorated and generally show more attention to details in that manner than we do here. In addition to the usual posters are many colored banners and flags all combining to make a most inviting bid for business."

AMERICAN FINISHES STARVED ROCK FILMS.

The sixty odd players who have been encamped at Camp Hutchinson, Staved Rock, Ill., making pictures for the American Film Mfg. Co., returned to Chicago last week, after completing the purposes of their journey on the famous and historic rock.

The camp was a model of its kind, and residents of the neighborhood were sorry to see it go. During its six weeks' stay it proved a curiosity to the many thousands of visitors and entertaining many big gatherings, such as lodges, conventions, etc. The Cook County Press Association and the Illinois Senate Committee on the Deep-water-way-to-the-gulf problem were among the official visitors, as well as Governor Deneen and notable lecturers, doctors, and lawyers sojourning at the Rock.

FLICKERS.

George A. Blair.

A FLEETING glimpse of the smiling countenance of Mr. George A. Blair, who assists Col. Schuyler Colfax in the joyous work of selling Eastman raw film stock to the American picture manufacturers, cheered us in our busiest hours of toil on Wednesday last. Mr. Blair happened to be in the vicinity of the New York office of the Moving Picture World and couldn't resist a desire to stop long enough to say "how do you do." He was accompanied by a co-laborer, Mr. Richard Brady. Blair was looking comfortable upon the occasion of his visit, notwithstanding the temptations of a great city and the recent heated term. It is some inspiration to look, if but for a moment, upon these emissaries of great projects and we returned to the grind with renewed vigor after a hearty clasp of his calloused palm. No, he didn't hand me anything.

* * *

Mr. Edwin Earle Naugle, managing editor of the Metropolis, of Jacksonville, Fla., dropped into the New York office of The World last week armed with credentials from our friend Frank Montgomery. Mr. Naugle spent a week or so seeing things about New York before returning to the "demnition grind" on The Metropolis. He is some fellow and not an entire stranger to the Great White Way.

* * *

Mr. B. Nichols, European representative for several American manufacturers who has been in the United States for the past three weeks, sailed for London on the Mauretania, Wednesday, Sept. 11. Mr. Nichols reports a very satisfactory trip, having accomplished the object of his visit. He was also kind enough to concede that he had noticed a general improvement in the American product since his last previous visit and expressed the belief that some of the American manufacturers of pictures were making an effort to produce better work. Mr. Nichols expects to return in about four months.

* * *

Herman Mason, of the Masko Film Company, is taking things easy these days at his office in the 45th Street Exchange Building. "Our big picture 'Resurrection' has proved an excellent feature and is being well received wherever shown. Although we have some of the best territory yet to dispose of we are already out of the woods" was his very pleasing message.

* * *

Joe Koster, German representative of the Republic Film Company, who has been visiting friends in New York for the past few months, sailed on Tuesday, September 10, for Dusseldorf. He will stop off in London to confer with Mr. Edmundson regarding the marketing of Republican features.

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Col. J. E. Pearce, of New Orleans, Sah, was in New York recently, looking over the picture situation and basking in the glare of the "white lights" of Broadway. Col. Pearce is interested in several magnificent picture theaters in New Orleans.

* * *

Mr. Alfredo Gandolfi, president of the Ambrosio Film Co., Turin, Italy, is in America, making final arrangements with the Universal Film Manufacturing Co., which is to market Ambrosio Films in this country. While in the States, Mr. Gandolfi can be located at 15 East 26th Street, the new offices of the company, which are under the supervision of Mr. M. A. Stevani, president of the American Ambrosio Co.

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Ed. Barry, general manager of the Raw Film Supply Co., 15 East 26th St., is "some" moving picture machine operator.

* * *

A. Warner, president of Warner's Features, Inc., left town for a short stay in the "Smoky City," and is expected back in his 45th Street office about the end of the week with a few more leases for branch offices in his wallet.

Mr. F. J. Carroll, vice-president and treasurer of the Cheyenne Feature Film Co., Denver, Col., is in New York creating a market for the Cheyenne product, and is located temporarily in the Exchange building, 145 West 45th St.

* * *

Mr. J. G. Ross, of the British-American Film Mfg. Company, Montreal, Canada, was in New York in the interests of his concern last week. Mr. Ross said that his company has completed a number of pictures and is very well pleased with the results. The dates of release have not yet been determined. It is the intention of the British-American Film Company to produce a number of subjects of romantic character, dealing with life in the Canadian wilds.

* * *

Mr. and Mrs. William L. Shelton, of Kansas City, were visitors at the New York office of the Moving Picture World on September 5. Mr. and Mrs. Shelton are proprietors of the Ashland Theater of Kansas City and have been enjoying an extended vacation in the East. They attended the exhibitors' convention at Chicago and came East by easy stages to Boston. From New York they went by boat to Washington and thence home. Mrs. Shelton was greatly interested in the process of the making of an issue of the Moving Picture World, which was at its height at the time of her call and informed us that she was an old newspaper woman herself. To her "copy" and "proofs" were familiar subjects. Although Mr. and Mrs. Shelton saw considerable of New York on this visit, they declared their intention of attending the exhibitors' convention next year.

* * *

Mr. Jack Warner, traveling representative for Warner's Features, is back in the "big city" after a short stay in Augusta, Ga., at which place he established a branch office. Mr. Warner will leave for Buffalo this week, and later for Boston for the purpose of opening up new renting offices. Mr. Edward Cramer, now assisting Mr. Warner in New York City, will assume charge of the Boston office.

* * *

William Tait, Jr., manager of Lubin's Theater, Baltimore, Md., paid a hurried visit to New York's theater supply and equipment houses for the purpose of brushing up on the latest improvements in lighting and decorating exteriors and interiors. Mr. Tait is one of those very progressive managers with an unlimited desire to add to the entertainment and comfort of his patrons.

* * *

M. P. Harvey (better known in his own town as Moving Picture Harvey), assistant manager of the Lyric and Neil theaters, in Champion, Ill., which are operated by the Lyric Amusement Co., is now on tour for several weeks with a vaudeville company getting ideas for attractions to run in his own houses. Besides managing, Mr. Harvey does all the singing for his show.

* * *

I have discovered an excellent substitute for gas or drowning, and strongly recommend it to those who are tired of living, and wish to jump from one world to the other QUICK. Accept an invitation from H. A. Spanuth to go motoring, and allow him to drive you through some busy streets in the city.

MAC.

MISS WILLIAMS AS "LADY BOUNTIFUL."

Miss Kathlyn Williams, the talented leading woman of the Selig players, presided at a party given to some 200 slum kiddies at Steavenson Theater recently. The children had previously taken part in a Selig production, "The Trail and the Germ," made to assist in the fight against the "white plague" in Chicago. That picture with others of an educational character were shown for the entertainment of the children. Ice cream was served.

CONVICTS MAKE PRESENT FOR MISS STEDMAN.

Miss Myrtle Stedman, leading woman of the Selig Company of players located at Canon City, Col., was presented with a beautiful hand-carved and inlaid center table made by the convicts of the Colorado State Penitentiary, before whom she sang on several occasions.

DIRECT CURRENT ARC CONTROL.

In line with the general trend for better picture projection, Mr. J. H. Hallberg, "The Economizer Man," reports the installation of a Hallberg A. G. to D. C., 60-ampere Economizer at the Park Theater, Bensonhurst, L. I., N. Y. Also a 220-volt D. C. to D. C. Economizer for Goldstein & Perkins, Punta Gorda, Fla. Also a 30-ampere Rectifier for Family Theater, A. J. Bayer, prop., St. Mary's, Pa.

Foreign Trade Notes

A CORRESPONDENT of The Moving Picture World writes interestingly from Berlin, Germany, telling of a great exhibition and convention to be held simultaneously in the capital of the German Empire from December 15th to December 22d of the current year. At this meeting, to which The Moving Picture World has received a special invitation, all interests in the moving picture industry are to be represented. The affair is not limited to Germany, though most of the delegates, manufacturers, etc., will be from Germany. Our correspondent writes, that almost all the American manufacturers will have some representation. It is expected that a special demonstration in the American methods of advertising the show will be given. The German manufacturers will point to these methods as both effective and unobjectionable and hope to convert the German authorities by means of these posters, etc., to a saner and more liberal regulation of lobby advertising. All the great manufacturers, German and others, will have their own little theaters where their pictures will be projected free of charge for the benefit of visitors to the exhibition.

* * *

The Parisian police have declined to join in the general crusade against motion pictures, which has startled the people of southern France and for a time assumed the proportions of a riot. Though there were not wanting many who in the city by the Seine echoed the savage cry against the motion picture, the Parisian police continued its sane and safe policy and does not assume to interfere, unless there is a very striking violation of the decencies and proprieties of life.

* * *

The important profession of operating motion picture machines in France seems to have fallen on evil days according to a letter written to a French trade paper by M. G. Crepy, a gentleman who seems to take a very deep and practical interest in projection. He launches out against what he calls "occasional operators," who bring untold harm upon the industry. Mr. Crepy has started a movement for examining and licensing all French operators and distinguishing those of special ability by bestowing upon them some mark of merit, such as a medal or diploma. He is the treasurer of the Friendly Group of Operators.

* * *

The Italian government has put the cinematograph to a most unique and humane use. Moving pictures, which show the wives and families of those at the front, have been specially taken, and an operator dispatched to Tripoli to show them to the soldiers when they are not engaged in actual fighting. All the families of that famous regiment, the Eleventh Bersaglieri, have walked before the camera, and know that their "loved ones" now have the pleasure of seeing them in what is the next best thing to actual life—the shadow-world of the cinema.

ADVERTISING AND EDUCATING BY CINEMATOGRAPH.

[From Deputy Consul R. J. Novakovitch, Belgrade, Servia.]

American fashions seem to have become suddenly popular in Servia. Within the last half year one frequently sees in Belgrade men—and more particularly young men—with their hair cut in American fashion, while their clothes bear unmistakable signs of the local tailor's effort to imitate American styles.

These facts, and the unprecedented demand at the stores here for hats, boots, and other wearing apparel of the kind in vogue in the United States, make one, out of pure curiosity, seek the reason for this newly evinced taste for things American; and investigation seems to point to the cinematograph show, especially the production of moving pictures depicting life and events in the United States as the main factor in creating this demand for American goods. American "turns" are the chief attraction of the cinematograph shows here. The scenes greatly appeal to the people, so much so that the younger generation, as already said, try to imitate the actors in outward appearance. This circumstance in itself suggests the possibility of utilizing the Servian liking for moving-picture shows to boom American manufactures by cinematograph.

Some Lines That Could Be Thus Introduced.

The adoption of this suggestion does not seem to present much difficulty. It is to be expected that proprietors of existing shows would be only too glad to enlarge their regular programs by a few "turns," attractively depicting the manufacture or utility of this or the other American article, especially if the necessary films were placed gratuitously at their disposal by the interested firms. The risk, as some might contend, that the likely scope of business to be done in this country (roughly 3,000,000 inhabitants) would not warrant the expense of having the films made, could be practically eliminated by arrangements for their display in other cities of the Balkan Peninsula—Sofia, Adrianople, Constantinople, Saloniki, Athens, Bucharest, etc.

Fairs and agricultural exhibitions offer, incidentally, good opportunities for direct cinematograph advertising by showing to those interested modern agricultural implements and machinery in actual use and operation. As few Servian farmers have as yet had opportunity to visit moving-picture shows, the novelty of the thing could not fail to leave a lasting impression. Agricultural machinery and implements have been mentioned only as an example. There are many articles which, though in general use in more advanced countries, are as yet practically unknown here. Railroads are being built just now throughout the Balkans, opening up new territory and creating new or modernizing existing industries. Woodworking machinery and mine equipment are two other classes which have a bright future in the Balkans and offer good reward to the enterprising business man.

To Aid the Immigrant.

[From Consul General R. M. Bartleman, Buenos Aires, Argentina.]

For the enlightenment and education of the newly arrived immigrants lodged at the Government's hotel in this city it has been decided to install the moving-picture plant which was used in Argentina's display at the Turin Exposition. It is expected that the views of the country and its agricultural and cattle industries will be a help to the immigrant in adapting himself to his new surroundings.

There are 55 moving-picture theaters and 45 cafes showing moving-pictures in Buenos Aires. In 1911 nearly $850,000 United States gold entrance fees were collected, but this amount does not take into consideration the returns of the cafes. The Republic imports about 2,000,000 meters (meter=3.28 feet) of films annually, the duty on which is 27 per cent on an appraised valuation of $4.83 (United States gold) per kilo (2.2046 pounds), a film 2,000 feet in length weighing about 4 kilos. At the present moment dramatic films of a comic nature have the run. Western (American) cowboy films are also great favorites, as well as industrial films, but comedy, magic, trick, fantastical, allegorical, and sensational films with plots are all well liked in South America. The average bill at a theater is consistent with the size of the programs given in the United States.

Supervision of Juvenile Attendance.

[From Consul F. B. Keene, Geneva, Switzerland.]

There are in Geneva (a city of 132,000 inhabitants) not less than 10 permanent cinematograph shows, several cafes where occasional presentations are given, and two or three places where the display of films partially serves as an advertisement. It is said that each day 140,420 feet of films are unrolled before the eyes of the public in Geneva.

The Department of Justice and Police and the Department of Public Instruction are about to prepare a ruling (1) to regulate discipline of public school children when out of school, following other Swiss cities in this line relative to home-going time, smoking, public spectacles, etc., and (2) to forbid entrance to public places where cinematograph views are shown to children not accompanied by their parents or guardians, exception being made in the case of films prepared for school children and approved by the department of public instruction.

Calendar of Licensed Releases.

Current Releases

MONDAY, SEPTEMBER 16th, 1912.

BIOGRAPH—Stern Papa (Comedy) .....
BIOGRAPH—Love's Messenger (Comedy) .....
CINES—The Daughter of the Spy (Special) (Drama)..1000
KALEM—The Parasite (Drama) 1000
LUBIN—The Sleeper (Drama) 1000
PATHE—Pathe's Weekly No. 38, 1912 (Topical) .....
SELIG—The Substitute Model (Drama) 1000
VITAGRAPH—Captain Barnacle's Waif (Drama) 1000

TUESDAY, SEPTEMBER 17th, 1912.

EDISON—The Governor (Drama) 1000
ESSANAY—Neptune's Daughter (Drama) 1000
CINES—Amalfi, Italy and Surroundings (Scenic) 225
CINES—A Gun Factory (Industrial) 320
CINES—Traditional Customs in Southern Italy (Top.) 430
C. G. P. C.—The Elopement (Comedy) .....
C. G. P. C.—Gerone—the Venice of Spain (Scenic) .....
SELIG—The Brand Blotter (Drama) 1000
VITAGRAPH—The Troubled Trail (Drama) 1000

WEDNESDAY, SEPTEMBER 18th, 1912.

EDISON—Lazy Bill Hudson (Comedy) 490
EDISON—National Soldiers' Home, Virginia (Descr.). 510
ECLIPSE—New Plymouth (Scenic) 250
ECLIPSE—A Country Holiday 730
KALEM—In Peril of Their Lives (Drama) 1000
LUBIN—When Father Had His Way (Comedy) 1000
PATHE—The Bandit's Spur (Drama) .....
VITAGRAPH—A Vitagraph Romance (Drama) 1000

THURSDAY, SEPTEMBER 19th, 1912.

BIOGRAPH—Two Daughters of Eve (Drama) .....
ESSANAY—The Mixed Sample Trunks (Com.-Dr.)....1000
LUBIN—A Child's Devotion (Drama) 1000
MELIES—The Prisoner's Story (Drama) 1000
PATHE—The Desperado (Drama) .....
SELIG—Into the Genuine (Drama) 1000

FRIDAY, SEPTEMBER 20th, 1912.

EDISON—Hearts and Diamonds (Drama) 1000
ESSANAY—The Love Test (Comedy).....1000
C. G. P. C.—Max's Tragedy (Comedy) .....
C. G. P. C.—The Edmunds Klamm Ravine (Scenic) ..
KALEM—Chips of the Old Block (Comedy) .....
KALEM—Tilley's Bird Farm (Educational) .....
LUBIN—Turpentine Industry (Industrial) .....
LUBIN—No Trespassing (Comedy) .....
SELIG—Life and Customs of the Winnebago Indians (Drama) 1000
VITAGRAPH—The Indian Mutiny (Drama) .....
VITAGRAPH—The Burning of the Match Factory (Topical) .....

SATURDAY, SEPTEMBER 21st, 1912.

EDISON—The Grandfather (Drama) 1000
ESSANAY—Alkali Ike's Pants (Comedy).....1000
CINES—Betrayed for Love (Hist. Drama) 1000
KALEM—The Grit of the Girl Telegrapher (Drama)..1000
LUBIN—His Pair of Pants (Comedy)..... 600
LUBIN—His Trade (Comedy) 400
PATHE—Silver Moon's Rescue (Drama) .....
VITAGRAPH—Adventure of the Italian Model (Dr.)..1000

Advance Releases

MONDAY, SEPTEMBER 23rd, 1912.

BIOGRAPH—Friends (Drama) .....
EDISON—Benares and Agra, India (Scenic)..... 325
EDISON—How Bobby Joined the Circus (Comedy)... 650
KALEM—Fat Bill's Wooing (Comedy).....
KALEM—Roost, the Kidder (Comedy).....
LUBIN—A Gay Time in Quebec (Comedy).....1000
PATHE—Pathe's Weekly No. 39 (Topical).....1000
SELIG—A Detective's Strategy (Drama).....1000
VITAGRAPH—Bobby's Father (Drama) 1000

TUESDAY, SEPTEMBER 24th, 1912.

EDISON—The Little Girl Next Door (Drama).....1000
ESSANAY—Across the Broad Pacific (Scenic).....1000
CINES—A Cavalier's Romance (Drama)..... 667
CINES—Castrovillari, Southern Italy (Scenic)..... 325
C. G. P. C.—The Princess and the Merchant (Juvenile)..
LUBIN—The Renegades (Drama) 1000
SELIG—The Cattle-Rustlers (Drama) 1000
VITAGRAPH—His Lordship, the Valet (Comedy)....1000

WEDNESDAY, SEPTEMBER 25th, 1912.

EDISON—Cynthia's Agreement (Comedy) 1000
ECLIPSE—The Sacrifice (Drama) 1000
ESSANAY—The Adventure of the Button (Com.-Dr.)..1000
KALEM—Queen of the Kitchen (Comedy).....
KALEM—Along the River Nile (Scenic).....
PATHE—Pals (Drama) .....
SELIG—Partners (Drama) 1000
VITAGRAPH—Bill Wilson's Gal (Drama).....1000

THURSDAY, SEPTEMBER 26th, 1912.

BIOGRAPH—A Disappointed Mamma (Comedy).....
BIOGRAPH—A Mixed Affair (Comedy).....
ESSANAY—A Little Louder, Please (Comedy).....1000
LUBIN—Buster and the Gypsies (Comedy).....
LUBIN—Swimming and Life Saving (Industrial).....
MELIES—The Beach Combers (Drama).....1000
PATHE—Glacier National Park (Scenic).....
PATHE—The Andreu (Acrobatic) .....
SELIG—The Pity of It (Drama).....1000
VITAGRAPH—The Signal Fire (Drama).....1000

FRIDAY, SEPTEMBER 27th, 1912.

EDISON—Mary in Stage Land (Drama).....1000
ESSANAY—The Voice of Conscience (Drama).....1000
C. G. P. C.—The Musketeer's Conscience (Drama).....
KALEM—The Heart of John Grimm (Drama).....1000
LUBIN—Glued (Comedy) .....
LUBIN—The Water Wagon (Comedy).....
SELIG—The Borrowed Umbrella (Comedy).....
SELIG—Harvesting Alfalfa in New Mexico (Industrial)
VITAGRAPH—The Counts (Comedy) 600
VITAGRAPH—Weary Starts Things in Pumpkinville (Comedy) 400

SATURDAY, SEPTEMBER 28th, 1912.

EDISON—'Ostler Joe (Drama) 1000
ESSANAY—An Indian Sunbeam (Drama).....1000
CINES—Quaint Sights in Sardinia (Scenic)..... 205
CINES—Reuben and the Boys (Comedy)..... 795
KALEM—The Apache Renegade (Drama).....
LUBIN—The Doctor's Debt (Drama).....1000
PATHE—The Filibuster's Ship (Drama).....
VITAGRAPH—The Irony of Fate (Drama).....1000

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Calendar of Independent Releases.

Releasing Through Universal Company.

CURRENT RELEASES.

SUNDAY, SEPTEMBER 15th, 1912.

REX—Lost, a Husband (Comedy) .....
ECLAIR—A Marriage of Convenience (Comedy) .....
ECLAIR—Around Constantinople (Scenic) .....

MONDAY, SEPTEMBER 16th, 1912.

IMP—The Millionaire Cop (Comedy-Drama) .....
NESTOR—The Horse Thief's Daughter (Drama) .....
CHAMPION—The Dummy Director (Drama) .....

TUESDAY, SEPTEMBER 17th, 1912.

GEM—Down by the Sounding Sea (Drama) .....
BISON—The Ranchman's Awakening (Drama) .....
ECLAIR—My Wife's Away. Hurrah! (Comedy) .....

WEDNESDAY, SEPTEMBER 18th, 1912.

POWERS—All on Account of a Widow (Comedy) ....
NESTOR—A Western Vacation (Comedy) .....
UNIVERSAL—The Animated Weekly (Topical) .....

THURSDAY, SEPTEMBER 19th, 1912.

REX—Faraway Fields (Drama) .....
IMP—Sweet Alice, Ben Bolt (2 Reels—Drama) .....
ECLAIR—Filial Love (Drama) .....

FRIDAY, SEPTEMBER 20th, 1912.

VICTOR—Flo's Discipline (Comedy) .....
POWERS—Fate's Way (Drama) .....
NESTOR—Won by a Call (Comedy) .....

SATURDAY, SEPTEMBER 21st, 1912.

BISON—The Massacre of Sante Fe Trail (2 Reels—Dr.)
IMP—The Blind Musician (Drama) .....
IMP—The Exchange of Labels (Comedy) .....
MILANO—The Two Overcoats (Comedy) .....
MILANO—Bonifacio in Society (Comedy) .....

ADVANCE RELEASES.

Sunday, September 22nd, 1912.

REX—The Conflict's End (Drama) .....
ECLAIR—A Frivolous Heart (Drama) .....
ECLAIR—Through China (Scenic) .....

MONDAY, SEPTEMBER 23rd, 1912.

IMP—Getting Mary Married (Comedy) .....
NESTOR—Carl Von Gordon's Family (Comedy).....
CHAMPION—The Rose of the Island (Drama) .....

TUESDAY, SEPTEMBER 24th, 1912.

GEM—The Legend of Montmartre (Drama).....
BISON—The Sheriff's Reward (Western Drama) .....
ECLAIR—The Word of Honor (Drama) .....

WEDNESDAY, SEPTEMBER 25th, 1912.

NESTOR—The Criminologist (Drama) .....
POWERS—The Plan That Failed—Swat the Fly (Com.)
AMBROSIO—Arabian Infamy (Drama) .....
UNIVERSAL—The Animated Weekly.....

THURSDAY, SEPTEMBER 26th, 1912.

REX—The Old Organist (Drama) .....
IMP—The Parson and the Moonshiner (Drama) .....
ECLAIR—The Old Clock on the Stairs (Drama) .....

FRIDAY, SEPTEMBER 27th, 1912.

VICTOR—The Advent of Jane (Drama) .....
NESTOR—Percy, the Bandit (Western Comedy) .....
POWERS—Her Ambition (Drama) .....

SATURDAY, SEPTEMBER 28th, 1912.

BISON—At Old Fort Dearborn (Two-Reel Hist. Dr.)..
IMP—Lie Not to Your Wife—Curing Hubby (Comedies)
MILANO—The Mysterious Auto—Honesty Punished..

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, SEPTEMBER 15th, 1912.

MAJESTIC—Cupid vs. Cigarettes (Comedy) .....
THANHOUSER—Orator, Knight and Cow (Drama)..
ITALA—A Woman's Duplicity (Drama—2 Reels) .....

MONDAY, SEPTEMBER 16th, 1912.

AMERICAN—The Fear (Drama) 1000
COMET—(Title not reported) .....

TUESDAY, SEPTEMBER 17th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Penalty (Drama)..
MAJESTIC—Thorns of Success (Drama) .....
GAUMONT—Queen Elizabeth's Token (Drama).....
THANHOUSER—The Mail Clerk's Temptation (Dr.)

WEDNESDAY, SEPTEMBER 18th, 1912.

AMERICAN—Wun Lung's Strategy (Drama).....1000
BRONCHO—Sundered Ties (Drama) .....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Caleb West (Drama—2 Reels) .....
SOLAX—The Spry Spinsters (Comedy) .....

THURSDAY, SEPTEMBER 19th, 1912.

AMERICAN—The Foreclosure (Drama) 1000
GAUMONT—Kings in Exile (Drama—2 Reels) .....

FRIDAY, SEPTEMBER 20th, 1912.

"101"-BISON (N. Y. M. P. Co.)—The Doctor's Double (Dr.) .....
LUX—The Little Beggar Boy (Drama) 963
SOLAX—The Life of a Rose (Drama) .....
THANHOUSER—Two Souls (Drama).....

SATURDAY, SEPTEMBER 21st, 1912.

COMET—(Title Not Reported) .....
GREAT NORTHERN—Benoit's Fortune (Com.-Dr.).
RELIANCE—The Redemption (Drama) .....
GAUMONT—The Eclipse of the Sun (Scientific).....
GAUMONT—The Funeral of General Booth (Topical)

ADVANCE RELEASES.

SUNDAY, SEPTEMBER 22nd, 1912.

MAJESTIC—Mary's Chauffeur (Comedy) .....
THANHOUSER—At the Foot of the Ladder (Drama)
ITALA—Toto's Talisman (Comedy) .....
ITALA—A Naughty Boy (Comedy).....

MONDAY, SEPTEMBER 23rd, 1912.

AMERICAN—White Treachery (Drama) 1000
COMET—Title not reported.
KEYSTONE—Cohen Collects a Debt (Comedy).....
KEYSTONE—The Water Nymph (Comedy).....

TUESDAY, SEPTEMBER 24th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Hidden Trail (Dr.)
MAJESTIC—The Butterfly (Drama) .....
GAUMONT—The Heart of a Red Man (Drama).....
THANHOUSER—Undine—Parts 1 and 2 (Drama)..

WEDNESDAY, SEPTEMBER 25th, 1912.

AMERICAN—Bad Pete's Gratitude (Drama).....
BRONCHO—His Better Self (Drama).....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—The Geranium (Drama) .....
RELIANCE—Bedelia and Her Neighbor (Comedy)..
SOLAX—The Love of the Flag (Comedy-Drama).

THURSDAY, SEPTEMBER 26th, 1912.

AMERICAN—Title not reported.
GAUMONT—The Stolen Cub (Drama).....

FRIDAY, SEPTEMBER 27th, 1912.

"101" BISON (N. Y. M. P. C.)—On the Firing Line (Dr.)
LUX—Title not reported.
SOLAX—The Fugitive (Drama) .....
THANHOUSER—And the Greatest of These is Charity (Drama) .....

SATURDAY, SEPTEMBER 28th, 1912.

COMET—Title not reported.
GREAT NORTHERN—Title not reported.
RELIANCE—The Cuckoo Clock (Comedy-Drama)..
GAUMONT—Life in Caucasia (Educational).....

Song Slide Releases.

Scott & Van Altena.

"Tell Me That You Love Me"—Harold Rossiter.
"Somebody's Coming to Town"—Smith & Brown.
"Humming Bird"—H. A. Weymann.
"Come to Dolly's Party"—H. Von Tilzer.
"Won't You Let Me Take You Home"—Crown.
"Those Wonderful Eyes"—Harris.
"After All I've Been to You"—Haviland.
"Any Time is Loving Time"—Crown.
"As Long as the Shamrock Grows Green"—Ted. Snyder.
"All I can say is I Love You"—Smith & Brown.
"I'm the Lonesomest Girl in Town"—York.
"You're Going to Love Your Honey Boy"—Morris.
"Way Down South"—Tell Taylor.
"I'm Going to Write You a Letter"—Tell Taylor.
"Parisienne"—York Music Co.
"We've Been Sweethearts, Mary, for Fifty Years"—Geo. H. Diamond.

A. L. Simpson.

"Do You Regret the Days Gone By?"—Pub. by F. B. Haviland Pub. Co.
"My Girl of the Golden Days"—Pub. by J. H. Aufderheide, Indianapolis, Ind.
"When I'm Away"—Pub. by Robert B. Thompson, Chicago.
"Just a Twig from the True Lover's Tree"—Pub. by J. Fred Helf, New York.

De Witt C. Wheeler, Inc.

"I Always Knew the Girl I'd Love Would Be a Girl Like You"—M. Witmark & Sons.
"What Made the Boys Like Rosie"—J. H. Remick & Co.
"Rainy Days"—Jerome & Schwartz Pub. Co.
"Hear Those Chimes"—Jos. W. Stern & Co.
"Everybody Two Step"—J. H. Remick & Co.
"My Tallahasse Flo"—M. Witmark & Sons.
"I Like It Better Every Day"—J. H. Remick & Co.
"Cecilia"—M. Witmark & Sons.
"Are You a Girl Who's a Real Good Fellow?"—Kendig & Paley.
"Hitchy Koo"—F. A. Mills.
"Homeward Bound"—M. Witmark & Sons.
"I Never Knew What Eyes Could Do 'Till Yours Looked Into Mine"—J. H. Remick & Co.

A. J. Clapham.

"The Rosenthal Case."
"The Olympic Games."

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LICENSED FILM STORIES

SELIG.

THE SUBSTITUTE MODEL (Sept. 16).—Millicent Carr was the steady, prim and serious little stenographer of the manager of a great dry-goods store. At home, her little sister suffered terribly from headaches, which were diagnosed as proceeding from the eyes, and a great specialist pronounced an operation as immediately necessary. But where to get the money? Their slender store held no such sum, and they were despairing when a chance was offered in a most unexpected way. The store model, who was being dressed for the annual competition at the Fashion Show, fainted, and Millie, who was of her figure, begged for a chance to act as substitute. More out of sympathy than anything else, the manager permitted her to try on the dress and then her real beauty and attractiveness, concealed before under her stiff and prim attire was revealed. She won the first prize easily, the operation was performed and, her sister's eyesight saved.

THE BRAND BLOTTER (Sept. 17).—Jim Wandless, the owner of a few hundred head of cattle, and Dulcie Brent, the daughter of a rich cattle baron, are in love with each other. Mowbray, the foreman of Brent's ranch, is also in love with Dulcie, but she does not care for him. Jim asks Brent for his daughter's hand. Brent likes Jim very much but is exceedingly jealous of his daughter, so he tells Jim that he can marry Dulcie when his herd of cattle matches Dulcie's, head for head. He hopes in this way to put Jim off and discourage him. The young people are forced to accept this mandate. Later, however, Dulcie sees how she can hurry matters somewhat and begins to put her plan in operation. Her cattle outnumber Jim's three to one. Her brand is the well known V. C. She realizes how easy it would be to change this brand into the "Diamond Eight," which is Jim's brand. She rides out to her herd, ropes and ties one of the steers and is in the act of changing the brand when Jim rides in and sees what she is doing. Dulcie rides away, leaving Jim bending over the prostrate steer. Brent and Mowbray ride on and see Jim in the act of releasing the steer. They notice the changed brand and at once jump to the conclusion that Jim is a brand-blotter. Things go hard with Jim until Dulcie confesses and Jim is cleared. Brent now realizes how dearly the young people love each other and gives his consent to their union.

INTO THE GENUINE (Sept. 19).—Urged on by her parents, who, though their fortune is rapidly on the wane are trying to keep up appearances, Margery Blackburn inveigles Bob Manners, a rich and popular young broker, into a proposal of marriage. A few days later Bob is caught on the wrong side of the market and, in an exciting pit scene in which over five hundred members of "The Motion Picture Exhibitors' League of America" take active parts, his entire fortune is swept away. Hearing of a great gold-strike in the Klondike, Bob decides to go forth and recoup his fortune. He calls on Margery to say goodbye and to ask her to wait for him. The Blackburns, however, expose their cupidity by telling Bob that marriage with Margery is now out of the question.

Bob goes to the Yukon Territory, but is not successful as a prospector. After weeks of nerve-racking torture his food supply gives out. In the delirium that follows, he imagines that he has found gold. Nellie Morgan, a trapper's daughter, finds the senseless prospector lying beside a stream, a piece of worthless rock clutched in his hand. She nurses him back to health, with the inevitable consequence—they fall in love. Bob and Hank, the trapper, locate a rich gold mine that makes them independently rich. Later Bob is called back to New York by the illness of his mother.

The Blackburns hear of Bob's return, and his good fortune, and Margery immediately sets out to catch him again. Bob, however, is now proof against her wiles and is merely polite to her, for his love has gone from the sham into the genuine.

LIFE AND CUSTOMS OF THE WINNEBAGO INDIANS (Sept. 20).—The Winnebagos were the most powerful and intelligent of the mighty Siouan family that were left in the middle west after their forebears, the Sioux, had drifted further West to give war to the fast encroaching white man. For many years the Winnebagos roamed through Illinois, but at present their largest settlement is in the Black River Falls district of Wisconsin. While they are essentially "woods" Indians, they take a keen interest in farming. They still prefer to live in wigwams, although their tribal characteristics incline towards the more modern methods. The Winnebagoes are not a vanishing race, and their standards of morality and education place them among the highest type of modern Indian.

In this exceedingly interesting educational picture, the manners, customs, sports, and pastimes of this proud and haughty tribe are shown in a series of intimate, picturesque scenes. One scene shows them at their bead weaving. Another view shows their adeptness at canoe making and repairing. Still another scene gives us an idea of their strange games. Their renowned ceremonial dances are also shown.

A DETECTIVE'S STRATEGY (Sept. 23).—This picture tells the very human story, or romance, of an unloved wife and mother, who, although possessing wealth and social position, craved the love of her husband. This love has been denied her by the husband, who is blinded by his wild rush after the almighty dollar. There comes a time when Stanton McVicker, a species of the fortune hunting society man, ensnares the heart of the woman and gains her consent to an elopement. The husband, hearing of this engages Edwin Randall, a handsome society detective, to ferret out the case and prevent the elopement. The wife, however, through her great love for her only child, relents at the last moment and decides to remain loyal to her husband. She confesses all to the detective, who destroys all the written evidence against her, warns the intruder, McVicker, away, and smoothes the path of misunderstanding between husband and wife. After telling the husband that his wife is good and true, Randall severs his connection with the case and, when their little child appears upon the scene, all unfriendliness between the mis-mated couple disappears and happiness once more reigns supreme in the household.

THE CATTLE RUSTLERS (Sept. 24).—It is time for the annual roundup at the great Moore ranch in Colorado. May Moore, the cattle baron's daughter, is engaged to her father's foreman, Jack Towns. As the Moore cowboys are about to start on the work of rounding up the vast herds, a man, giving his name as Jim, applies for and secures a job as puncher. He is a spy in the employ of a neighboring band of daring cattle rustlers.

That night, when the camp is sleeping, Jim steals out and signals the rustlers to start their work at once. They descend upon the herd, overpower the watchman, and stampede the cattle towards the fastness of the nearby mountains. Jim, the spy, decides to carry off Moore's daughter May, as his own special prize. He tells May that her father has been injured and that he has been sent to take her to him. May believes the spy's story and rides behind him on his horse. Through an accident May learns of the man's treachery and, with her screams, awakens the sleeping camp. The chase that follows is long and thrilling but finally the desperadoes are captured and the cattle found. Punishment is meted out to the rustlers, and Jack and May are reunited.

PARTNERS (Sept. 25).—Tom Stuart and Don Morton are joint owners of a small cattle ranch, and are united by a strong bond of affection. Tom is to be married to Melisse. She in turn loves Don—not wisely, but too well. Tom learns this secret from a half-breed, Jan Thoreau, who has been well thrashed by Don for forcing his unwelcome attentions on Melisse. Tom hears of his partner's supposed treachery, before Don, who is thoroughly ashamed of concealing the truth from his partner, has an opportunity of making a clean breast of the affair. Tom doesn't credit the truth of the half-breed's accusation until he questions Don at an unfortunate moment. Don resents his interference and when Tom insists that he marry the girl at once, they have their first and only quarrel, which is so serious that a continuation of joint interests is impossible. Tom magnanimously turns over his share of the ranch to Don and the girl and leaves.

The half-breed has overheard the quarrel and, smarting from the thrashing he received, after Tom leaves, shoots Don, and then reports to the Sergeant of the N. W. M. P. that he had heard the two men quarreling and saw Tom shoot Don. Tom is accused and arrested, but the half-breed takes water when confronted with conclusive proof of his share in the tragedy. Tom goes away and returns after many years, to find his old sweetheart still faithful to the memory of his friend and partner.

THE PITY OF IT (Sept. 26).—A foolish young wife, susceptible to flattery, succumbs to the blandishments of an unscrupulous villain and, with only imaginary reasons, leaves her husband, a misstep she had reason to regret only once, and that was for the balance of her life.

Tom Morton, her husband, heartbroken and desperate, lets go of everything and sinks about as far down as a man can. He falls into good hands, however, and is restored to a sense of reason and tries hard work as an antidote for bitter reflection. His wife, now a cast-off plaything, finds him and begs forgiveness. He forgives, but cannot forget. She sadly leaves her last hope only a few moments before her accidental death.

THE BORROWED UMBRELLA (Sept. 27).—Smith gets caught in the rain and buys a bargain umbrella. He takes a great fancy to it on account of the convenience of the curved handle, which enables the umbrella to be hung on the arm. Wilson becomes engaged to Smith's daughter, Nellie. Not wishing her fiance to get wet, Nellie loans her father's umbrella to him. Wilson buys a cigar and leaves the umbrella hanging on the cigar counter, from where it immediately is pilfered. Later, Smith notices that his umbrella is missing. Nellie tells of loaning it to her fiance. Smith orders her to phone Wilson to return it at once. Wilson gets the message but cannot find the umbrella. He writes a notice, asking anyone who took an umbrella to return it to Room 16, and posts it at the hotel desk. Then, in order to humor his father-in-law, he goes to a jewelry store and buys an expensive umbrella. Smith, however, wants his "bargain" umbrella, and will not be pacified with the expensive gift. Wilson is in despair, but, upon returning to Room 16, a great pile of umbrellas greets his eyes, evidently left there by people with guilty consciences. He grabs the pile and once more goes to Smith's house. Smith easily picks out his "bargain" and all ends happily.

HARVESTING ALFALFA IN NEW MEXICO (Sept. 27).—An educational subject dealing in an interesting manner with the great agriculture industry of the Southwest.

CINES.

A CAVALIER'S ROMANCE (Sept. 24).—The Court of France in the reign of Louis XIII, had many fair ladies, but none more beautiful than Anne de Beausac. The gay Count de Rambeau falls violently in love with her and earnestly endeavors to win her heart. Anne is also smitten in return, and many tender meetings take place between the lovers.

In the midst of the ardent courtship the green-eyed monster, jealousy, appears to harass the infatuated count. He sees his loved one in the arms of another, and swears to kill his hated rival.

Following an insulting message, a challenge is readily accepted, and a duel follows. In the midst of the fight, a messenger appears and summons the count to go before the king. De Rambeau hastens to obey, but soon returns to finish the encounter.

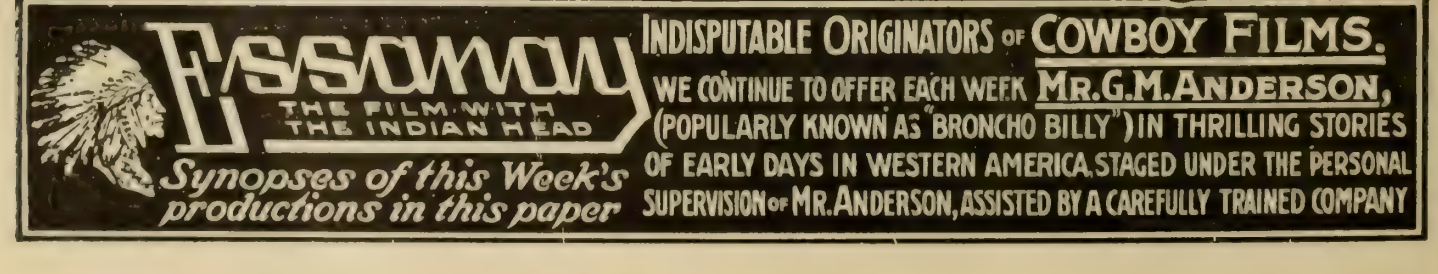
In the meantime, however, Anne hears of the affair and hastens to intervene. Throwing herself between the combatants, she beseeches them to cease, and puts an end to the contest by explaining that the count's supposed rival is her brother.

CASTROVILLARI, SOUTHERN ITALY (Sept. 24).—Located in the southern part of Italy, this quaint town contains many objects of interest. We are shown the principal streets, the Castle of Angione, a group of ancient houses, doorways and iron balconies of the VIII century and many pictures of local costumes and customs.

ECLIPSE.

THE SACRIFICE (Sept. 25).—A terrific riot rages in the street, and the troops are finally called to the tumult. When calmness has been restored, Major Browning discovers a child lying helpless and forlorn in the roadway, and learning that her parents have been killed, decides to take her to his home. A few weeks later, the child makes such a charming impression that the major makes up his mind to adopt her.

As the years roll by, little Susie remains under the major's fatherly protection, and they become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so attached to each other that he even decides to break with his fiancée.

When Susie reaches womanhood, the major's paternal feelings give way to love. One day he asks his ward to marry him, but because she loves another she is forced to refuse her benefactor.

Later, when the younger suitor comes to ask the major's consent, the old man is inflamed with jealousy at first, but soon the manly bearing of one and the maidenly appeal of the other cause his better feelings to predominate, and forgetting his selfish interest, he joins them with his blessing.

EDISON.

HOW BOBBY JOINED THE CIRCUS (Sept. 23).—Bobby goes to the circus with his father and little sister. We see them go in the side show and watch with them the Snake Charmer, in her den of serpents, and proceed through the menagerie. As they go in the big tent Bobby makes the acquaintance of some of the attaches and talks to them. When he turns around, expecting to see his father and sister, they are nowhere in sight and he realizes that he has become lost from them. Late in the afternoon he gets tired, and lying down in an empty van, takes a rest, thinking perhaps that he can join the show himself. He sleeps soundly, and when they come to load the van at night Bobby is shut up in it.

The next morning when he is discovered, he is getting a little bad treatment when "Big Bill" Haggerty, the boss canvasman, comes along and befriends him. Then Bobby's fun commences. "Big Bill" takes him all around and he sees circus life as it is; stake driving, the blacksmith shop, the cook tent and forming for parade. The performers take a fancy to Bobby and soon he is all made up as a clown.

Father, at home, gets a telegram from "Big Bill" telling him that his son is safe and relieves the family's anxiety as to Bobby's whereabouts.

BENARES AND AGRA, INDIA (Sept. 23).—Benares, "the Holy City of the Hindus," is one of the most ancient cities in the world. Situated on the Ganges it forms a magnificent panorama of buildings in many varieties of Oriental architecture. The banks of the river, lined with stone, are generally crowded with worshippers who come to wash away their sins in the sacred Ganges—a curious and interesting sight. The ghats or bathing places are visited by at least a million pilgrims annually.

We are shown "The Monkey Temple," and are introduced to a number of traveling snake exhibitors. The so-called Monkey Temple is the Durga, sacred to Shiva's wife, who is said to delight in destruction. Agra is a more pretentious place. It contains the Taj Mahal, considered to be the most beautiful building in the world. It was built in 1632 by the Emperor Shah Jahan for the remains of his favorite wife and he himself is buried in it. The building has been described as a "dream in marble" and the picture of it justifies the description.

Situated upon the right bank of the Jumna River, just below a sharp bend, it has a commanding location. The Great Gateway, built in 1648, leads into the beautiful Taj garden. The marble platform on which the great tomb stands is twenty-two feet high and over three hundred feet square. The exquisite white marble minaretes on each corner are one hundred and thirty-seven feet high and the central dome with its metal pinnacle rises to a height of two hundred and seventeen feet. The Taj is a gorgeous array of marble and precious stones. Curious sights are wagons drawn by camels and the extremely crude and ineffective way in which the city streets are sprinkled.

THE LITTLE GIRL NEXT DOOR (Sept. 24).—The little girl next door is a rich little girl, across a court-yard from a modest apartment where dwell two sisters, orphans, one a girl of eighteen, another a child of ten and blind. The latter is by no means unhappy, having learned to read the books for the blind, and she bravely amuses herself all day long while her sister works to support them. The blind child and her more fortunate neighbor, whose father is a widower, become acquainted. They rapidly become intimate, leading to an invitation to the blind girl to accompany the rich child on her summer visit to the country. The older sister feels the separation keenly, but is willing to submit to it on account of the joy it will give the younger.

In the country the two little girls have a great time. One day while crossing a lawn they are startled by a gruff voice and a severe, elderly gentleman orders them roughly off his place. In a moment of panic the little blind girl's companion flees, leaving her alone. The old gentleman is none other than the grandfather of the two orphan girls. Their mother, his daughter, had married against his wishes being then ordered out of his sight forever—a fact which has caused him lifelong bitterness and remorse. The blind child is taken seriously ill, her sister is sent for and when the old gentleman sees her the resemblance to her dead mother is so striking that the whole truth is disclosed at once. Not only are the two girls sure of a good home from now on but there is an indication that the widower and the elder girl are to be much more than ordinary acquaintances.

CYNTHIA'S AGREEMENT (Sept. 25).—An attorney named William H. Woodward, is most unfortunate in the selection of his stenographers, for no sooner do they become competent in his employ, when they resign their positions to be married. This happens so often, to the annoyance of Mr. Woodward, that he decides to draw up an article of agreement with the next stenographer to make sure he will not be left in the lurch again. The agreement reads as follows: "I, the undersigned, agree to work industriously in the capacity of stenographer for William H. Woodward and I further agree not to get married and resign from my position. In testimony whereof we have set our hands and seals duly witnessed, etc."

Among the applicants are several old maids who anxiously seek the position, but shy at signing the agreement, and it is not until Cynthia Temple, a beautiful young girl without love affairs, signs the agreement without hesitation, that Mr. Woodward enjoys peace of mind once more.

Before long Cynthia has become indispensable to Mr. Woodward, who grows very fond of her. Cynthia, however, will not entertain his advances on account of the legalized document bearing her signature. As time rolls on he falls in love and on more than one occasion he regrets the drawing up of the agreement. One day while he is absent from the city an article appears in a newspaper amounting almost to a defamation of Mr. Woodward's character. Cynthia resents this most strenuously, interviews the editor and in a businesslike way convinces him that Mr. Woodward is a man of honor and veracity. The following day the newspaper publishes an article stating that Mr. Woodward was falsely accused and apologizing for the mistake. This comes as a great relief to Mr. Woodward and upon learning that Cynthia defended his character so ably and well, he proposes to her, only to have the agreement again referred to. He becomes desperate, discovers that by one stroke of the pen he is able to change the wording of the agreement to suit the situation and thus hindrance is removed.

MARY IN STAGE LAND (Sept. 27).—The third picture of the "What Happened to Mary" series, takes our interesting little heroine into the glare of the footlights where she gets her first introduction to the trials and pitfalls that beset the path of many girls who become disciples of Thespis. There is the typical manager who finally secures an "angel" (backer) in the person of John Chase, a rich young man about town. Each serves the other's purpose.

Through a kindness done to Daisy, a poverty stricken chorus girl, Mary is engaged as a "show girl" in a musical comedy. During rehearsals Mary hears Daisy in her part so often that she learns it herself and when Daisy is taken ill on the opening night, Mary is given the part and makes a hit. Her fresh young face and unsophisticated ways have not escaped the eye of John Chase, the rich backer of the show, and his pursuit of her is characteristic of this type of human vulture; she is flattered by being kept in the part, even after Daisy's recovery. He is continually by her in the wings, sends her flowers and in a hundred different ways tries the wiles of the man of the world upon the innocent girl. At a banquet which Chase gives to the company Mary is lauded by Chase for having saved the performance. Daisy, influenced by the wine she has drunk, takes this as a personal affront and accuses Mary of stealing her part. Chase, also the worse for wine, condoles with Mary and at last tries to forcibly embrace her, to the amusement of the others. The horror of the situation comes over Mary and she leaves in a burst of indignant wrath. Alone at home she sees two paths open to her—one, the wide, "Primrose Way" of the banquet she has just fled from, the other—the narrow path of honest endeavor. Which does she choose?

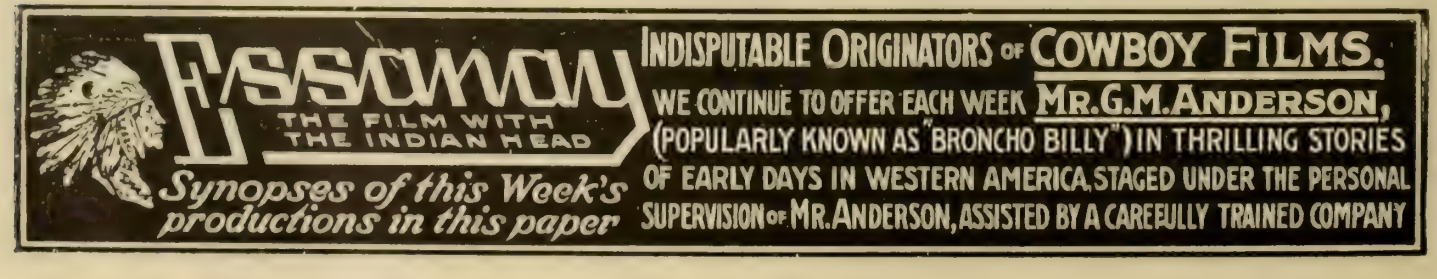
'OSTLER JOE (Sept. 28).—Joe, the hostler at the "Magpie," wooed and won fair Annie and through years of cloudless sky a baby crept into their house and grew into childhood. One day down the lane chanced a gentleman to roam, little baby laughed and smiled at him and the child that Joe and Annie had prayed for brought about the mother's sin. 'Ostler Joe came home one night to find the house deserted. Fair Annie had listened to tales of a great city and, forgetting everything, love, honor, child and husband, she had gone with the handsome gentleman who had passed by one day.

Years pased by and Annie rose to fame and glory, but the law of compensation followed out its course. One day Joe read in the paper that the woman he had loved and who had deserted him, was dying in a London garret, destitute, poverty stricken and alone. Death found her locked in those strong arms that had held her as a bride, and whose love had never faltered; a great, strong love that was higher and deeper than sin and a woman's weakness, greater than doubt and hatred and revenge, and so it is that the stone above her grave bears the sacred name of wife.

VITAGRAPH.

BOBBY'S FATHER (Sept. 23).—Dick Ramsay is a "cracksman" and burglar. His wife, Jane, is a good woman and tries to persuade her husband to give up his dishonest ways. They have one child two years old, Bobby. One night before going out on a "job," Dick makes a present to the child of a lucky sixpence with his name engraved on it, hung on a silver chain. Jane does not want the child to have it at first, but Dick declares he has had it made for the child. He then bids them good-bye. A few days later, Jane receives a letter from him saying that he has been caught in the act and sent to prison for a year. She resolves to fly from London which she has grown to hate. She takes her child and a bundle and starts into the country. Worn out with travel and anxiety, she faints on the doorstep of Herbert Ware, a young lawyer, who lives with his only sister. They bring her into the house and get medical attendance. She dies and leaves Bobby, whom the Wares adopt. Six years pass and Bobby grows up in their love and care. Called away to the city on business one night, Herbert tells Bobby he will leave Bessie in his care. Bobby feels brave and important. Wakened in the night by the sound of someone breaking into the house, he goes down to face the intruder. It is Dick, who, having lost all track of his wife and child, has plunged deeper into crime. He meets Bobby, who very seriously, tried to convince him of the error of his ways. Dick's sense of humor is touched and he admires his pluck. Picking the child up in his arms, he sees the old chain and sixpence around his throat and learns he is robbing those who have protected his child. He departs, leaving a note with Bobby to be given to his friends. The next morning Bobby tells of his adventure and is greeted like a little hero, Bessie and Herbert keeping the note a secret and not revealing the identity of Bobby's father.

HIS LORDSHIP, THE VALET (Sept. 24).—In the American Club at London, Jaspar Durbin, a young American, wagers with his friend Richard Schuyler that he can, within three weeks, cross the Atlantic to America without paying his passage. This is how Durbin does it. The Honorable Sir Arthur Courcy, an English Peer, just preparatory to making a trip to America, discharges his valet and advertises for another. Durbin answers the "Ad" and secures the position. Lord Courcy arranges with him to impersonate him on the voyage and he will take his place as the valet, to escape the attention of the title-hunting mammas. On board the steamer, Jaspar Durbin, as Lord Courcy, is the center of attraction and Mrs. Knowlton, a wealthy American, takes special pains to make his acquaintance and introduces her daughter, a very attractive young lady, whose company Durbin very much enjoys. Lord Courcy, as the valet, finds his position very embarrassing when Durbin orders him about and makes him wait on him in the presence of the ladies. Incidentally, he objects, and when Durbin reprimands him for insubordination, he becomes somewhat assertive, which greatly astonishes the ladies, who think him a very strange sort of man-servant. The Lord is unable to stand it longer, and toward the end of the voyage, tells Durbin he must assert himself and declare his identity. A reception is to be held that evening and Durbin is to accompany Harriet Knowlton and her mother. This is thought by Sir Courcy to be a favorable time in which to declare himself to the ladies and also let them know that Jaspar Durbin is only his valet. This affords Durbin an opportunity to declare himself and he makes himself known to Lord Courcy and shows him the written wager with Schuyler. After Sir Courcy's astonishment has subsided, they have a good laugh over the matter, and then agree to appear at the evening reception together, and introduce each other.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Arrayed in evening dress, they attend the reception, much to the surprise of Harriet and her mother, whose surprise is greatly increased when the two men tell exactly who they are. The revelation creates a delightful pleasantness between them all. Harriet readily accepts Durbin's proffered arm, while Mrs. Knowlton is escorted to another part of the room, leaving Harriet and Jaspar to blissful enjoyment of each other's company.

BILL WILSON'S GAL (Sept. 25).—A drunken father like Bill Wilson is a terrible handicap to a girl like Nellie Wilson, who has every ambition and natural qualification of womanhood and character. She is not responsible for her father, yet she is ignored by her more fortunate towns-girls because she is unable to keep up appearances. She struggles bravely on, however, and hopes for the best. She courageously serves notice on Bob Sykes, a saloon-keeper, to prohibit him selling liquor to her father. No attention is paid to her injunction until Bud Grey, a young Eastern lawyer, whose failure in the East has prompted him to come West to make good and establish a practice, Nellie employs him to look after her case and bring suit against Sykes. Bud is attracted by Nellie's personality and determination and takes this, his first client's case, resolved to be successful or know the reason why. He learns that Sykes disregards the order of the Court and finds that he is still serving liquor to Bill Wilson. He awaits his chance and gets him red-handed. A raid is made upon the saloon and Sykes is arrested, brought to trial and convicted.

Bill Wilson, finding that he cannot satisfy the cravings of his appetite, gradually loses his taste for liquor and goes to work, giving his daughter his wages every Saturday night. It is not long before his home takes on a different aspect. Nellie and he soon gain the respect of the community. Nellie, who is honor personified, does not fail to pay her lawyer his fee, which he makes a very modest one, asking as an additional compensation, her hand in marriage. This, she willingly gives him.

Bud Grey is looked upon as the leading lawyer of the County, and when a candidate for Congress is needed, he is asked to accept the nomination. In a well-chosen speech, he consents, closing with the introduction of his wife, Nellie.

THE SIGNAL FIRE (Sept. 26).—After many days of drifting, the Captain of the good ship Martha, finds that he cannot save the vessel which is already a wreck. He will not abandon her, however, but insists that Jack Seymour, his First Officer, take his wife, Mrs. Barnes in the only boat left on the ship and try to save themselves, if possible. After much persuasion, they consent and succeed in reaching a small uninhabited island, where they manage to live until they are rescued by Captain Barnes himself, who had given them up as lost.

After his wife and First Mate leave the vessel, the Captain was obliged to take to a raft and he was picked up by a passing ship. His sufferings caused him to lose his memory, and it did not return until he met an old friend in his home town who showed him a picture of his wife. With his memory restored, he takes charge of another vessel and starts out to sea. While crossing the same latitude as the wreck of the Martha, he sees at a distance, a signal fire. He launches a boat and he and two of his crew follow the signal, reaching the very island where his wife and John Seymour have lived as best they could on sea food and edible herbs. The Captain, when he recognizes his wife, rushes madly to her and she throws herself joyously into his arms. In gratitude, the Captain offers his hand to Seymour for protecting and caring for his wife. He grasps it warmly, but refuses to accompany them to the boat or leave the island, preferring to remain in his loneliness, an exile, for he learned to love and honor the woman, who, in the midst of privation, remained constant to her husband and true to herself.

THE COUNTS (Sept. 27).—The Count whom Mr. Barnes met while abroad, writes that he is in love with his daughter, and wishes to marry her, not to mention her father's millions. He sends with the letter a photograph of himself, which Gladys, who is an artist, endeavors to paint at the Art School studio. The students guy her about the Count. She tells her father, and he takes occasion to reprimand the boys. They determine to play a practical joke on her. They send a telegram to Mr. Barnes, signed by the Count, saying that he has arrived earlier than expected, and requesting Mr. Barnes and Gladys to call on him at the Plaza Hotel, that evening. The students disguise themselves as Counts. When the Barnes call at the Hotel, they are met by a countless army of counts.

They are so chagrined, that they are glad to escape. Gladys has had enough of counts and is quite willing to accept her American sweetheart, whom she really loves. When the real Count arrives, he finds himself left.

WEARY STARTS THINGS IN PUMPKINVILLE (Sept. 27).—"Come out from underneath that wagon, you bum." Weary Willie does so just in time to receive a good, swift kick from the toe of the circus attendant's boot. Reaching the elephant's enclosure, he gives the butt of a cigar to one of them. The enraged beast chases him and soon the whole town is aroused and join in the pursuit.

The local fire department gets busy and tries to capture the escaping animal. Suddenly he turns on his followers and they beat it in the opposite direction. The Sheriff, Weary and a coon climb a tree to get out of his way. The elephant stops to scratch his back against the trunk of the tree and the three men jump on his back. He trots off with them and when he is tired of his burden, he does some lively bucking and throws the three men in three different directions. Finally, the town Sheriff approached the elephant and, finding that he is perfectly harmless, leads him back to the circus. Weary goes with him, hoping to come in for some of the glory. When the town's inhabitants see the elephant walking docilely with the Sheriff and Weary, they are paralyzed with astonishment. The captors take the elephant back to the circus where the Sheriff receives a reward. Weary asks for his and gets it from the elephant, who douses him in a tub of water.

THE IRONY OF FATE (Sept. 28).—Virginia Jameson, a girl of lovely disposition, is wooed by a man much older than herself whom she very much dislikes, but who stands very high in the favor of her parents. She might have married another man had not fate decreed otherwise. She meets and accidentally escapes the man she could have loved and would have married; she stooped to tie her shoe-strings, diverting her attention from him. Had their eyes met, both their lives would have been different.

Leroy Farley, the man favored by her parents, prevails and she marries him. Her life is unhappy, notwithstanding his great riches and social prominence. One day, out for a stroll, she meets some little children, her heart goes out to them as she thinks of the comfort they might be to her were they her own. As she stoops to kiss one of them, Harry Weston, the man whom she could have loved and would have loved her with all his heart, happens by, gazing with admiration on her and the scene before him. As a married woman, she naturally repulses his stare and passes on to her home, where in meditation and loneliness, she thinks of her unsatisfied life and the irony of fate. While she is thus engaged, Harry Weston, in his bachelor apartments, pictures in his revery, life and what it might have been made to him had he married the woman he met and could have loved.

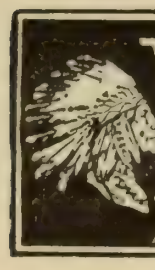
ESSANAY.

NEPTUNE'S DAUGHTER (Sept. 17).—While walking along the rocky seashore with his sweetheart, Charles Fleming, an artist, hears a weird, strange musical sound coming from the water below and pauses to listen. His sweetheart's scarf now blows away and he clambers down to get it. Frightened by his approach Undine, a beautiful mermaid, who has been sunning herself on the rocks, slips out of sight into the waves, but not before Fleming catches sight of her and follows her course through the water with astonishment and admiration. Determined to meet her he returns the next morning and finds her on the rocks. Wooing her with all the fire of his passionate soul he secures her promise to assume a mortal form and wed him. Father Neptune is now summoned from the deep, but warns Undine that if she assumes mortal form she can return to her old life no more. At dawn the artist returns and finds her waiting for him as a beautiful girl. After the marriage the honeymoon in the cottage by the sea begins, but the artist soon tires of her eccentricities and longs for his old sweetheart. One morning, in a fit of passion, he leaves her. Broken-hearted, Undine calls on Father Neptune to take her back into the bosom of the deep. Next morning the artist, regretting his desertion of the beautiful mermaid, is hastening along the shore when he comes upon her dead body cast up by the waves of which she is no longer a part. In a wild burst of grief he sinks down beside her, then slowly the scene fades and Fleming sits up a start as he realizes it has all been a dream.

THE MIXED SAMPLE TRUNKS (Sept. 19).—Howard Missimer and John Steppling, the former a salesman of ladies' suits, and the latter for a large wholesale surgical instrument concern, manage to get their trunks mixed on arriving at the hotel. Now Steppling has a very life-like dummy in his trunk that he demonstrates on for the edification of prospective customers, and it is this dummy that starts all the trouble. After securing his room, Missimer starts to unpack the suits from his trunk, and consequently is horrified on throwing back the lid to see what is apparently the dismembered head, limbs, etc., of a man. With a yell of horror he slams the trunk shut and sinks down at the table, only to be confronted by the headlines in the afternon paper stating a brutal murder has been committed in that very hotel, and that the mutilated body has been found by the police in a trunk. Firmly believing he will be suspected of the crime if discovered, Missimer determines to escape. Meanwhile, Steppling finds he has the wrong trunk, complains to the clerk, and is informed he evidently has Missimer's trunk, as the latter sells ladies' suits. They are about to go to the room when a wild-eyed bellboy dashes in and tells of seeing Missimer doing uncanny things on the floor above. With a cop and a detective the party investigate. Missimer hears them coming and escapes down the fire escape. It is not until after a wild chase that he is captured and the mystery of the trunks explained, then Missimer treats to cigars for the crowd.

THE LOVE TEST (Sept. 20).—Robert Brandt and Lily Leslie, both young people of strong minds and ideas all their own, are informed by an old uncle they must marry each other in order to inherit $500,000. Neither having seen the other they both plan to get out of the matter and, when Brandt calls, Lily assumes the dress of her maid while the real maid plays "Lily." Of course the maid's manners and assumed airs soon sicken Brandt, and he finally makes his escape from the house after having fallen in love at first sight with the real Lily disguised as the "maid." Now Lily has also fallen in love with Brandt, and reads with genuine alarm the note that Brandt has left in order to escape, saying he has suddenly been taken ill and is going home immediately. At the house Brandt finds his chums and disgustedly tells them of his experience. Suddenly they see Lily and the dressed up maid drive up in an auto, and, thinking only to escape further attentions, Brandt stretches out on the bed while his pals whiten his face with powder and strew the sheet with flowers. Then, when Lily enters, they inform her Brandt is dead and blubber profusely in their handkerchiefs. Overcome with grief Lily kneels by the bedside and sobs out: "Oh, Robert, if you had only known! I am Lily Leslie, not the maid!" with which Robert suddenly comes to life in a hurry and Lily promptly faints in the nearest chair. Quickly she is revived and, on making sure Brandt is really alive, confesses the scheme she played and he gathers her in his arms while his pals echo "I told you so!"

ALKALI IKE'S PANTS (Sept. 21).—Coyote Simpson and "Alkali" Ike both love the buxom Soffie, pride of Buckskin, Ariz. Coyote has a long curling mustache that is his one pride and joy, but Soffie objects to it when he kisses her and orders him to trim it down. Prior to this all three of the boys, "Alkali," Mustang and Coyote, have tried to help Soffie with a balk bronco she is driving, and it is not until Mustang mounts the horse in true Western style that things begin to move. Then so fast do they go that the bronco runs itself out of the harness, leaving "Alkali" and Coyote stranded with Soffie miles from home. Later, Coyote proudly shows the boys a fine valentine he has gotten for Soffie, then begins to trim off his mustache. Of course "Alkali" secures a hideous caricature valentine of an old maid with her false teeth and hair off and, with Mustang's help, they substitute it in place of Coyote's perfectly good one. Consequently when Coyote calls on Soffie with his trimmed mustache and valentine she is about to embrace him when she discovers the caricature and drives him from the house under an avalanche of anything she can lay her hands to. A few evenings later "Alkali" has invited Soffie to the town dance, and is industriously ironing his pants in the shack, when the boys discover him through the window and, when he goes to get a hot iron, hook his pants through the window with a stick. Very much negligee, "Alkali" chases around looking for his nether garment, and finally tries to steal a pair from a convenient line, but is loaded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A DETECTIVE'S STRATEGY

The striking story of a society detective and a child who was used to re-unite a mis-mated pair. Adapted from Fred Jackson's powerful story "Thistledown." About 1,000 feet.

Tuesday, Sept. 24th.

THE CATTLE RUSTLERS

Stories of the West are always interesting. Selig's especially so. This is by far the best Western of recent months. A vivid, enthralling, real cattle roundup takes place. Enough said. Get it. About 1,000 feet.

Wednesday, Sept. 25th.

PARTNERS

FOR THE FIRST WEDNESDAY RELEASE FROM THE HOUSE OF SELIG, WE HAVE SELECTED ONE OF THE MOST APPEALING, HUMAN, AND DRAMATIC STORIES EVER PICTURED. IT TELLS THE STORY OF THE DAMON AND PYTHIAS-LIKE FRIENDSHIP OF TWO WESTERN MEN. ABOUT 1,000 FEET. GET THIS ONE SURE.

Thursday, Sept. 26th.

THE PITY OF IT

The intense and exceedingly dramatic story of a woman's degeneration and the awful price she was forced to pay. Strong moral. About 1,000 feet.

Friday, Sept. 27th. **THE BORROWED UMBRELLA**

A side-splitting farce comedy of very original situation. Just the kind of comedy for your summer night audiences. On the same reel with **HARVESTING ALFALFA IN NEW MEXICO**

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with buckshot from the gun of the irate lady of the house. In desperation "Alkali" dons his old chaps, which fail to cover his exposed anatomy, and is leading Sollie proudly into town when he runs across the boys who are holding up his long-lost pants, in the wrangle that ensues "Alkali" is left in the lurch by Sollie who goes on to the dance on the arms of Coyote and Mustang, while "Alkali" wraps his pants about him and strides home cussing everything in general.

ACROSS THE BROAD PACIFIC (Sept. 24).—Beginning with scenes on board a ship, the spectator is transported to Manila and shown the coaling of vessels by the coolies, who do the work by hand. In front of the Binondo Parish Church are seen the rows of beggars asking alms. With views of the Manila water-front and interesting street scenes the spectator begins a tour of Japan. The great cities of Canton, Tokyo and Yokohama reveal many extraordinary natural wonders of customs and industries. In the city of Tokyo we see a reception given at the residence of Mr. A. Asano, and in Yokohama a theater street is gay with the bunting and decorated poles as far as the eye can see. Then we view the Nipa houses along the water-front and are transported across the Pasig river on the ferry. The native city of Shanghai proves a store of interest. In Kobe we view the great bronze Budda of Daibutzu, a gigantic construction that can be seen from a distance of many miles. By boat a trip is made up the picturesque Pearl River to the very gate of the city of Canton, where the Cantonese crowds reveal many strange types. The idle junks mirrored on the placid bosom of the waterways complete a film of unusual interest to all lovers of Far Eastern life

A LITTLE LOUDER, PLEASE! (Sept. 26).—Old Bosworth, who is very deaf, falls madly in love with a charming widow and woos her violently, but the widow declares she cannot marry a deaf man and Bosworth leaves her in a rage. Rushing into the house he finds the widow's nephew making love to Cary and orders him from the house, declaring that the man who marries her will have to be deaf. Later Cary meets John, another suitor, on the street and tells him of her father's declaration. Of course John agrees to pretend deafness in order to win her. Their conversation is overheard by Cal, another suitor, who also pretends to be deaf and calls at the house. Cary introduces her father to both and the old man is delighted at their affliction, but has the time of his life trying to make them hear anything he says. Discovering the ad of Dr. Kurem, who cures deafness, Bosworth calls on the specialist and quickly has his hearing restored with an invisible apparatus that fits in the ear. Greatly delighted, the old man hustles the doctor back to the house to affect the cure of the two imposter suitors. Naturally both of them are filled with alarm when the doctor gets out his instruments, and are undergoing awful tortures when suddenly the widow and her nephew enter and the fake deafness of the two suitors is exposed. In a fine rage old Bosworth kicks them out, wins the consent of the widow to an early marriage and her nephew takes Cary "for better or worse."

THE ADVENTURE OF THE BUTTON (Sept. 25).—Caught in a drenching downpour of rain one day, Hobbs hikes for the nearest store and purchases a raincoat. Arriving home with his purchase he finds that one of the buttons is missing. Meanwhile a crook buys a duplicate of the raincoat at the same store and, that night, enters the place and escapes with the contents of the cash-drawer. The only clue found by the frantic storekeeper is a button torn from the coat as the thief has escaped out the window. Next morning the storekeeper posts a notice in his window with the button, offering a reward for the capture of the thief. Passing the window Mrs. Hobbs sees the advertised button and immediately suspects it to be the one from her husband's raincoat. Meanwhile, the thief who has a room directly above the Hobbs' apartment, also sees the sign, hastens to the house, secretes the money under the bed-mattress, then calls the janitor and makes him a present of the raincoat. Young Sherlock, a would-be detective having been informed of the robbery, catches sight of Hobbs on the street wearing the raincoat with the missing button and attempts to arrest him as he is entering the apartment, but Hobbs takes him for a lunatic. Seeing this from the window, Mrs. Hobbs, fearing for hubby's safety, locks him in a bedroom and has an awful time with a bill collector whom she takes for a sleuth. It is not until the janitor is called in and explains where he got his raincoat that the capture of the real thief is made by Mrs. Hobbs as he tries to leap from the window. Consequently she is handed over the reward and matters end happily after all.

THE VOICE OF CONSCIENCE (Sept. 27).—Frank Craig, a man of wealth starts on a hunting trip with William Sherman, his daughter's sweetheart. Meanwhile, Jack Tenny, an old friend of Craig's, also goes into the woods hunting. One morning, while Sherman is getting water from the brook, Tenny appears at the camp, meets Craig and proudly shows him some game. Borrowing Craig's hunting knife Tenny is preparing the game. Craig suddenly stumbles and, in falling, is mortally wounded by the knife in Tenny's upraised hand. A hasty examination shows that Craig is dead. Wild with terror and fear, Tenny grabs up his gun and rushes from the scene. Reaching the little town he throws the blood-stained knife away and goes to his room. Returning from the brook Sherman finds Craig dead and is vainly trying to restore the spark of life when he is found by the sheriff and arrested as the murderer. Taken to town he is put on trial for his life with circumstances black against him. Tortured by his guilty conscience, Tenny attends each day of the trial at court, and suffers agonies as the attorney for the prosecution weaves the net tighter about Sherman. Morgan, Tenny's roommate, cuts himself while shaving and uses one of Tenny's handkerchiefs to stop the blood. Tenny finds this handkerchief in his room and becomes terror-striken. Morgan also buys a weird drawing, depicting conscience rising from the grave of the victim and appearing before the murderer. This he shows Tenny, not realizing the significance of the thing. Fleeing from the room Tenny bursts into court as Sherman is convicted, gasps out a confession of the affair and dies in the arms of the sheriff, a victim of conscience.

AN INDIAN SUNBEAM (Sept. 28).—The accidental overturning of their "prairie schooner" kills a settler and his wife and leaves their little baby girl, Sunbeam, alone in the world. Discovered by Big Wolf, an Indian brave from a nearby tribe, Sunbeam is adopted and brought up as one of their number. Twelve years later Sunbeam is a beautiful girl and has been told of her parentage by Big Wolf who now loves her. One morning Bob Harris, a cowboy, and his pal are given a drink of water by Sunbeam. Mutual love springs up between she and Harris and she tells him she is not an Indian, but loves them for their goodness. Hiding in the rocks Big Wolf tries to kill the cowboy, but the bullet passes through his hat and he rides on unharmed. Filled with hatred and jealousy Big Wolf resolves that if he cannot have Sunbeam no one else shall win her. Making her a captive in her wigwam that night he ties her to the back of a wild bronco and drives it out upon the plains. In the early gray of morning Bob and his pal are herding the cattle when Bob catches sight of the girl on the bronco's back. Hastening to the corral he secures his lariat and informs the boys who dash out to the rescue. Realizing his plan has failed Big Wolf, who has been hiding nearby, attempts to stab Bob in the back, but is shot dead by one of the cowboys who catches sight of him in time. The bronco is captured and Sunbeam is carried back to the ranch unconscious by Bob. A few weeks later the assembled cowboys give Sunbeam and Harris a rousing send-off as they ride away to be married across the rolling hills.

LUBIN.

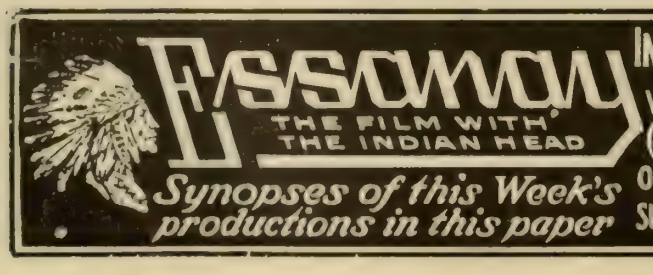
A GAY TIME IN QUEBEC (Sept. 23).—Fritz and Hans, decide to visit Quebec, Canada. They arrive on the steamer, and as they are coming into the harbor get an excellent view of the quaint old town. They then take a walk on Dufferin Terrace from which they have a fine panoramic view of the lower town. Later they board a trolley car and after passing through the principal business streets and residential section, they arrive at the celebrated Montmorency Falls. Afterwards they visit the Rustic Theater at Montmorency and have a very lively time. Upon their return to Quebec the decide to have a ride on the common vehicle of Quebec, a cart with two wheels known as the Caleche which has been in use there for tourists for years. While riding around in the Caleche, they were attracted by two beautiful young ladies and a flirtation is started. They immediately alight from the Caleche and start after the ladies, forgetting to pay their fares. This, however, is quickly adjusted by a bobby who happens on the scene. They catch up with the girls and as the ladies are kodaking they pose the Germans for a snap shot. But they only pose the unsuspecting Fritz and Hans for a joke and after having a good laugh the girls run off. Fritz and Hans make up their mind that a camera is the one thing essential to make their trip a grand success, so they purchase one. Upon coming out of the store they see the auto fire-engine and think it would be great to have one of them at home. They stop in front of the engine house to take a snap shot, but are quickly ordered away. But a picture they must have, so they decide to send in a false alarm. They find a fire box and send the alarm. The fire engines are seen upon the street. They get their picture, but the police get them.

THE RENEGADES (Sept. 24).—Shortly after the wars in the far west between the Indians and settlers, Jim Carson, a prospector and his pretty wife, settle in a cabin on the mountain side near his claim. Jim has a violent temper which has caused misery to his wife, but the day comes when she can no longer bear his cruelty and she decides to leave him. She packs a few belongings and is about to leave when a thirsty young prospector, in quest of water, stops her at the door. After receiving the filled bottle he asks to escort her safely over the mountains, not knowing why, or whither she is bound. She accepts his offer and they take up the tiresome trail. All would have gone well, had not a band of renegade Indians filled with liquor espied them. The Indians plan to exterminate the little party. The battle for life begins and is heard by Jim Carson who rushes to their aid, not knowing that his wife is one of the party. After a personal encounter with one of the renegades, he finally scatters and defeats them. Then the crash occurs. He discovers his wife whom he believed was home in her cabin. He is about to send a bullet crashing through the brain of the wounded and unconscious prospector, but the pleadings of his wife stays his hand and he decides to give Carson a fair and square chance for life, so he carries him back to his cabin and permits his wife to nurse him back to health. Weeks pass and the young prospector recovers. He is ready to start again on his journey when he is confronted by the irate husband who demands satisfaction. There is no alternative; he must fight a duel or receive an assassin's bullet. He choses the former. The duel is about to be enacted when an Indian shoots and kills Carson from ambush. Turning quickly Collier sees the escaping Indian and shoots him through the heart. The young wife who has followed the men, hoping to prevent the duel, rushes in only to find her husband lying cold on the ground. Like a tigress she springs at the prospector, who finally manages to convince her that he is guiltless. She exonerates him and begs him not to leave her alone. He remains while she kneels and mourns over the untimely end of her husband, fully realizing that once she loved the man, now still in death.

BUSTER AND THE GYPSIES (Sept. 26).—Buster, Henrietta and Brooks are taken to a Church Fair after indulging in cake and ice cream. Buster, our hero, and Brooks, the villian have an altercation over having their hands read by the Gypsies and are taken home. Buster is put to bed and dreams that his hated rival for the hand of the fair Henrietta, steals into her room as she is putting her doll to bed and abducts her. The villain and his henchmen take her to the Gypsies rendezvous, presided over by an old hag. Buster follows and, in peeping through the shutters, alarms the guilty ones who flee with their captive to the camp. Buster follows, and surprises them as they are fighting for Henrietta. He awakens still fighting.

SWIMMING AND LIFE SAVING (Sept. 26).—Guy M. Dailey, ex-champion swimmer of the world, demonstrates the one man method of life saving, and a marvelous exhibition of under water feats. This picture shows a bather overcome by cramps and sinks for the last time. The life saver dives after him, and the drowning man clutches the rescuer in a deathlike grip, which the rescuer easily breaks and succeeds in bringing the drowning person to the surface and swimming to shore, where no other assistance being available, the rescuer brings the rescued one to life, using the one man method of resucitating the drowned. The events that transpire under water are as clearly seen, as are those that take place above the water. In addition to the life saving demonstration, the swimmer shows all of the method of breaking any hold the drowning person might secure upon his rescuer. The swimmer concludes his wonderful feats with an exhibition of eating, sleeping, drinking and smoking under water. A realistic view of a drowning person sinking to the bottom, while the air bubbles, escaping from his mouth, rises to the surface, fish meanwhile playing around his head and through his hair.

GLUED (Sept. 27).—Billie Altman, a photoplay author, unable to sell his manuscripts and being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TUESDAY, SEPT. 24th

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"THE OLD CLOCK ON THE STAIRS"

Another Eclair Classical Master-Vision. If we could paint the lily or engolden the rose we could describe this mystic dream of pictures.

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"LOVE AND SCIENCE"

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pestered with collectors, attempts to end his life by swallowing a pint of liquid glue. As a suicide potion, the glue is a failure, but Billy discovers that it affects his breath, any object that he happens to breath upon instantly adheres. The legs of chairs and tables become fastened to each other. The landlady and the groceryman, collector are easily stuck together. A dago and a policeman are glued. A train is stuck to a pugilist and cannot move. Then he tackles a man-eating tiger and tries to stick him to something, but unfortunately sneezes which counteracts the adhesive power of the glue. The result is disasterous to Billy.

THE WATER WAGON (Sept. 27).—Jerry Gay swears "Never Again" to go on a "bat." When on duty, his friend Moore Jags comes along and in His wife upbraids him for his dissipation. He sists that Jerry just take one. He falls for it and, although he gets back on the water wagon, he has a desire to squirt water on everybody. First a policeman, then a colored couple spooning, a drunk, a crowd listening to a medicine fakir, a Chinaman, etc. Finally the crowd catch him and tie him to a board and fasten him to the back of his own water wagon. All climb aboard and drive many squares, drenching him.

THE DOCTOR'S DEBT (Sept. 28).—Ethel Jordan is the only daughter of the keeper of the White Island Lighthouse. She has two lovers, Harry Myers, the lobster king, and Charles Arthur, another well-to-do young fisherman. Ethel herself is a water nymph and a good swimmer. One summer afternoon, while enjoying a dip in the ocean, near her home, Ethel sees signals of distress displayed from a motor-boat a short distance away. She immediately summons her lover, Harry and both start for the rescue of the motor-boat. The parties in distress prove to be Dr. Richard Morris, an expert city physician, and his young wife. They have run their motor-boat upon a submerged rock and are in imminent danger of sinking. Upon being rescued by Harry and Ethel, the doctor and his wife are profuse in their thanks. The debt of gratitude is not destined to remain long unpaid, for Harry soon after falls ill with diphtheria. Antitoxin and the services of an expert are advised. Charles Arthur, Harry's rival, learns of the situation, and seeing a chance to put a hated rival out of the way, bottles up the inhabitants of the island by disabling their boats. Driven to desperation by the dire distress of her lover, Ethel dons her simple bathing suit and attempts the extremely dangerous swim to the mainland. After a long struggle against wind and waves the girl gains the shore and gets Dr. Morris on the telephone. The doctor is rushed to her aid in a fast automobile. Charles Arthur is again encountered, and is punished for his cowardly act by being forced against his will to aid in saving his rival's life by carrying Ethel and the doctor back to the island at the point of a pistol. The race against death is successful. Dr. Morris' skill enables him to save Harry's life and to reunite the lovers with stronger bonds than ever.

KALEM.

FAT BILL'S WOOING (Sept. 23).—Bill has original ideas of courting but when he puts them into practice he encounters many unexpected obstacles. His heart's desire is Tina but when this young woman spurns his advances, Bill resorts to strategy. After much thought and a great deal of labor he prepares the following note:

"Dear Miss Tina:

I guess you'll be glad to marry me now. My uncle has left me $50,000 and I have gone to get it. Meet me at the station and bring a minister."

Tina takes her friend, Rose, into her confidence and they plan to humiliate Bill when he returns to town. The girls are at the station when Bill arrives but to them he is invisible. The plot proves a dismal failure and our fat friend finds that he is "stung."

ROOST, THE KIDDER (Sept. 23).—Roost Sweet, the well known citizen of Buckton, is a colored gentleman with a well developed sense of humor. He visits Frogtown with his side-partner, Doc. Bird, and traveling through the village they are greeted by a sight which tempts Roost to play one of his practical jokes. Romantic Mandy, swinging in a hammock, reads a fascinating romance and longs for a lover. Roost sends her an anonymous note, signed "Unknown Admirer," in which he offers to serenade the dusky damsel if she will appear at the old oak tree that evening. When Mandy visits the spot and listens to Roost's banjo, a bucket of white-wash is dumped over her shoulders by Bird. Unfortunately for Rost, he

QUEEN OF THE KITCHEN (Sept. 25).—Bridget, the cook, objects to the invasion of her sanctum by Mr. Clark, her employer, and the disturbance she causes results in her dismissal. Mr. and Mrs. Clark, expecting guests, attempt to prepare the dinner and make a mess of it. The guests arrive and the distracted Clarks are brought to a realization of Bridget's sterling qualities. The "Queen of the Kitchen" now holds the upper hand and only consents to return when a substantial increase in salary is offered her together with promises of good behavior on the part of her employers.

ALONG THE RIVER NILE (Sept. 25).—No visit to Africa is complete without a trip up this famous river. In this interesting picture we find a party of tourists enraptured by the scenic marvels of the Nile and the many odd sights along the shores. Natives are cutting and loading sugar cane in primitive fashion and the old ferry, which has seen service for hundreds of years, attracts the attention of the travelers. Here are a number of natives, earning three piastres a day by bringing soft coal from the boats and carrying the huge bags on their heads. Arab workmen are removing stone from the ruins of the Temple of Karnak, while others are constructing new masonry. The Arab basket-makers are at work and the palm leaves and stems are formed into many striking designs by the deft fingers. The native boys are carrying dirt and the sand and gravel mill presents an unusual sight.

THE HEART OF JOHN GRIMM (Sept. 27).—A settlement worker visits a tenement home and discovers a motherless child of six. The case is reported to the Tribune Fresh Air Fund and the little girl, with a number of others, is taken into the country.

It happens that the party passes the home of Anna Grimm, a farmer's wife, who is attracted by the child. As the little one places its arms about Anna's neck, the good woman who has recently lost her only child, longs to keep the girl but knows that her stern husband will not approve.

Through some misunderstanding no home is provided for the child and it is brought back to Grimm's house, where a plea is made to adopt the homeless one. The farmer is out in the fields and Anna agrees to take the child.

Anna, fearing John Grimm's temper, hides the little girl in the attic and keeps her presence in the house a secret. Several times Grimm suspects that something unusual is taking place, but each time his suspicions are disarmed.

One day Grimm is sunstruck as he works in the field. The little orphan who has been sent by Anna to gather berries, discovers Grimm's plight. She bathes his head with water until he regains consciousness. As they walk home together, Anna sees them approaching and awaits with fear and trembling her husband's instructions to send the child away. Grimm tells of the timely assistance of the little waif but declares, nevertheless, that they have no room for a child. At this point the orphan kneels down and prays that she may find a home where she may be welcome. The heart of Grimm is touched and he takes the little one to his arms.

THE APACHE RENEGADE (Sept. 28).—Mary Simmons, journeying through the Apache country with her brother's wagon train, meets Jack Lane, a cowboy, who expresses his desire to accompany the party through the Indian lands. Outlaw Bill, a renegade who lives among the Indians, discovers the approaching traders and incites the tribe to attack them.

Mary and Jack become good friends and she presents him with a silk handkerchief which he wears about his neck. While the young man is riding in advance of the wagon train he is captured by the renegade and Indians, who lead him to the camp and rob him of his clothing. Bill attires himself in Jack's clothes and sets forth to join the pioneers, planning to offer his services as guide and thereby conduct the unsuspecting people into the hands of the Indians.

Mary becomes alarmed at the absence of Jack and when the renegade appears she suspects his purpose and warns the pioneers. The girl's suspicions are confirmed when she sees the silk handkerchief which the vanity of the renegade has tempted him to wear.

Outlaw Bill, finding his plot has been discovered, dashes away and induces the Indians to attack at once. In the meantime Jack escapes and brings timely assistance to the besieged wagon train.

MELIES.

A WESTERN COQUETTE (Oct. 3).—Bud bashfully proposes to Mary and is as bashfully accepted, without even a kiss to seal the compact. But he is jubilant, nevertheless, until the arrival at Mary's home of Hamilton, a young business friend of her father's. It is the first Easterener she has ever seen and she becomes interested in him and even haughty over his attentions. When Bud objects to her indifference, Mary becomes indignant and gives back the engagement ring. Bud has asked her to a dance the following week and when the evening comes, she half expects him, in spite of the quarrel. When he does not come promptly she gets peeved and accepts Hamilton's invitation. But Bud is on his way, much the worse for drink, to which the affair has driven him, and when he learns with whom Mary has gone he is furious. He enters the dance hall and is about to tell Mary and Hamilton what he thinks of them when the latter knocks him down unconscious. Mary's sympathy is aroused and her true love for Bud comes back. She nurses him back to consciousness and once more accepts the ring. This time happily—for such is the way with women.

CLEARING LAND FOR FARMING IN THE WEST (Oct. 3).—Interesting views of the removal of the forests of the West to make land productive.

PATHE.

PATHE'S WEEKLY, REEL NO. 38, 1912 (Sept. 16).—Rye Beach, N. Y. Arthur Beidermann wins the 100-yard novice swimming race.

Sydney, New South Wales. Lord Denman, Governor-General of Australia, opens the new Old Soldiers' Home.

New York, N. Y. The Labor Day Parade this year is larger than ever before and more orderly in appearance.

Torquay, England. Some intrepid bathers make a series of sensational dives into the sea from rocks 90 feet high.

Colorado Springs, Colo. The surviving members of the Ute Indian tribe take part in their Annual Sun Dance.

St. Petersburg, Russia. The Czar inspects the military automobile equipment of the Russian Army.

Newark, N. J. Framer wins the ten-mile championship bicycle race.

Segovia, Spain. The Prince of the Asturias, heir to the Spanish throne, and his brother, Prince Jaime, visit this city.

Boston, Mass. A feature of the gathering of the Associated Scottish Clans is the Highland Fling and Sword Dance competition.

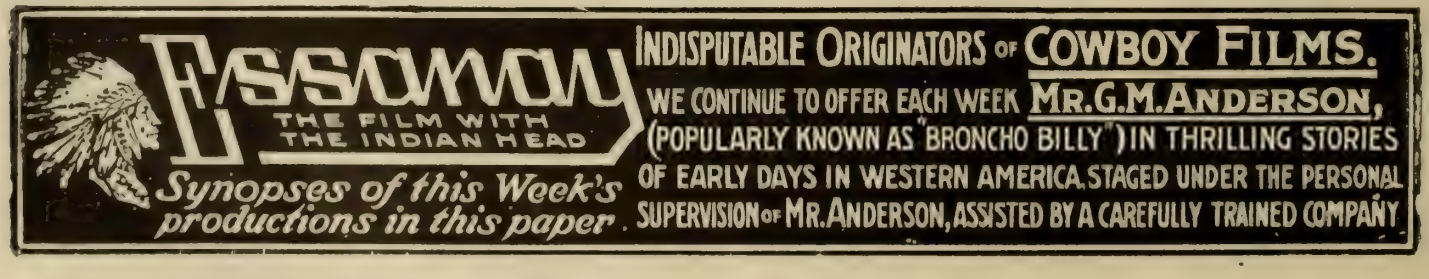
New York, N. Y. Fall fashions are being displayed by all the stores.

PALS (Sept. 25).—Dan Richards, a good-natured cowboy, is discarded by Gwendoline Parrish and this so breaks his spirit that he packs up and moves to the Mexican border. Evil companions there soon make him a desperate criminal and he is the leader of a band of robbers. With a pal he goes to the American side to make a haul and while in the house he is discovered by a little girl, who runs to tell her mother. The woman enters the room, but stands petrified for she recognizes Dan. Dan, too, recognizes her as Gwendoline, now a widow. He orders his pal not to molest her and retires as graciously as he can. The pal, however, is dissatisfied with the arrangement and kidnaps the little girl from in front of the house. Dan sees him, goes in pursuit and, after a fight, returns with the child. Gwendoline is overjoyed at seeing her child again and it is clearly indicated that Dan will be the protector of both mother and child in the future.

GLACIER NATIONAL PARK (Sept. 26).—An excursion through Montana's new national park, situated a few miles west of the Blackfeet Indian Reservation, shows natural scenery rivalling that of the famous Yellowstone Park in Wyoming. The park includes many mountains of volcanic origin and the rocks, formed of innumerable strata, are brilliantly colored. The park was opened by the Government less than two years ago and bids fair to become one of America's leading resorts.

THE ANDREU (Sept. 26).—A trio of marvellous young acrobats.

THE FILIBUSTER'S SHIP (Sept. 28).—When the Schoner Sophia sailed on a filibustering expedition with a cargo of gunpowder she had on board a seaman named Carter, a habitual drunkard. Upon learning the nature of the cargo, Carter inflames the minds of the crew. As a result the Skipper must use violence to maintain his authority. Coming upon the Captain unawares (Carter strikes him with a belaying pin and tumbles him into the sea. With the Captain out of the way the sailors begin a drinking bout and in the wild disorder that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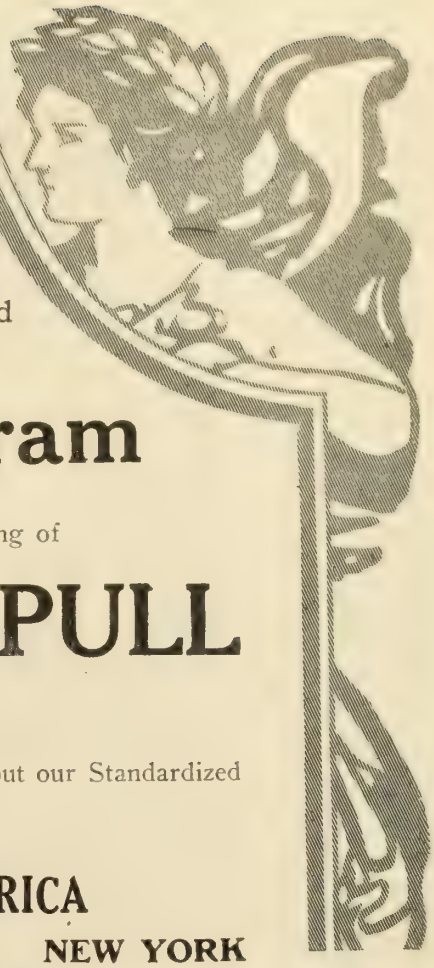

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ensues the powder is exploded. The ship is blown to atoms, but, after a gallant struggle and thrilling rescue, all are saved, with the exception of Carter.

THE PRINCESS AND THE MERCHANT (Sept. 24).—This is a famous Arabian fairy tale in which a Princess is loved by two young men, each of whom resorts to various subterfuges in order to vanquish his rival. It is not long, however, until the unwelcome suitor meets his death and the way is made clear for the real lovers to be united.

THE MUSKETEER'S CONSCIENCE (Sept. 27).—A chevalier who is in love with a Vampire comes to financial ruin through her extravagant demands, which culminate with a request for an expensive necklace, the property of a countess. The noble, unable to purchase the jewelry, stoops to robbery. He enters a castle at night and has succeeded in securing the necklace when the countess discovers him. To guarantee his own safety he strangles her. From then on he is haunted by an apparition and, fleeing from it, he toppled through a window and is killed.

BIOGRAPH.

FRIENDS (Sept. 23).—At the mining-camp of Golden Creek, the little orphan girl of the late proprietor of Golden Creek Inn is the pet of all the miners. Her father had long been their great friend and adviser, and hence his little daughter always commanded their greatest respect. She becomes greatly infatuated with Dandy Jack, who is considered by all as her sweetheart. Jack decides to leave the camp for other diggings, and the little one is almost heartbroken. As he is leaving, he meets Bob, his old chum, who has just arrived at the camp. Their greeting shows clearly the value of that little word "friends." Later on, Bob comes to the Inn and falls deeply in love with the little orphan, who has realized by this time that her feeling for Jack was infatuation rather than love. Hence she and Bob are engaged to be married. Shortly before the day set for the wedding, Jack returns and is twitted by the boys about the apparently fickle girl, whereupon he wagers that he can win her back, not knowing, of course, who the successful suitor is. The outcome is a revelation to all.

A DISAPPOINTED MAMMA (Sept. 26).—Mamma takes her daughter to the seashore where she hopes to catch a titled husband for her. The daughter, however, does not enthuse over the idea of being a countess or a duchess, anticipating a happier future as the wife of a suitor of her own choice. Mamma, in her anxiety to capture a titled son-in-law, is about to marry her daughter to an adventurer posing as a count, whose designs are thwarted by a traveling salesman.

A MIXED AFFAIR (Sept. 26).—As Jenkins leaves for his office in the morning, his wife asks him to stop at the dentist's on his way home for her new set of teeth. It happens to be his stenographer's birthday, so after he leaves the dentist's he stops at a jeweler's to buy a jewel belt buckle as a birthday present. While making the purchase, a policeman enters to buy a bracelet for his sweetheart. The packages in which the three articles are packed are very similar and a general mix-up occurs.

AMONG THE EXHIBITORS.

Streator, Ill.—W. C. Mellanson, who owned the Empire Picture theater, has sold it to C. E. Welshanse of Streator.

Monticello, Ia.—E. M. Byers, owner of the new Princess theater, has just opened it.

Cincinnati, Ohio.—Plans are being prepared for the erection of a new moving picture theater at 2108-2110 Vine Street, for Frank Wendelstein. It will cost $7,500.

Marquette, Mich.—Shell B. Jones purchased a half interest in the Bijou Theater here.

Duluth, Minn.—Mr. B. E. Gumm has purchased the Majestic Theater at 24 East Superior Street here.

Boston, Mass.—Plans will be prepared for the erection of a new theater at the corner of Tremont Row and Howard Street.

Clinton, Ia.—The new "A-Muse-U" will soon be opened here.

Grinnell, Ia.—L. S. Long sold his motion picture theater here to Henry Storm.

Sac City, Ia.—J. J. Hammen sold his half interest in the Lyric Theater to W. A. Marx.

Story City, Ia.—G. W. Williams sold the Dreamland Theater to Iver Egenes.

Ishpeming, Minn.—Shelly B. Jones, until recently manager of the People's Drug Store, has purchased a half interest in the Bijou Theater from L. T. Dorsey, and has taken over the management of the house.

Oklahoma, City, Okla.—The Lyric Theater, Watonga, capital $2,500; incorporators, E. T. Hobercht, Walter Hobercht, W. H. Hobercht, all of Watonga.

Cincinnati, Ohio.—Plans are being prepared for the erection of a new moving picture theater here in Main Street, near Liberty Street.

Pottsville, Pa.—A new moving picture theater has been opened here known as the Palace.

Seadise, Ore.—Stewart & Plowman, managers of the Bungalow Theater, are having plans prepared for the erection of a new theater here.

Topeka, Kans.—A new moving picture theater here, known as the Gem, at 522 Kansas Avenue, has just been opened to the public.

New York, N. Y.—Plans are being prepared by Harry E. Kennedy for the erection of a new theater here on Penn Avenue.

Cressona, Pa.—A new moving picture theater will be opened here about October 1st. Mr. William Riech will be the manager and proprietor.

Fairbury, Neb.—C. U. Bartlett, has bought the Majestic Theater here and has taken a long lease on the Steele Opera House. Motion pictures will be shown at both places.

Cherokee, Ia.—A new motion picture and vaudeville house has just been opened here.

Sioux City, Ia.—The Grand Theater here has just been opened to the public.

Buffalo, N. Y.—Plans are being prepared to remodel the Lyric Theater here.

Freeport, Ill.—Plans are being prepared for the erection of a new airdome at Galena and Adams Street.

Tulare, Cal.—Plans are being prepared for the erection of a new theater here in Tulare Street.

Toledo, Ia.—The new opera house here, the Welting, was opened to the public Sept. 12.

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A Great Story. Better than the Best.
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INDEPENDENT FILM STORIES

GAUMONT.

THE HEART OF THE RED MAN (Sept. 24).—The stubborn warlike Sitting Bear disproves of his daughter Fire-Fly's match with a young brave, by the name of Ardent Heart, with whom she is in love. He refuses her the pleasure of the latter's company, until he realizes that her passion is too strong, whereupon he seeks to profit by it. He demands a herd of cattle from Ardent-Heart for the hand of his daughter and the lover starts immediately to procure the necessary dower. To do this he raids a herd of Hassapaws' cattle. This furious tribe resents the theft and captures the plunderer. They decide to torture him in the form of running the gauntlet, and he is to be granted his liberty if he succeeds in escaping their bullets. While being forced through their line-up, the valiant red-man plunges through their column amidst the continuous fire from their guns. He is wounded, but succeeds in making his escape across a broad lake.

Fire Fly has heard the discharge of the weapons and fearful for her lover, has hurried to the shore. Here she meets the valiant warrior and takes him to her father Sitting-Bear. The latter is pleased at the courage of his warrior and therefore consents to his union with the pretty Fire-Fly.

THE STOLEN CUB (Sept. 26).—Jimmie Logan, a Canadian Government official, while hunting in the forest one day comes upon an unguarded cub, during the absence of the mother bear, and brings the little animal home to make a pet out of it. Jimmie's family is delighted with the cub and give it every consideration they possibly can. This, however, is no balm to the torn heart of the mother bear, who seeks her young one high and low, until she finally tracks it to the cottage of the Canadian pioneer. Here she paws and scratches at the door in hopes that the fury of her outcry will intimidate the Canadian Government agent into restoring her offspring. However, the noise of wild animals is so common around this forest hut that the poor bear attracts no attention.

The next day Jimmie is summoned by the sheriff of the locality to call for the wages of his assistants. On his way back he imprudently displays the contents of his pocketbook at one of the roadway saloons. Two robbers eye the amount thus exhibited, with serious intent and hurry on and conceal themselves in the underbrush so as to ambush Logan on his way back. This they do and beat him to an almost unrecognizable pulp and make away with his money. Jimmie's prolonged and unusual absence is a source of great worry to his wife, who passes the night in the utmost disquietude. One of her children bears a knock at the door and asks his mother to open it to let the father in. The mother turns the knob but instead of seeing her husband outside, a huge bear walks in.

At daybreak Jimmie regains consciousness and drags himself toward his cottage. He finally pulls himself to the rear door of his house, where he discovers a large female bear pawing at the door knob. In his anxiety he fails to think of the agony the bear is undergoing, deprived as she is of her cub, takes careful aim and kills her. His wife attracted by the shot rushes out. Needless to say Jimmie and his whole family are sorely grieved at the death of the faithful bear.

AMERICAN.

GERONIMO'S LAST RAID (In two reels) (Sept. 12).—Lieutenant Parker reports for duty to Major Wilkins, Commanding Ft. Sill, where Geronimo is a prisoner. Parker quickly wins the love of Pauline, the major's daughter, and the undying hatred of Capt. Gray. The captain plans to release Geronimo in the dead of night, throwing the blame on Parker. This he successfully does by obtaining, through an accident in the billiard room, possession of a letter from an Eastern friend to Lieutenant Parker. By tearing out a portion of this letter reading, "of course Geronimo's escape would mean an advantage to you," he successfully deceives everyone. But meantime Parker has been hurriedly detailed to find Geronimo; so Gray is sent out with a second detachment to overtake both Geronimo and Parker and make them both prisoners.

Through a friendly orderly, Pauline learns of the trick. She hastens after Parker to warn him but falls into Geronimo's clutches. The lieutenant is himself captured by Geronimo and, with Pauline, makes his escape.

Later, he rescues Captain Gray and his command from certain death, and is rewarded by being made prisoner by Captain Gray. But all is explained at the formal court-martial, when Pauline rushes in with the other portion of the letter. That paragraph completed reads—"of course Geronimo's escape would mean an advantage to you young fellows fresh from West Point, by giving you a chance to recapture Geronimo and show your mettle. Good luck, old boy. From your old friend, Jim Random."

THE FEAR (Sept. 16).—Old Jim Struthers, with his daughter, Mabel, was a seaman. No one knew how old Jim and his younger partner, Bob, made their living, although there was much talk of smuggling. Things moved easily in the little cabin by the sea until Bob began to cast amorous eyes toward the pretty Mabel. Then trouble came, for Mabel detested Bob with all her heart.

One day a party of cowboys gamboled down to the ocean-side. They spent the day in playing along the shore and compelling their horses to swim through the heavy surf. Mabel watched them. Ralph Hapwood, boss cowboy, met her. Love sprang up between them instantly and in the frequent trips that followed, love grew apace. Bob noticed it and resented the handsome stranger's coming deeply. He told Mabel's father that the cowboy was a secret service man ready to nab them. So old man Struthers prepared to kill Ralph. This he found hard to do for in spite of himself he liked the face and clear blue eyes of the ranchman. One day Ralph found the cache in which much contraband goods were stored. He went promptly to Struthers and while talking with him in the doorway, did not see the ready aim of Bob's revolver from behind the corner of the building. Neither did Bob see the cowboy, off at a distance, suddenly drop his cigarette draw his gun and fire. The result was a sudden yell from Bob and much happiness among the occupants of the little cabin by the sea.

WUN LUNG'S STRATEGY (Sept. 18).—Colorado Joe obtained work on the William's ranch. About that time old Bob Williams with his son Jim, went to the local banker, Hawkins, to negotiate a further loan on his ranch. A stormy interview followed, during which the son Jim and Clarice Hawkins, daughter of the banker, made love in the woods close by. Williams was refused the loan but at the urgent request of his son Jim, finally decided to pay off the mortgage.

Colorado Joe heard it all through an open window and wrote to his pal Ike to meet him and secure the fourteen thousand which Williams carried to Hawkins. He went later to get his answer and received a brief note from Ike reading, "We'll get that fourteen thousand Friday, three o'clock closing time." Tucking the note in his shirt, Colorado Joe sauntered down Main street, meeting Clarice. He attempted to kiss her when Jim knocked him sprawling into a mammoth mud-puddle. Getting out of this in no gentle mood, Colorado Joe strolled into Wun Lung's laundry and at the point of his gun, requested Wun Lung to clean the shirt and do it quick. Wun Lung did, but in turning the shirt over, found the note from Ike, and, in panic, stuck it into the package nearest at hand. Joe took his shirt and went his way.

Clarice called shortly after and found the note in her bundle. It was then Friday and 2:30 P. M. Knowing it was useless to go back to the bank, she mounted her horse and began a mad gallop to the Williams ranch. She arrived at 2:45 P. M. and galloped off again followed by the entire ranch. In the nick of time, the posse surrounded the bank, secreting themselves in and about the building. Joe and Ike arrived at exactly three o'clock and were met royally. Then Jim found a more willing prospective father-in-law in the banker Hawkins.

"101" BISON.

(N. Y. M. P. Co.)

A FRONTIER CHILD (Sept. 13).—John Adams is a pioneer, living in a log cabin with his wife and baby girl. He digs a bear pit. A big black bear falls crashing into it. An Indian comes upon the captured animal and shoots it and secures the skin.

Adams meets him with the bear-skin on his arm and attempts to take the hide away. The Indian draws a knife, and a fierce encounter takes place, in which Adams lands a crushing blow on the Indian's jaw, knocking him down. As Adams walks away the Indian regains his feet, and fires at the trapper. As the report rings out and the bullet sings past his head, Adams drops to the ground and feigns death. The Indian runs up and leans over him and is clutched by the throat by Adams, who leaps to his feet. The Indian is badly wounded and Adams departs. The redskin happens to be the chief's son, and when he is found by his tribe their rage is unbounded. A war dance is held, and they decide to retaliate by an attack upon the whites.

Mrs. Brown, a neighbor, is taken ill, and her husband drives over and gets Mrs. Adams to minister to her. She leaves baby Dot alone. The Indians finally reach the Adams cabin. Dot leaps into the huge bucket at the well and descends to the bottom.

The Indians sack the cabin and are about to depart when they spy Adams coming home. Quickly hiding, they await his approach, and, leaping upon him he is overpowered and carried away. The cabin is set on fire.

Dot comes from her hiding place, and with water from the well manages to extinguish the blaze. She then barricades the door, and tremblingly awaits—she knows not what. Coming home in Brown's rig, Mrs. Adams sees the Indians galloping toward her from the vicinity of her home. Brown wheels the horse around, but her mother instinct is aroused to the highest pitch and she refuses to go on. Brown then resolves upon a desperate measure, and secreting Mrs. Adams in the bushes he drives out into the open and plies the whip to his horse, drawing the pursuit of the Indians.

Mrs. Adams races home and hammers at the door. Dot, thinking it is the Indians, lifts a heavy gun across the back of a chair and is about to pull the trigger when her heart fails her, and she turns away and hides in the fire-place. Mrs. Adams calls to her, and at the sound of her voice the little girl springs to the door with a glad cry and unlatches it.

In the meantime Adams has been securely bound and placed in a tepee to await torture, with a guard in front. Straining at his bonds he finds he cannot undo them, and shaking himself forward he manages to drop a few matches out of his shirt pocket. Working with his hands behind him he gathers up twigs and leaves, and scratching the match with his mouth he sets the mass on fire. He turns over and holds his hands into this fire, burning off the cords, and is free.

Hundreds of emigrants and settlers seek the protection of the fort. The gates are scarcely closed behind them when the Indians attack. A sensational and thrilling battle takes place in which the soldiers and emigrants are being defeated when they resolve upon a desperate course. A huge bomb is made of a keg of powder, and as the Indians gather to rush upon the weakened gate it is thrown into their midst, blowing them to atoms. With a wild rush the whites rush from the stockade and attack the bewildered Indians, and the few surviving redskins are killed or driven off.

Adams throttles his guard and escapes. He is rent with conflicting emotions, but entertains a forlorn hope that his family may have escaped. Running to the door he calls to his wife, and his heart leaps with joy when she replies, and with Dot rushes into his arms.

BISON.

(Universal.)

THE RANCHMAN'S AWAKENING (Sept. 17).—John Blake, a farmer, has by dint of hard work arrived at that stage when he feels that he can support a wife. He marries an Eastern girl. John brings her to the farm house, where she is well received by the boys.

Cynthia finds that farm life is not all fresh air and rambles, and she works hard and faithfully. John takes but little rest and the result is that he falls sick and is unable to resume his labors unless he takes a rest and a change from the altitude. Cynthia bravely persuades him to go and offers to keep things going during his absence.

Cynthia advertises for summer boarders with good results, but the endless work tells upon her and for the first time in her life she gets listless and does not find time to dress carefully.

John returns, well and strong. He does not notice that his wife has had enough of drudgery and finds the well dressed boarders to his liking. He neglects his wife and falls into the skilfully spun web of the cheerful widow, who admires his health and strength.

Cynthia wilts under his neglect, but works on. A dance is held and Cynthia refuses to attend—she has too much work to do—but Mrs. Brown, one of the boarders and a woman of the world

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who has watched proceedings carefully, comes to her room and insists upon her dressing in some of her clothes and joining the others. Mrs. Brown does her hair in the latest style and fusses her up so that when John next sees her he sees a very beautiful young woman. He is ashamed of himself and endeavors to pay her attention, but acting upon Mrs. Brown's orders she neglects him and devotes herself to the men around her. The ordeal is too much for her strength and she faints. John, altogether cured, carries her to her room and shows his sincere penitence. He asks the boarders to go, gets snubbed by the widow and refusing to let Cynthia work as of yore makes up for past mistakes by setting out to make her thoroughly happy. He succeeds.

THE MASSACRE OF SANTA FE TRAIL (Sept. 21).—An extended review of this Bison subject written by Mr. G. F. Blaisdell, will be found on page 1058 of our last week's issue.

BRONCHO.

SUNDERED TIES (Sept. 18).—This subject was reviewed by Mr. Louis Reeves Harrison of which a full and descriptive account is given on page 1056 of our issue dated Sept. 14.

THANHOUSER.

AT THE FOOT OF THE LADDER (Sept. 22).—She was a sweet, charming girl, and always obeyed her dear papa and her mamma. But finally a crisis arose, and what could the poor girl do? Here is the problem she had to solve: Dear papa told her that he wanted her to marry his junior partner a "perfectly delightful" lawyer. Mamma at the same time trotted out a candidate who was a member of one of our first families, and could lead a cotillion beautifully. Mamma said pa's candidate was "an old fogy." Pa called the society men, "a dude with one-half the brains of a mud hen." If she married either one she was sure to mortally offend one of her parents, so she went out on the front steps and wept bitterly.

In the midst of her grief, a young newspaper man she knew happened along, and being a good newspaper man, inquired the particulars. She confided in him, and he told her how to solve the problem.

"Don't marry either of them," he said, "marry me. Then each of your parents will be so pleased that the other was fooled that they will forgive you."

The girl, in the meantime had agreed to elope with both of the other men, to oblige pa, in one case, to make ma happy in the other. The reporter convinced her that his suggestion was the best but she did not know how to get rid of her other suitors, who were due to help her down a ladder that night.

The reporter solved the puzzle. He called in a policeman pal, and had the suitors arrested as burglar suspects. Then he eloped with the girl, quietly, visited her parents, calmly and was forgiven without any fuss whatsoever, just as he had expected.

UNDINE (Part One) (Sept. 24).—In the days long ago when knights were brave and venturesome, lived Lord Huldbrand of Ringstetten. The Duke's daughter, Bertalda, Huldbrand's kinswoman was the most famous beauty in that section, and Lord Huldbrand was one of the cavaliers who vainly sought to win favor in her eyes. Just beyond the Duke's domains was a gloomy stretch of woods, known as the enchanted forest. It was said to be the resort of all kinds of spirits and goblins, and travelers durst not venture there.

The haughty Lady Bertalda was struck with the idea that here was a way to prove her power over her admirers. To the one who would dare to make a midnight trip through the enchanted forest, she offered a bow of ribbon, fashioned by her own fair hands, which did not seem much of a prize, except to the infatuated young men. At that, however, Huldbrand was the only one who dared to tempt fate. Bravely he rode through the forest, pestered and annoyed by spirits, until at last, faint and exhausted, he saw the humble cottage of a fisherman, and gladly sought refuge there.

The fisherman and his wife, both past middle age, were common peasants, but the girl with them, whom at first he thought was their daughter, was of entirely different class. She was young, beautiful and refined, and the Knight lost his heart to her at once. The peasants told him that they knew nothing about the girl except that they believed she had been shipwrecked, and seemingly half drowned she had arrived at their humble home.

Lord Huldbrand's love became more and more pronounced, and in a very short time he asked her to be his bride. Then she told him her story.

"Many a fisherman," she said, "has had a passing glimpse of some fair water nymph, rising out of the sea with her song; he would then spread the report, and these wonderful beings became to be called Undines. And you now see before you, my love, an undine."

She then went on to explain that undines have no souls, and only by marriage with human beings could they acquire them. Undine determined to be of this number, and made her appearance as an earth maiden. Other spirites had aided her, and Lord Huldbrand had practically been driven by them through the enchanted forest to the fisherman's cottage.

The Knight's love conquered, and he embraced the beautiful Undine, telling her that she should be his bride and that nothing else mattered. They were married, and returned through the forest together. To the surprise of the Haughty Bertalda, Lord Huldbrand returned to announce that he had fulfilled his quest, but he returned the Lady her token, saying that by his trip to the enchanted forest he had won the fairest of brides. Then the nobleman and Undine proceeded to the castle, where they hoped to live together, forever.

Part Two.—Many years ago, Lord Huldbrand lived in his castle on the Danube River with his beautiful bride. He knew that before his marriage she had been a water nymph, because she had confessed the fact to him, but her marriage to a man of the earth gave her a soul, and she was so sweet and charming that he tried to forget the fact. From time to time, however, it was brought back to his attention by the unexpected appearance of some of her relatives, notably one Huhlborn, an uncle who in repose was a most charming brook, but ever and anon would resolve himself into a tall, old man, who seemed full of curiosity as to how his niece was faring. It palled upon Huldbrand, and he often wished that his bride had had earthly kinsmen.

Matters came to a crisis when Huldbrand's kinswoman, the charming Lady Bertalda, arrived with her father to pay Hulbrand a visit. There had been a time when Bertalda regarded Huldbrand as her chosen knight, but when she sent him into the Enchanted Forest he met Undine and forgot every one else. So Bertalda hated Undine, although she hid her feelings under a mask of friendship.

Huldbrand, again fell under the spell of Bertalda. He neglected his beautiful wife, and her to, were noted by the water nymphs, who determined to avenge her. Their chance came when Huldbrand and the two women were taking a trip on the water. The nobleman had been more than usually attentive to Bertalda and neither of them noticed that in the water surrounding their boat, were scores of hands stretched out to drag them to destruction. Undine saw them, however, and after trying vainly to induce the nymphs to depart, she sacrificed herself to save her husband, leaping overboard and sinking, supposedly to death, under the sea.

Huldbrand's mourning was brief, and soon his bethrothal to the beautiful Bertalda was announced. The latter was of a vengeful disposition, and remembered that the only time Huldbrand had upheld his wife was once when she wanted a fountain in the courtyard blocked up, and the nobleman permitted it to be done, despite the protests of Bertalda. Now the young woman, in her husband's absence, had the obstructions removed, and laughed as she thought that she had removed the last vestiege of her former rival.

The unhappy Bertalda did not know that the fountain was the only road by which the sea nymphs could get into the castle. Undine had closed the door to save her husband. Bertalda opened the way again, and through the fountain came a woman in white, weeping bitterly. Spectators drew aside in awe as she entered the banquetting room, and approached the bridegroom. They recognized Undine as she stepped to the side of Huldbrand and enfolded him in an embrace—the embrace of his death, for he fell dead at her feet.

At the funeral of the unhappy knight, there was one mourner who followed the others alone, and remained after they left. It was the faithful Undine. She fell on her knees beside the tomb, her arms encircling the body. Then she faded from human sight, and a bright silvery brook appeared, and is there to this day. From that time forth villagers are said to have shown travelers this spring, and they believe it is to be the poor forsaken Undine, who continued this to twine her arms around her beloved Lord.

AND THE GREATEST OF THESE IS CHARITY (Sept. 27).—The rich banker did not realize how differently he and his daughter looked at life until the girl returned from a convent school where she had passed many years. The banker's motto was "Everyone for himself, and me first." The girl believed in aiding the poor, and that wealth carried with it an obligation to be useful.

The father admired his beautiful daughter, even though he did not understand her. She loved him and hoped some day to bring him to a realization of his duty toward the helpless and friendless. Before this happened, the clash came.

Returning to his home one day, the banker was surprised to hear chatting and laughter in his dining room. Investigating he discovered that his daughter had brought "some of those beggar brats" home. He was enraged that his house should be so polluted, and sternly ordered the girl to throw her guests out immediately. Vainly she pleaded with him, and finally declared that if the others went, she would go too. The man did not believe she meant it, and jeeringly told her to try it. She bowed, and, followed by her humble guests, left the house.

The girl went with them to their tenement home, and having no money with her, gave one of the poorest of the party a jeweled bracelet which her father had presented to her. Then, weary of the world, she sought refuge in a convent, found peace, and was soon happy as a teacher in a little parish school in the slums of the city.

The father in the meantime, believed his daughter was dead, for the bracelet was found on the charred remains of a woman, burned to death in a fire in the slums. Rich, but lonely and heart-sick, the banker took a vow to do good where he had done harm, and soon became better known for his kindliness and charity than he had been for his business ability. He believed his daughter dead, and she, knowing that no search had ever been made for her, supposed that he had closed his heart against her.

Among the banker's new proteges was a little girl, who reminded him of his daughter when the later was a child. At her invitation he accompanied her on one occasion to the parish school she attended, and there to his surprise and joy, met the daughter he thought was dead. There was mutual explanations and mutual forgiveness. The banker thanked Heaven for the happiness that had again entered his life, and to show his gratitude in a practical way, decided to endow a school, for it was a school and a tiny scholar that had brought him back to his daughter.

The dedication services were graced by the presence of Cardinal Farley, and the building now stands as a memorial aid constant reminder that a father, who had lost the daughter he loved, regained her after many days, and through the charity he had once sneered at as something that should not exist.

SOLAX.

THE LOVE OF THE FLAG (Sept 25).—A very efficient draughtsman in the employ of the government, quarrels with the head draughtsman in his department. The head draughtsman makes it very unpleasant for his subordinate. Their relations become so strained that it becomes necessary for the government to discharge the younger of the two men. The young draughtsman is very much incensed against the government. He is out of work for a long time, and his family becomes destitute. His wife is forced to take in work she is not accustomed to, and many a day their child is put to bed with very little to eat.

Because of their close proximity to the barracks, the child is very much interested in soldiers and is naturally very patriotic. George Washington is a god to the child and the country he built represents paradise to him. The father in his wanderings looking for work, meets an agent for a foreign government, who offers him a big sum for duplicates of the plans of certain fortifications on the Pacific coast. The draughtsman tells his wife about it and she advises him to go to the government and try to get a hearing. He is discouraged in his attempts by repeated repulses and temporizing methods of certain authorities.

Finally the draughtsman grows desperate and decides to accept the proposition made him by the foreign spy. The patriotic son of the draughtsman saves his father from treason and disgrace by unique and timely interference.

THE FUGITIVE (Sept. 27).—During a struggle with desperadoes, Helen's mother is killed by a stray bullet. The ground upon which her mother fell Helen consecrates and makes holy by planting a flower bed. One day while caring for his sanctified place a stranger comes on the scene, exhausted and solicitous. Helen offers him a temporary shelter. So long had she spent her time alone that she is thankful for the companionship of someone her age. Immediately after she had sheltered the stranger, her father, who is the sheriff of the county, rides in and asks Helen if she had seen anyone come by—that a prisoner had escaped from the jail.

Helen does not tell her father about the stranger she is harboring. When her father leaves she takes the fugitive to a shack near the house and rigs up comfortable quarters for him. For several days Helen spends many delightful hours with her "hero." She brings him food and clothes every day. One day the suspicions of her father are aroused when he sees his daughter carrying a basket of food out of the house. He follows and learns of the existence of the fugitive. The fugitive tries to make his escape. The sheriff fires and the fugitive drops on the consecrated grave of the sheriff's wife.

Helen, seeing again a tragedy similar to the one enacted some years ago when her mother was killed on the same spot, is crazed by the coincident. The fugitive, however, is only wounded and is taken back to the prison. Helen, however, is of the opinion that he had been killed.

Her reason lost, she makes regular trips to the shack as had been her custom—and always she carries with her a basket of food. The father is heartbroken. Helen walks about as if in a dream. She broods and imagines that "her fugitive" is about and that she can see him and that he talks to her.

In desperation the father calls in a doctor. The doctor, after a close observation of his patient, recommends a very extraordinary cure and the girl is brought back to reason.

RELIANCE.

THE GERANIUM (Sept. 25).—A little girl is left an orphan by the death of her widowed mother, and has but one thing left to brighten her life—a geranium plant. Dan Bossworth, a young lawyer, in passing her poverty-stricken home saves the geranium when it is blown from the window-sill and, discovering the elem of death on the door-bell, learns of the child's condition and arranges to adopt her. He takes her to his boarding-house and makes her happiness his life's ambition. Later when she becomes a beautiful young woman he reaches the pinnacle of success in his profession and, going home to her, tells her they will change their social sphere to fit his new duties. She,

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however, tells him she is going to work and will no longer be dependent upon him. Realizing he loves her he pleads with her to become his wife. She laughs it off and afterward when the attentions of a guilded youth are showered upon her he warns her of her danger and they quarrel. Broken-hearted, he goes to his lonely office, while she goes out with the other man. Compelled to resist his unworthy advance she realizes the character of the guilded youth and the worth of her former protector. Rushing away from him she goes to Dan's office and, kneeling down beside him, begs his forgiveness and sobs out her love for him.

BEDELIA AND HER NEIGHBOR (Sept. 25).—A Bedelia farce that depicts the troubles of an Irishwoman with her colored neighbor across the

THE CUCKOO CLOCK (Sept. 28).—An old fisherman and his wife have been saving up their pennies for a long time to buy a cuckoo clock. The day the savings reach the needed amount the old man does not go to work, but with his wife makes the occasion a gala one. He goes to town, secures the clock and tenderly and gently carries it home, telling his friends on the way what a wonderful addition it will be to his cottage.

Arriving home he finds his wife has spent a great deal of time arranging a place for the clock in the living room. Very carefully it is dusted, wound, and secured in place and they are as happy as two children when the cuckoo calls the hour. Later, while he is on the beach and she is in the village, a young sailor hearing the cuckoo as he is passing, climbs in and examines the clock. He breaks it and runs away. She returns to find the clock a wreck and tries to mend it, but fails. The old fisherman accuses her of breaking it and her denial brings about a quarrel. He, thinking her untruthful after all the years they have spent together as man and wife, leaves her. The boy returns from a cruise and, overhearing her endeavor to get him away from the grog shop, learns the cause and rights the wrong. The old folks become reconciled and the family discord is forever thrown out of the cottage along with the family clock.

ITALA.

THE SOLEMN HOUR (Sept. 8).—Benton, the warden of a prison, learns that a man named Lawrence has purchased the residence next to his. Twenty years before Benton had made a proposal of marriage to Lawrence's cousin, and the interference of Lawrence had caused the young lady to reject him. Benton, a revengeful man, had treasured a grudge against Lawrence all these years, but conceals his real feelings under a mask of friendship and geniality.

The new neighbor has an idolized daughter named Lucile. A young convict seeing her pass the prison becomes wildly enamored of her, and in the solitude of his cell composes verses to her beauty.

Benton looks up the man's record and finds he is Louis Benton, No. 250, sentenced to thirty years' imprisonment, parents unknown. A wild idea of revenge seizes him and he determines to make the young man the instrument of his revenge.

He enters Louis' cell and convinces the young man that he is his father, and that he will help him escape. The warden arranges everything and Louis easily gets away and remains in a nearby town until he receives word from Benton to come back.

Benton provides Louis with a fine wardrobe and introduces him to the Lawrence family as his son who has been abroad. He does all in his power to throw the young people together, and Louis presses his suit so ardently that Lucile finally promises to marry him.

The wedding night arrives. Louis is madly in love with Lucile and is filled with remorse for having concealed his past from her. Before the ceremony he goes to Benton and asks his permission to tell her everything. Thoroughly angry, Benton throws aside his mask, and a sensational scene takes place, in which Benton tells the young man to choose between obedience and re-imprisonment. Louis promises silence and the wedding takes place.

The guests depart. The bride goes upstairs to her room. Benton and Lawrence are in the library and Louis bids them goodnight and goes to join his bride. As he beholds the trusting girl he is overwhelmed with his duplicity and confesses. The girl recoils from him in horror. Maddened with the turn of events, Louis leaps over a balustrade and comes crashing to the floor below.

Benton has awaited like a cat with a mouse to deal his revengeful thrust to Lawrence. He has just told Lucile's father that his daughter is married to an assassin, when a crash is heard which brings the entire household to Louis' crushed form. His head is raised from the tiles, and with his dying breath Louis denounces the warden, who slinks away.

CHAMPION.

DUMMY DIRECTOR (Sept. 16).—Alice Denby has secured a position as stenographer in the office of John Sebastian, a broker and big financier, for whom her father is working. Alice appeals to Sebastian. At first she resents openly his marked attentions, but threatening her with the dismissal of her father from service, Sebastian forces her to listen and heed his requests. Finding herself deeper in the meshes of his power than she had realized, she confesses to her father. Enraged and heartbroken, the father realizes his helplessness to cope with the situation, as he is as much in the power of Sebastian as the rest of those associated with him.

With the advent of the forming of a big merger involving millions, old Denby sees his chance to materially avenge himself for Sebastian's outrageous treatment of Alice.

As has always been the case in past mergers, old Denby is called into the meeting of the Board of Directors of the new combine and is formally presented with a large block of stock, enough to give him full control of the organization. This is as it always has been: Denby the largest stockholder and a director in the combine. Should any grave difficulty arise that would involve them in any criminal suit, Denby would stand the brunt of the blow. Always the obedient servant, Denby accepted the stock and the risk. The risk was his, but the stock in reality never was.

But this time Denby realized the power in his hands with the possession of the certificate acknowledging his ownership of the majority of shares. He assigns the stock over to his daughter. Armed with this power, Alice goes to the meeting of the Board of Directors and forces Sebastian to materially make amends for the wrong he has done her.

POWERS.

ALL ON ACCOUNT OF A WIDOW (Sept. 18).—The girls and boys of Byrn Mawr Academy arrange a camping party. The selection of a desirable chaperone is left to Dave, who unfortunately selects the college widow.

The arrival of the widow at the station is the instant cause of trouble and the girls refuse to go, and leave in a huff. Explanations to the widow are of no avail; she snubs the boys and leaves them disconsolate. The girls, to show their independence, leave for a "No Men Wanted" camp, chaperoned by Miss Prim. The boys learning their destination, follow and set up a rival camp. War is declared between the rival camps. How the plans of the boys to take the girl's camp by storm was frustrated by the girls, forms a highly interesting and humorous story.

FATE'S WAY (Sept. 20).—A young man marries Fritzi, who is a very poor housekeeper. He has to get his own breakfast, etc., as her only ambition seems to be to take care of her poodle dog. She neglects her husband and gives card parties, etc., to people who are not welcome nor agreeable to him. On a visit to the country, he discovers Florence Barker, a country girl, and falls in love with her, but realizing that he cannot marry her, tells her his plight and asks his wife for a divorce, which she refuses.

Years later his wife dies and for old times' sake he goes back to the village in which he met Florence. As he walks down the street intending to pass the home which she occupied years before, he sees a kindly old lady coming from the opposite direction. This old lady proves to be his sweetheart of yore, and there is a happy reconciliation.

IMP.

THE MILLIONAIRE COP (Sept. 16).—Jack Gardner, son of Justin Gardner, has been reared in luxury, but his mind was not run to business—his great ambition is to be a politician, at which his father rebels. Jack has to associate with all sorts and condtions of mankind to gain the coveted goal of being nominated for assemblyman in his district. The ward boss and others of like calibre call on him at his father's house and the father is so enraged that he refuses to help Jack to meet the expenses of his campaign. Jack goes to his political club, meets the boss, tells him of his father's ultimatum. The club refuses to provide the money necessary, so Jack leaves. Not wishing to return home, and wishing to in some manner bring his father over, he evolves a scheme with the boss to humble his father's pride a bit. He joins the motorcycle police, which almost drives his father crazy. The father, a widower, has fallen in love with a charming widow and the father has not told her of his son. In the course of duty, Jack stops a runaway horse and carriage, saving the widow's life. She is most grateful, but does not know nor does Jack reveal his identity. The widow 'phones to Justin Gardner, telling him of her accident, and he fearful of the consequences hurries in his auto toward the widow's home. As he is speeding his son Jack arrests him, hustles him to the station, where he in spite of angry protestations, is compelled to pay a fine. He calls on the widow, finds her smiling and happy and on the spot proposes. Later as the father and widow are about to enter his auto they accidentally meet Jack. The widow throws herself into his arms, hailing him as her hero. The father is mad with jealousy until explanations are made. Then a reconciliation is effected and two weddinge are consummated, Jack being in love with a very nice girl.

SWEET ALICE BEN BOLT (Sept. 19).—Ben Bolt on his way to school one day comes across little Alice, the little waif. He takes her to his home and the little orphan is taken to the hearts of Ben's kind father and mother. The years pass and the two young people grow fonder and fonder of each other, until at last Ben proposes and is accepted. That same day, he is impressed upon a British man-of-war by the notorious press gang and Alice waits for him to return. She goes in search of him, and while in a boat is struck by its jibboom and knocked senseless. She is picked up by a French man-of-war, but when she recovers consciousness, the Captain finds her memory has gone. He takes her ashore to some friends of his, and leaves her in their care. Meanwhile war has been declared and Ben has become more used to his surroundings. Off the coast of France, the British captain orders Ben and some sailors ashore for water and while returning to the ship they are attacked by a French skirmishing party. Ben is injured and drags himself by chance to the house in which Alice is being befriended. She fails to recognize him, but after a great deal of persuasion, the old people consent to Ben taking his former sweetheart back to England. When they arrive there, Ben shows Alice the places she knew so well in her childhood days, and the sight of the old mill, where they were betrothed, brings back memory to Alice.

THE BLIND MUSICIAN (Sept. 21).—The blind musician makes a good living by teaching the violin. His life is made bright by the love of his pretty little wife. One day they are both walking in the park when the old gentleman drops his cane. It is picked up by a pretty little child walking with her father. The child learns the old gentleman teaches the violin, and her father seeing in this an opportunity to get better acquainted with the pretty young wife, asks that the musician give his daughter lessons. Discontent enters the heart of the hitherto happy wife, and in her frailty she allows the father of her husband's pupil to make love to her. The blind musician giving lessons in the next room sends the little girl for some music, and while there, the little girl sees what she thinks is a struggle between her father and her teacher's wife. She rushes into the next room and tells the old gentleman; he listens and realizing what it means, takes a revolver and discharges it in the direction from which the noise of the struggle comes. The young wife has been trying to free herself from the now insulting embraces of the man, but she receives the shot in her arm. The police arrive upon the scene, but are told that the revolver was discharged by accident. The little child and her father now thoroughly ashamed of his conduct leave the unhappy musician with his wounded wife, and she, contrite, asks forgiveness, which is freely forgiven.

GEM.

DOWN BY THE SOUNDING SEA (Sept. 17).—Jean, a young Briton fisherman, is betrothed to his cousin, Yvonne. A few days after the betrothal, Jean returns from a fishing trip. While sorting his fish on the beach he is accosted by the lady of the chateau who, attracted by his youth and strength, pauses to examine and buy his fish. She tells him to bring the fish along and they go together to her home. There she dismisses Jean, bidding him, however, to return the next day with more fish. Jean, dazzled by her beauty and grace, returns home to his good mother and little cousin in a trance. They cannot understand the change in their kindly good natured Jean. Milady flirts with Jean for several weeks and the simple fisherman falls deeply in love with the lady of high degree. He repulses his mother and sweetheart, who try to show him the folly of his infatuation. One day going to the chateau to see Milady, he meets her coming down the drive escorted by a man of her own caste. They are laughing and chatting together and Milady passes Jean without noticing him. For a moment he gazes after her stunned, then turning runs frantically along the beach in pursuit. His old mother sees him and calls after him in vain. Jean overtakes Milady and her escort at the great rock which had been the scene of many of their rendezvous. Milady casually says, "This is my fiance, Count Augard, Jean," then turns away and leaves him stunned. Jean sees them ride away and in an outburst of rage and despair loses his footing on the rock and falls, striking his head. He lies there until found by his mother, who has searched for him for hours. She finally gets him into a boat and home, where she and Yvonne nurse him back to health and reason. Love for his little cousin again fills his heart and he begs her forgiveness, which she readily accords, neither guessing that at that very instant the devoted old mother had met and defeated Milady in her effort to regain Jean. And the Briton sun covers the laughing ocean with its red warmth, casting a glow of cheer and courage over the happy love of the three.

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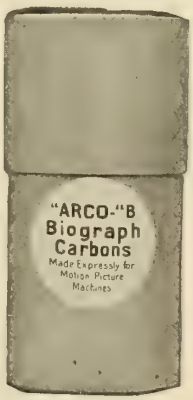

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VICTOR.

FLO'S DISCIPLINE (Sept. 20).—Prof. Dow has a boarding school for boys, but owing to his nervous, timid nature is unable to establish suitable discipline to keep his scholars in check. For an assistant he has a rollicking young Irishman named Jack Doyle, who cares little for discipline and in his good-hearted way wants the boys to have as good a time as possible.

Flo, Prof. Dow's only daughter, a teacher of physical culture in a neighboring city, closes her class and arrives home just at the height of an unusually loud outburst on the part of the boys, over the reappearance of porridge for breakfast. Rescuing an unfortunate waiter from the clutches of the irate scholars, Flo starts in to quell the rebellion by discharging the assistant, Jack Doyle. This leads to a demonstration by the boys, in favor of Jack, whom they greet as their idol and carry him off triumphantly on their shoulders. Then follows a series of plots and counterplots, in which a garden hose, an ice house, and a long ladder play prominent parts, between Flo on the one side and the boys on the other, with Jack Doyle acting the part of an amused intermediary, when he is not busy balancing himself on a beam at the top of the ice house.

It all winds up by Flo conquering the rebels and establishing a system of perfect discipline and contentment throughout the school and the re-engagement of Jack Doyle as assistant principal and prospective bridegroom of the intrepid Flo.

LUX.

THE LITTLE BEGGAR BOY (Sept. 20).—No ray of sunshine, no kindly smile or friendly word ever found its way into the life of Antonio, the little beggar boy, until a tiny girl of wealthy parentage became interested in him. All day long, Antonio was forced to walk the streets soliciting alms from passers-by. At the end of the day his unscrupulous grandfather spends his earnings in nights of revelry, while poor little Antonio goes supperless to bed. When little Eva Conway's radiant glances fell upon the little beggar boy, he became possessed of new desires, and a longing to become a vender of flowers led him into trouble. The only method of acquiring his stock-in-trade which suggests itself to his little mind was to steal it. He therefore entered the grounds of a large mansion, and proceeded to help himself to some of the flowers. In this act he was caught, and severely rebuked by the owner of the mansion. This rebuke smote him sorely and he became possessed of a wild desire to revenge himself upon the owner of the mansion. He therefore suggested to his grandfather that the mansion would yield much rich booty if robbed. The old villain gathered together a few companions equally as unscrupulous as himself, and they proceeded to plan the robbery. In the meantime, Antonio learned that the man who had rebuked him was none other than the father of his little benefactress. Upon learning this, he sought to restrain his grandfather from attacking the mansion. Fearing that the child had relented and would spoil the job, the robbers bound him and left him at home. Antonio, now thoroughly determined to prevent the robbery at any cost, manages to burn his bonds away and escape. Upon his arrival at the mansion he was seen by the robbers, who promptly shot him. This did not, however, prevent him from giving the alarm and saving the mansion. His courageous act was the means of terminating his somewhat questionable career, for he was kindly received into the household and treated as a son, while little Eva learned to love him as a brother.

ECLAIR.

THE WORD OF HONOR (Sept. 24).—Four young men are playing cards. One of them, Henry Blackwood, has absent-mindedly laid his wallet on the table. They are called out of the room and all but Jim Ainslee leave at once. Ainslee is the sort who is traveling far beyond his means. He notices the wallet and then opens it and discovers it contains quite a sum. He extracts the money just before Blackwood returns in search of it. He finds it lying on the table, but upon opening it discovers the theft. He then compels all to undergo a search of their clothes, whereupon the money is found in Ainslee's possession. Jim pleads hard that he be not arrested nor informed upon. They all give their word of honor not to betray his temptation and act, and a paper to that effect is written and signed that as long as they live they will not disclose Ainslee's guilt.

Later Ainslee is left an inheritance and he wooes the girl Blackwood had hoped to marry. His fortune and his seeming gentlemanliness cause the girl to promise her hand. Blackwood learns and is about to expose Ainslee's true character to save the girl from the man so actually unworthy of her, when Ainslee reminds Blackwood of his word of honor.

Blackwood re-reads the note at his home and the simple line "as long as I live" strikes his eye and suggests. He writes a letter, telling all and prepares to do away with himself. But the girl's father chances to stop in, learns the truth and through much adroit maneuvering brings the girl and Blackwood into each other's arms, then orders Ainslee begone.

MAJESTIC.

THE BUTTERFLY (Sept. 24).—Nina is a veritable butterfly—gay and irresponsible. Will, a serious chap, falls in love with her and she accepts him. Six years pass. Nina is still a butterfly devoted to a gay set of merrymakers. She leaves her husband and child on the lawn to go off motoring with some friends. The child is taken ill and the mother goes to see him. Then forgetting all about him she starts to dress for a dinner and ball. Her husband comes in and she demands to know why he is not ready. He looks at her and tells her they cannot go—the boy is too sick. She runs out of the room to see the child, and meets the doctor who tells her he fears very much that the little boy has contracted small-pox. She then rushes to her own room and, grabbing a hand-mirror, scans her face. She tells her husband what the doctor said. He goes to the child. The doctor advises that the mother be sent for. She locks the door and sits shuddering. She falls asleep and dreams. She sees her son and her husband turn from her to leave her forever. She begs them to stay; they do not even notice her appeal but close the door in her face. She awakens to find herself banging on the door of her own room. She can hear the child crying. Without a moment's hesitation she dashes out. She goes to the child and he content falls asleep in her arms. Through the long hours she holds the little tense body. With the dawn the child relaxes and falls back on his pillows asleep. The doctor arrives and tells them that the child merely has the measles.

LOVE AND SCIENCE (Sept. 29).—Max Pledge, a young savant, is trying to perfect his invention which will enable a person to see the other person with whom he is talking over the telephone. He becomes so absorbed in his work that he will not see anyone. His sweetheart, Daisy, calls and he tells her he is too busy at the time, but if she will go home he will telephone her and she can see him then as he expects to have the invention ready for the first successful test.

Daisy is very much vexed at his inattention and determines to teach him a lesson by way of a practical joke. She asks her chum to join in her prank of dressing the chum up as a man with a mustache, so when Max calls up he shall see his sweetheart apparently kissing another man. Evening comes. Max telephones and his first test is a perfect success. He first sees his Daisy, then he sees the supposed man kiss her. His jealousy and anger is so ungovernable and through the hard work perfecting his invention his mind gives way. He forgets everything, cannot recognize anyone.

The doctors say the only way to restore his reason is to reproduce the same scene, but to give it an explanatory ending. The moving picture camera is called into service. The scene is re-enacted with the same tragic gestures as before. The supposed man with the mustache kisses Daisy as before. Max watches intently—suddenly the artificial mustache falls off and he at once recognizes Daisy's girl chum. Slowly his reason returns. The joke of it dawns upon him and he folds Daisy in his arms, never to doubt again.

MARY'S CHAUFFEUR (Sept. 22).—Hal Stowe, the good-hearted but rather dissolute scion of a wealthy house, is reprimanded by his father when he appears at breakfast with a "head." He is advised to mend his ways, but when he later appears at his father's office with a demand for money, the old man is disgusted and arranges to send him, under care of his chauffeur, to spend a while in the country at the house of a former business associate, Henry Hawkins.

This news is communicated to Hawkins in a letter, just as he is forced to absent himself from home on a business engagement. It is not altogether pleasing to Mary Hawkins, and, until she is acquainted with the character of the guest, she plans to have herself and maid change identities. This is done, with the approval of her mother.

Hal and the chauffeur, on their way by motor to the Hawkins home, stop at a road house, where a similar change of identities is effected as Hal is uncertain of his reception. Arriving at the house

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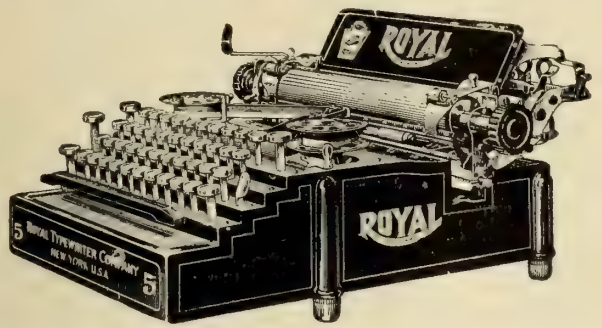

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much is made of the pretended heir and Hal, as the chauffeur, is shown to quarters above the garage. He is attracted by the appearance of Mary and she is attracted to him, each believing the other to be a servant.

the master, and the maid, masquerading as the mistress, indulge in a hurried courtship, which ends in an engagement, they obtaining the consent of Mrs. Hawkins, who is greatly amused. Mary is overheard and seen by Hal one day with her mother, and he divines the real state of affairs. Pretending to be still in ignorance and wishing to be loved for himself alone, he leads an exemplary life and presses his suit to a happy completion.

The irate Hawkins arrives from town, accompanied by Stowe, Sr., to find his daughter in the arms of a chauffeur, as he thinks, but a few words of explanation and all is set aright, the chauffeur being willing to stay bound to the maid when he finds that she is of his own station in life.

NESTOR.

THE HORSETHIEF'S DAUGHTER (Sept. 16).—Bill Durbin, ostensibly a rancher, is in reality a receiver of stolen horses. His wife on her deathbed begged him to give up the life for the sake of their little girl, and he has half promised to do so, but the old associates and associations have proven too strong for him and he has drifted back again. His daughter, Tess, grows up a lovely woman, much loved by her rascally old father, who successfully deceives her as to his occupation.

One day, however, the full knowledge of her father's machinations comes to her.

Fresh horse thefts are reported. The sheriff suspects the thieves but has no definite proof. His assistant, a young man, offers to disguise himself and find out if possible.

Tom Wild is the most daring of Durbin's gang and is a valuable man to him. As Tess is clearing the dinner utensils one day, Wild takes the opportunity to tell her he wants her for his wife. She shows her horror of him and incites him to seize her. Roy, the sheriff's assistant, enters and throws him aside and calms the girl. Wild leaves, breathing vengeance. The girl calls Durbin and Roy, putting on an air of great humility, begs for a job, and although Durbin is naturally suspicious, his daughter persuades him to give him a trial.

Roy accomplishes the expected and the unexpected, he soon collects his proofs of the guilt of the rancher and his associates and he falls deeply in love with Tess. He takes the opportunity of telling Tess of his infatuation and begs her to go away with him. He determines to depart on the morrow.

Wild gets proof of the assistant sheriff's identity and he and Durbin determine to capture him. Tess gets wind of this and as she hears them coming begs Roy to hurry up to the loft where he is sleeping. She watches Wild and Durbin through her door. Durbin sleeps by the ladder which Roy must descend in the morning and Wild keeps watch. Roy creeps down the ladder early in the morning and Wild knocks him off. Roy drops his gun and grapples with Wild. Durbin wakes and joins Wild, and Tess, fearful that Roy is killed, runs in, picks up the revolver and holds the men at bay. The excitement proves too much for Durbin, who has a sudden attack of heart seizure. The sheriff and some cowboys arrive, having become alarmed at Roy's long absence, and take Wild prisoner with the others they have rounded up. Roy asserts his claims to Tess, who leaves with him to seek the beautiful new life.

A WESTERN VACATION (Sept. 18).—Two bachelors, Jeff and George, wonder where they will spend their vacation. They see an ad: "A retired wealthy rancher will take a few boarders for the summer at his beautiful ranch in Southern California. Address—J. B. Good, San Fernando, Cal.," and at once answer it and start for California.

They arrive, but that "beautiful ranch" proves to be such a tumbled-down old place that the boys insist upon Mr. Good taking them back to the station, until they behold his charming daughter, Bess. Then both agree to remain. Both start out to win the daughter and quarrel over her. Then they agree to toss up a coin, the loser to help the winner. George wins and Jeff at once sets out to help him, as the ranchman disapproves of them both, together with Jack, the man of Bess's choice. George writes Bess a note, which Jeff delivers—"Dear Bess: Will have buggy near house at 9 o'clock tonight. We will be married and leave for the East on the midnight train. George." Then he sends Jeff with a decoy note to Mr. Good. "Darling Bess:—Will have ladder at your window at 9 o'clock tonight, and we will fly together. If necessary, we'll chloroform your old dad. George."

It had the desired effect, to make Mr. Good very angry and agree with Jeff to wait quietly until 9 o'clock and then fall upon George and his daughter as they descended the ladder. In the meanwhile Bess came quietly out of the front door and drove away with George to the minister's, but asked him to wait until she had spoken to the minister, for she had sent a note to Jack, which read: "Dear Jack:—Be at the minister's house tonight at 9 o'clock and we will be married. BESS."

So while George was patiently waiting, Bess and Jack were married, and when he at last went inside to inquire for her, the bride and groom slipped outside and drove away in his buggy.

WON BY A CALL (Sept. 20).—Phillip Gray, a young doctor, goes West to start a practice, and falls in love with Bess Grandon, who lives on a nearby ranch. Her father is annoyed as he prefers Dick Smith a young rancher.

At a birthday party given in honor of Bess' twentieth birthday, Dick sees Phillip making great progress; so the next day he goes over to Bess's home and proposes to her. Poor Dick is refused. Phil calls and is shown into the room by Bess's brother. Dick feels very sore, and leaves Bess and Phil together. But they were not to have peace very long, for Bess's father, meeting Dick outside and asking him the reason for the long face, is told that the young doctor has beat him out. The rancher is quite mad and, telling Dick that he is his choice as a son-in-law, takes him back into the house and orders the young doctor out, never to come back again.

But the lovers meet and talk the matter over, and one day while they were having a secret meeting, Bess's brother sees Dick coming down the road in a buggy, and knowing that if Dick discovered them, he would tell their father, he rides ahead and warns Bess and Phil of his coming. Phil acts quickly. He tells Bess to lie down on the road, pretending she has fallen from her horse, Dick will ride up, think she is hurt and take her home, and Phil, being the only doctor around, they will have to send for him and then he will be able to fix things right.

Things work out better than expected, and Bess is taken home and the doctor sent for, Dick even going himself for him. Phil is all ready and waiting; but pretends to Dick that he has no time, as he has to hurry to another patient. He finally consents and goes. Arriving at the house he takes charge of the case, even to the point of ordering Dick from the room, and when the rancher protests at his conduct, he starts to walk out, but Bess, who has fallen into a faint, brings them all to her side, and Phil orders them all out. When the door is closed, they both laugh to think how they have fooled the old man.

A week later finds Bess in a wheel chair. When Dick comes to call he is told that she may never walk again, and he loses no time in getting out, as he doesn't want to have a crippled wife on his hands. So, with the coast clear, Phil tells the ranchman that he has a wonderful remedy that will cure Bess, and he is told that if he can cure her he can have her. The wedding soon follows, the ranchman is told of the lovers' ruse. Papa draws his gun, and instead of making a widow of Bess, he blesses the happy pair.

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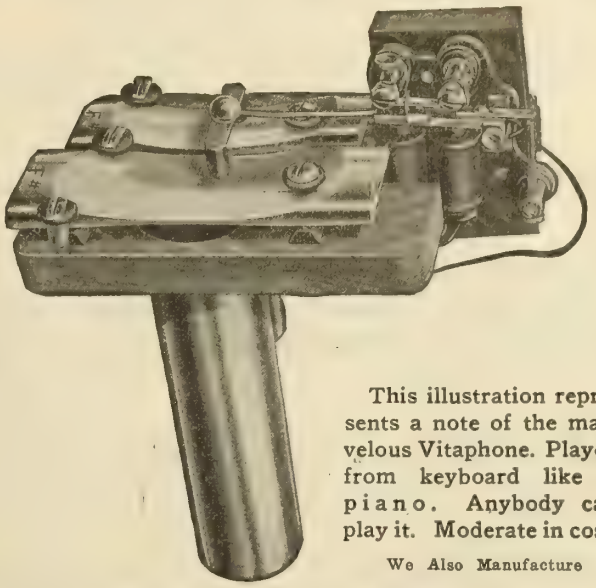

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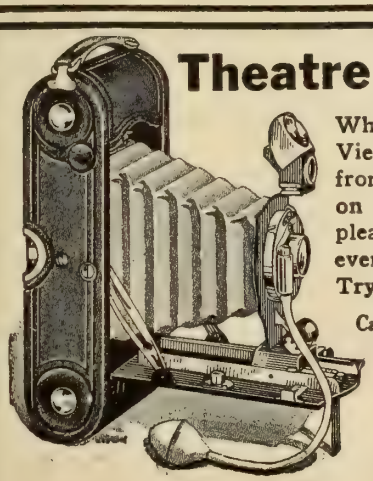

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Sat., Sept. 28, Life in Caucasia and Special
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Thurs., Oct. 3, Zigoto to the Rescue
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Don Juan & Charles V
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JULY 22, 1912 KALEM'S
Siege of Petersburg
TWO REELS.
A MASTERFUL PRESENTATION OF THE CIVIL WAR PERIOD

JULY 15, 1912 VITAGRAPH'S
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Sept. 5—The Stranger at Coyote (Drama).....1000
Sept. 9—The Dawn of Passion (Drama).....1000
Sept. 11—Vengeance that Failed (Drama).....1000
Sept. 12—Geronimo's Last Raid (2 reels) (Dr.)
Sept. 16—The Fear (Drama).....1000
Sept. 18—Wun Lung's Strategy (Drama).....1000
Sept. 19—The Foreclosure (Drama).....1000
Sept. 23—White Treachery (Drama).....1000
Sept. 25—Bad Pete's Gratitude (Drama).....1000

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Sept. 6—An Old Tune (Dr.).....
Sept. 10—The Fugitive (Drama).....
Sept. 13—A Frontier Child (Drama).....
Sept. 17—The Penalty (Drama).....
Sept. 20—The Doctor's Double (Drama).....
Sept. 24—The Hidden Trail (Drama).....
Sept. 27—On the Firing Line (Drama).....

BISON (Universal).

Aug. 27—For Love, Life and Riches (Drama)..
Aug. 31—A Shot in the Dark (Drama).....
Sept. 3—The Arizona Land Swindle (Drama.)..
Sept. 7—Her Last Resort (Drama).....
Sept. 10—A White Indian (Drama).....
Sept. 14—The Girl from Golden Run (Drama)
Sept. 17—The Ranchman's Awakening (Drama)
Sept. 21—The Massacre of Santa Fe Trail (2 reels) (Drama).....

BRONCHO.

Sept. 18—Sundered Ties (Drama).....
Sept. 25—His Better Self (Drama).....
Sept. 25—His Better Self (Drama).....

CHAMPION.

Aug. 12—For His Child (Drama).....
Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....
Sept. 2—The Maid of the Rocks (Drama).....
Sept. 9—The Trysting Tree (Drama).....
Sept. 16—The Dummy Director (Drama).....

COMET.

Aug. 12—Two Women and One Man (Dr.).....1000
Aug. 17—Western Chivalry (Drama).....1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

ECLAIR.

Sept. 15—A Marriage of Convenience (Comedy)
Sept. 15—Around Constantinople (Scenic).....
Sept. 17—My Wife's Away, Hurrah! (Comedy)
Sept. 19—Filial Love (2 reels) (Drama).....
Sept. 22—A Frivolous Heart (Drama).....
Sept. 22—Through China (Scenic).....
Sept. 24—The Word of Honor (Drama).....
Sept. 26—The Old Clock on the Stairs (Drama)
Sept. 29—Love and Sacrifice (Com.-Dr.).....

GAUMONT.

Sept. 12—The Plague-Stricken City (Drama)...
Sept. 17—Queen Elizabeth's Token (Drama)..
Sept. 18—Gaumont's Weekly (Topical).....
Sept. 19—Kings In Exile (2 reels) (Drama)...
Sept. 21—The Funeral of General Booth (Top.)
Sept. 21—The Eclipse of the Sun (Scientific)..
Sept. 24—The Heart of a Red Man (Drama)...
Sept. 25—Gaumont's Weekly (Topical).....
Sept. 26—The Stolen Cub (Drama).....
Sept. 28—Life In Caucasia (Educational).....

GEM.

Aug. 6—'Neath the Homespun (Drama).....
Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....
Aug. 27—Baby Fingers (Drama).....
Sept. 3—The Celebrated Case (2 reels) (Drama)
Sept. 10—A Turn of Fate (Drama).....
Sept. 17—Down By the Sounding Sea (Drama)

GREAT NORTHERN.

Aug. 10—The Springlock (Comedy).....
Aug. 10—When the Cat's Away (Comedy)....
Aug. 10—Thou Shalt Not Kill (Drama).....
Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Comedy).....
Sept. 7—The Spring Lock (Comedy).....
Sept. 14—Aunt Jane's Will (Comedy-Drama)...
Sept. 21—Benoit's Fortune (Comedy-Drama)....

IMP.

Sept. 2—The Love Test (Drama).....1000
Sept. 5—Tares of the Wheat (Drama).....1000
Sept. 7—Queenie and the Cannibal (Comedy)..
Sept. 7—Lem's Hot Chocolate (Comedy).....
Sept. 9—The Intrigue (Drama).....1000
Sept. 12—Human Hearts (2 reels) (Drama)..2000
Sept. 14—Dolly, the Tomboy (Comedy).....
Sept. 14—Dick's Predicament (Comedy).....
Sept. 16—The Millionaire Cop (Comedy-Drama)
Sept. 19—Sweet Alice Ben Bolt (Drama).....1000
Sept. 21—The Blind Musician (Drama).....
Sept. 21—The Exchange of Labels (Comedy)...

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 23—Cohen Collects a Debt (Comedy).....
Sept. 23—The Water Nymph (Comedy).....
Sept. 30—Riley and Schultze (Comedy).....
Sept. 30—The New Neighbor (Comedy).....

LUX.

Aug. 9—The Postman's Escapade (Com.)..... 272
Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980
Sept. 20—The Little Beggar Boy (Drama)..... 963

MAJESTIC.

Aug. 27—A Disputed Claim (Dr.).....
Sept. 1—The Chaperon (Comedy).....
Sept. 3—Mabel's Beau (Drama).....
Sept. 8—The Pleasures of Camping (Comedy)..
Sept. 8—Willie's Dog (Comedy).....
Sept. 10—Lola's Sacrifice (Drama).....
Sept. 15—Cupid vs. Cigarettes (Comedy).....
Sept. 17—Thorns of Success (Drama).....
Sept. 22—Mary's Chauffeur (Comedy).....
Sept. 24—The Butterfly (Drama).....

MILANO.

Aug. 17—Their Guardian Angel (Drama).....
Aug. 24—The Courage of Fear (Drama).....
Aug. 31—A Circus Romance (Drama).....
Sept. 7—Victims of Ingratitude (Drama).....
Sept. 14—The Wedding Gift (Drama).....
Sept. 21—The Two Overcoats (Comedy).....
Sept. 21—Bonifacio In Society (Comedy).....

NESTOR.

Aug. 28—Uncle Bill (Dr.).....
Aug. 30—Maud Mueller (2 reels) (Drama).....
Sept. 2—On the Border Line (Drama).....
Sept. 4—The Evidence (Drama).....
Sept. 6—The Girls and the Chaperon (Comedy)
Sept. 9—In the San Fernando Valley (Drama)
Sept. 11—The Men Within (Drama).....
Sept. 13—Those Love Sick Cowboys (Comedy)
Sept. 16—The Horse Thief's Daughter (Drama)
Sept. 18—A Western Vacation (Comedy).....
Sept. 20—Won By a Call (Comedy).....

POWERS.

Aug. 28—An Exciting Outing.....
Aug. 28—U. S. Army Manoeuvres (Naval)....
Aug. 30—Life's Lesson (Drama).....
Sept. 11—His First and Last Appearance (Com.).
Sept. 13—The Supreme Power (Drama).....
Sept. 18—All On Account of a Widow (Comedy)
Sept. 20—Fate's Way (Drama).....

RELIANCE.

Aug. 24—North of 53 (Drama).....
Aug. 28—The Secret Service Man (Drama)....
Aug. 31—Thelma (2 reels) (Dramatic).....
Sept. 4—The Heart of a Cossack (Drama)....
Sept. 7—The Bully and the Shrimp (Drama)...
Sept. 11—Love Knows no Laws (Drama).....
Sept. 14—For Love of Her (Drama).....
Sept. 18—Caleb West (2 reels) (Drama).....
Sept. 21—The Redemption (Drama).....
Sept. 25—The Geranium (Drama).....
Sept. 25—Bedelia and Her Neighbor (Comedy)..
Sept. 28—The Cuckoo Clock (Comedy-Drama)...

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy).....

REX.

Aug. 29—A Japanese Idyll (Drama) .....
Sept. 1—In Honor Bound (Drama).....
Sept. 5—From the Wild (Drama).....
Sept. 8—The Ghost of a Bargain (Drama).....
Sept. 12—The Squatter's Rights (Drama).....
Sept. 15—Lost, a Husband (Comedy).....
Sept. 19—Faraway Fields (Drama).....
Sept. 22—The Conflict's End (Drama).....

SOLAX.

Aug. 28—Phantom Paradise (Drama).....
Aug. 30—Playing Trumps (Drama).....
Sept. 4—The Fight in the Dark (Drama).....
Sept. 6—Open to Proposals (Comedy).....
Sept. 11—Treasures on the Wing (Comedy)....
Sept. 13—The Soul of the Violin (Drama).....
Sept. 18—The Spry Spinsters (Comedy).....
Sept. 20—The Life of a Rose (Drama).....
Sept. 25—The Love of the Flag (Comedy-Drama)
Sept. 27—The Fugitive (Drama).....

THANHOUSER.

Sept. 1—The Capture of New York (Military and Educational) .....
Sept. 3—The Voice of Conscience (Drama)....
Sept. 6—His Father's Son (Drama).....
Sept. 8—Don't Pinch My Pup (Comedy-Drama)
Sept. 10—A Star Reborn (Drama).....
Sept. 13—The Birth of Lotus Blossom (Drama)
Sept. 15—Orator, Knight and Cow (Drama)...
Sept. 17—The Mail Clerk's Temptation, (Dr.)
Sept. 20—Two Souls (Drama).....
Sept. 22—At the Foot of the Ladder (Drama)...
Sept. 24—Undine (Parts 1 and 2) (Drama)....
Sept. 27—And the Greatest of These Is Charity (Drama) .....

VICTOR.

Aug. 16—The Chance Shot (Drama).....
Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....
Sept. 4—Love Will Find a Way (Comedy)....
Sept. 6—His Weakness (Drama).....
Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....

MISCELLANEOUS.

NEW YORK FILM CO.

July 15—Lights and Shadows of Chinatown (Dr.).....

SHAMROCK.

May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Aug. 29—A Pueblo Legend (Dr.).....
Sept. 2—In the North Woods (Drama).....
Sept. 5—Getting Rid of Trouble (Comedy)....
Sept. 5—He Must Have a Wife (Comedy)....
Sept. 9—An Unseen Enemy (Drama).....
Sept. 12—Blind Love (Drama).....
Sept. 16—Stern Papa (Comedy).....
Sept. 16—Love's Messenger (Comedy).....
Sept. 19—Two Daughters of Eve (Drama)....
Sept. 23—Friends (Drama) .....
Sept. 26—A Disappointed Mamma (Comedy)....
Sept. 26—A Mixed Affair (Comedy).....

CINES.

(G. Kleine.)

Aug. 24—Modern Naples (Scenic)..... 805
Aug. 27—The Bride of Lammermoor (Dr.).....1000
Aug. 31—Richard the Lion-hearted (Dr.).....1070
Sept. 3—A Tragedy of Long Ago (Drama)....1000
Sept. 7—The Sacking of Rome (Historical-Dr.) 770
Sept. 7—Picturesque Sardinia, Italy (Scenic).. 242
Sept. 10—Scenes Along the Salerno Coast, Italy (Scenic) 140
Sept. 10—The Conspiracy of Catiline (Drama).. 885
Sept. 14—Honors Divided (Drama).....1075
Sept. 16—The Daughter of the Spy (Special) (Drama) 1000
Sept. 17—Amalfi, Italy, and Surroundings (Sc) 225
Sept. 17—A Gun Factory (Industrial)..... 320
Sept. 17—Traditional Customs In Southern Italy (Topical) 430
Sept. 21—Betrayed For Love (Hist.-Drama)...1000
Sept. 24—A Cavalier's Romance (Drama)..... 667
Sept. 24—Castrovillari—Southern Italy (Scenic) 325
Sept. 28—Quaint Sights In Sardinia (Scenic)... 205
Sept. 28—Reuben and the Boys (Comedy)..... 975

EDISON.

Aug. 24—The War on the Mosquito (Edu.)...1000
Aug. 27—Alone In New York (Drama).....1000
Aug. 28—Helping John (Com.-Dr.).....1000
Aug. 30—The Boy and the Girl (Drama).....1000
Aug. 31—Simla (Scenic) 1000
Sept. 3—The Triangle (Comedy-Drama).....1000
Sept. 4—Aladdin Up-to-Date (Comedy).....1000
Sept. 6—Believe Me, if All Those Endearing Young Charms (Dramatic).....1000
Sept. 7—Bridget's Sudden Wealth (Comedy).. 600
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., (Descriptive). 400
Sept. 10—The Manufacture of Paper, Maine (Industrial). 1000
Sept. 11—The Stranger and the Taxicab (Com.).1000
Sept. 13—The Dam Builder (Drama).....1000
Sept. 14—The Rescue, Cure and Education of Blind Babies (Educational).....1000
Sept. 17—The Governor (Drama).....1000
Sept. 18—Lazy Bill Hudson (Comedy)..... 490
Sept. 18—National Soldiers' Home, Virginia (Descriptive) 510
Sept. 20—Hearts and Diamonds (Dr.).....1000
Sept. 21—The Grandfather (Drama).....1000
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 23—Benares and Agra, India (Scenic).... 350
Sept. 24—The Little Girl Next Door (Drama)...1000
Sept. 25—Cynthia's Agreement (Comedy).....1000
Sept. 27—Mary In Stage Land (Drama).....1000
Sept. 28—'Ostler Joe (Drama).....1000

ESSANAY.

August 16—The Magic Wand (Juvenile).....1000
August 17—On the Moonlight Trail (Dr.).....1000
Aug. 20—The Return of Becky (Drama).....1000
Aug. 22—A Corner in Whiskers (Comedy).....1000
Aug. 23—Her Adopted Father (Drama).....1000
Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000
Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000
Sept. 10—A Woman of Arizona (Drama).....1000
Sept. 12—The Listener's Lesson (Comedy)....1000
Sept. 13—Billy McGrath's Love Letters (Com.)1000
Sept. 14—Broncho Billy Outwitted (Drama)...1000
Sept. 17—Neptune's Daughter (Drama).....1000
Sept. 19—The Mixed Sample Trunk (Comedy)..1000
Sept. 20—The Love Test (Comedy).....1000
Sept. 21—Alkali Ike's Pants (Comedy).....1000
Sept. 24—Across the Broad Pacific (Scenic).....
Sept. 25—The Adventure of the Button (Com.-Dr.) 1000
Sept. 26—A Little Louder, Please (Comedy)....1000
Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000

KALEM.

Aug. 31—Saved from Courtmartial (Dramatic)..1000
Sept. 2—The Hoodoo Hat (Comedy).....
Sept. 2—From Jerusalem to the Dead Sea (Scenic). .....
Sept. 4—Down Through the Ages (Drama)...1000
Sept. 6—The Loneliness of the Hills (Drama).1000
Sept. 7—The Darling of the C. S. A. (Drama).1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)..1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Comedy). .....
Sept. 11—The Ancient Port of Jaffa (Scenic)..
Sept. 13—The Street Singer (Drama).....1000
Sept. 14—A Railroad Lochinvar (Comedy-Drama)1000
Sept. 16—The Parasite (Drama).....1000
Sept. 18—In Peril of Their Lives (Drama)....1000
Sept. 20—Chipps of the Old Block (Comedy)..
Sept. 20—Tilley's Bird Farm (Educational)...
Sept. 21—The Grit of the Girl Telegrapher (Drama) 1000
Sept. 23—Fat Bill's Wooing (Comedy).....
Sept. 23—Roost, the Kidder (Comedy).....
Sept. 25—Queen of the Kitchen (Comedy).....
Sept. 25—Along the River Nile (Scenic).....
Sept. 27—The Heart of John Grimm (Drama)..1000
Sept. 28—The Apache Renegade (Drama).....1000

LUBIN.

Sept. 5—The Smuggler (Comedy-Drama).....1000
Sept. 6—A Romance of the Coast (Drama)....1000
Sept. 7—Little Family Affair (Comedy).....1000
Sept. 9—The Half-breed's Sacrifice (Drama)...1000
Sept. 11—A Red-hot Courtship (Comedy)..... 432
Sept. 11—His First Auto (Comedy)..... 625
Sept. 12—Betty and the Roses (Drama).....1000
Sept. 13—Never Again (Comedy).....
Sept. 13—Buster and the Pirates (Drama).....
Sept. 14—A Trustee of the Law (Drama).....1000
Sept. 16—The Sleeper (Drama).....1000
Sept. 18—When Father Had His Way (Com.)1000
Sept. 19—A Child's Devotion (Drama).....1000
Sept. 20—Turpentine Industry (Industrial)....
Sept. 20—No Trespassing (Comedy).....
Sept. 21—His Pair of Pants (Comedy)..... 600
Sept. 21—His Trade (Comedy)..... 400
Sept. 23—A Gay Time In Quebec (Comedy)....1000
Sept. 25—The Renegades (Drama).....1000
Sept. 26—Buster and the Gypsies (Comedy)....
Sept. 26—Swimming and Life Saving (Ind.)....
Sept. 27—Glued (Comedy).....
Sept. 27—The Water Wagon (Comedy).....
Sept. 28—The Doctor's Debt (Drama).....1000

MELIES.

Aug. 15—A Romance at Catalina (Dr.).....1000
August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....

ECLIPSE.

(G. Kleine.)

Sept. 4—From Lauterbrunnen to Murren, Switzerland (Scenic) 382
Sept. 4—Small Game at the Zoo (Educational) 165
Sept. 11—Glimpses of St. Petersburg (Scenic).. 580
Sept. 11—Chemical Action (Educational)..... 180
Sept. 11—Winter Sports at St. Mortiz, Switzerland (Topical)..... 485
Sept. 18—New Plymouth (Scenic)..... 250
Sept. 18—A Country Holiday 730
Sept. 25—The Sacrifice (Drama).....1000

PATHE.

Aug. 19—Pathe's Weekly No. 34 (Top.).....
Aug. 21—Jealousy on the Ranch (Dr.).....
Aug. 22—The Hand of Destiny (Dr.).....
Aug. 24—The $2,500 Bride (Dr.).....
Aug. 26—Pathe's Weekly, No. 35, 1912.....
Aug. 26—Fire at Sea (Special Release) (Dr.)..
Aug. 28—The Live Wire (Drama).....
Aug. 29—The Detective's Chance (Dr.).....
Aug. 29—The Armless Wonder (Acrobat.).....
Aug. 31—An Aeroplane Love Affair (Com.)....
Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....
Sept. 9—Pathe's Weekly, No. 37 (Topical)....
Sept. 9—The Blighted Son (Special) (Drama)..
Sept. 11—Black Beauty (Drama).....
Sept. 12—Anquished Hours (Drama).....
Sept. 14—Saved at the Altar (Drama).....
Sept. 16—Pathe's Weekly No. 38 (Topical)...
Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....
Sept. 23—Pathe's Weekly, No. 39, 1912 (Top.)
Sept. 25—Pals (Drama) .....
Sept. 26—Glacier National Park (Scenic).....
Sept. 26—The Andrew (Acrobatic).....
Sept. 28—The Filbuster's Ship (Drama).....

C. G. P. C.

Aug. 20—His Windmill (Dr.) .....
Aug. 20—The Sedge Warbler and the Cuckoo (Ed.) .....
Aug. 23—The Queen's Pity (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 30—The Musketeer's Love (Hist.-Dr.)....
Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....
Sept. 10—Love's Progress (Comedy-Drama).....
Sept. 10—A Little Journey In Tunis (Scenic)...
Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)
Sept. 17—The Elopement (Comedy).....
Sept. 17—Gerone—the Venice of Spain (Sc.)..
Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..
Sept. 24—The Princess and the Merchant (Juv.)
Sept. 27—The Musketeer's Conscience (Drama)

SELIG.

August 16—Two Gay Dogs (Comedy).....1000
Aug. 19—The Box Car Baby (Dr.).....1000
Aug. 20—The Cowboy's Mother (Dr.).....
Aug. 22—Betty Fools Dear Old Dad (Com.)....1000
Aug. 23—Land Sharks vs. Sea Dogs (Com.-Dr.)
Aug. 23—From Forest to Mills (Ed.).....
Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.).....1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (West.-Com.).....
Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
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Sept. 6—Circumstantial Evidence (Drama)....1000
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ept. 10—The Fighting Instinct (Drama).....1000
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Sept. 25—Partners (Drama).....1000
Sept. 26—The Pity of It (Drama).....1000
Sept. 27—The Borrowed Umbrella (Comedy)....
Sept. 27—Harvesting Alfalfa in New Mexico (Industrial) .....

VITAGRAPH.

Aug. 27—Flirt or Heroine (Drama).....1000
Aug. 28—Two Cinders (Com.-Dr.)..... 555
Aug. 28—Bumps (Comedy) 447
Aug. 30—Written In the Sands (Drama).....1000
Aug. 31—Bond of Music (Drama).....1000
Sept. 2—Tommy's Sister (Drama).....1000
Sept. 3—Coronets and Hearts (Drama).....1000
Sept. 4—Captain Barnacle's Legacy (Drama)..1000
Sept. 6—Bunny's Suicide (Comedy)..... 400
Sept. 6—She Wanted a Boarder (Comedy).... 600
Sept. 7—A Wasted Sacrifice (Drama).....1000
Sept. 9—The Road to Yesterday (Drama).....1000
Sept. 10—The Higher Mercy (Drama).....1000
Sept. 11—The Hindoo's Curse (Drama).....1000
Sept. 13—The Loyalty of Sylvia (Drama).....1000
Sept. 14—Popular Betty (Comedy-Drama)..... 600
Sept. 14—The Fortune in the Tea-cup (Comedy) 400
Sept. 16—Captain Barnacle's Waif (Drama)..1000
Sept. 17—The Troubled Trail (Drama).....1000
Sept. 18—A Vitagraph Romance (Drama).....1000
Sept. 20—The Indian Mutiny (Drama).....
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Sept. 23—Bobby's Father (Drama).....1000
Sept. 24—His Lordship, the Valet (Comedy)...1000
Sept. 25—Bill Wilson's Gal (Drama).....1000
Sept. 26—The Signal Fire (Drama).....1000
Sept. 27—The Counts (Comedy)..... 600
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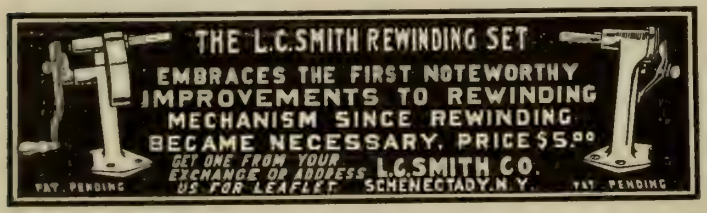
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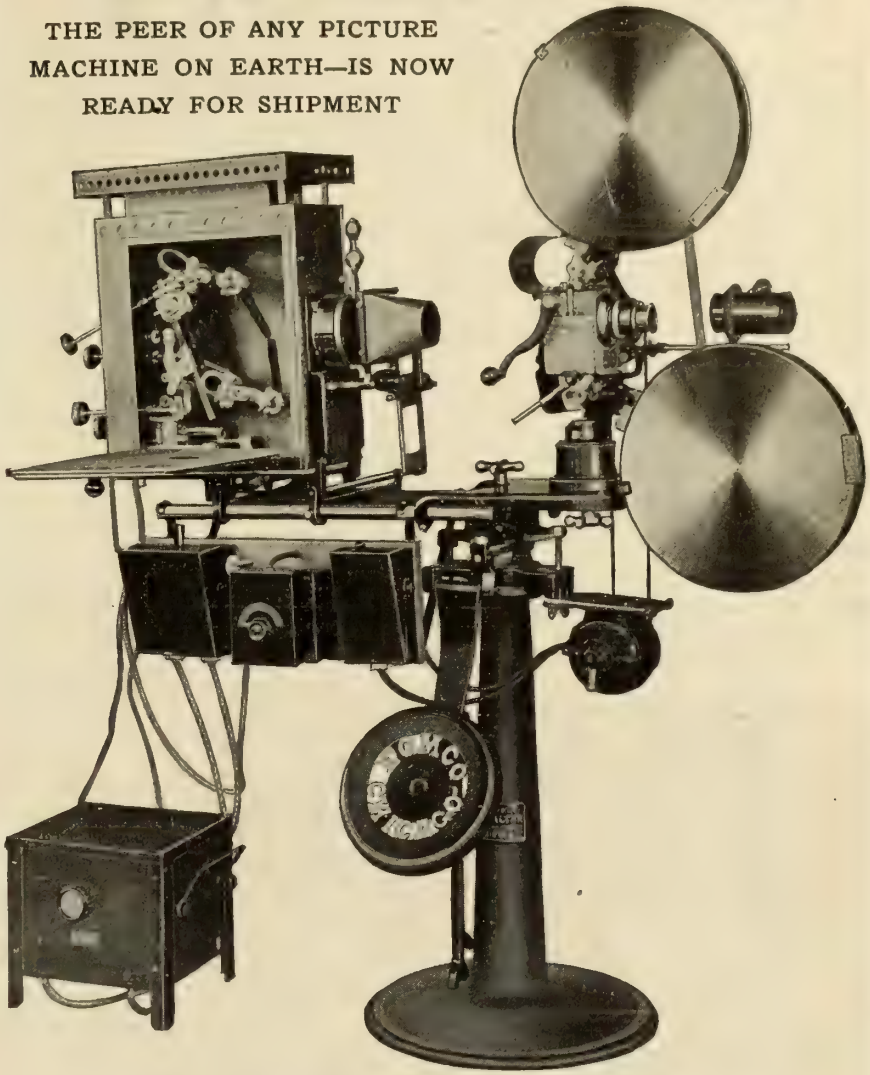

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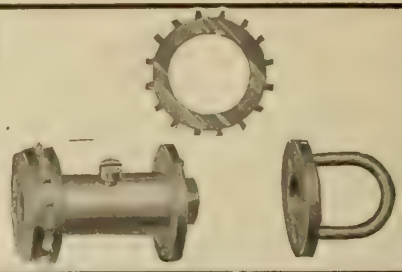

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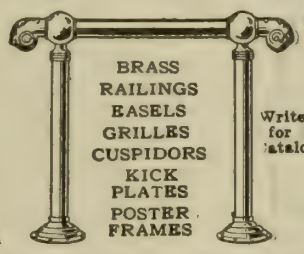

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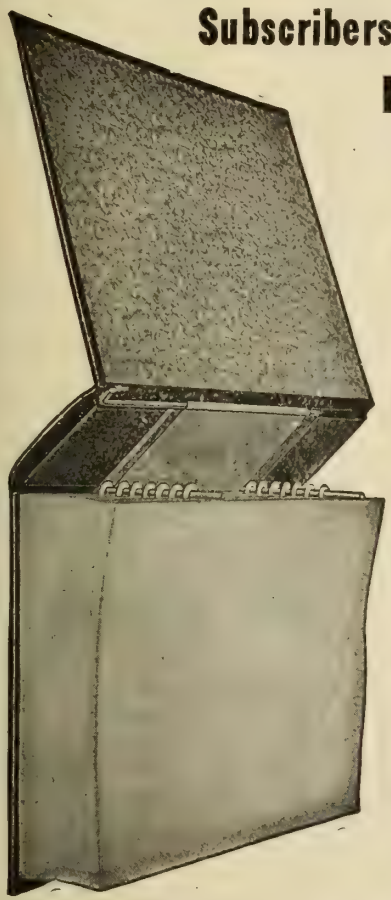

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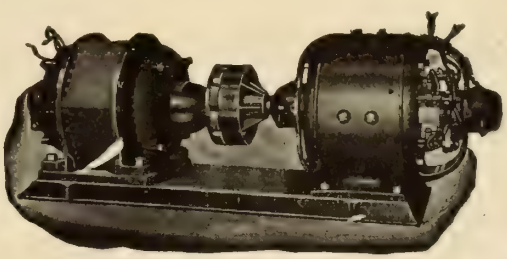

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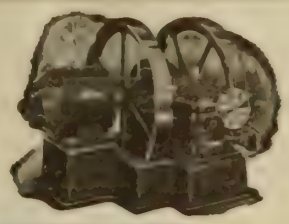

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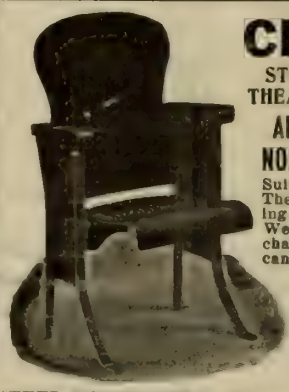

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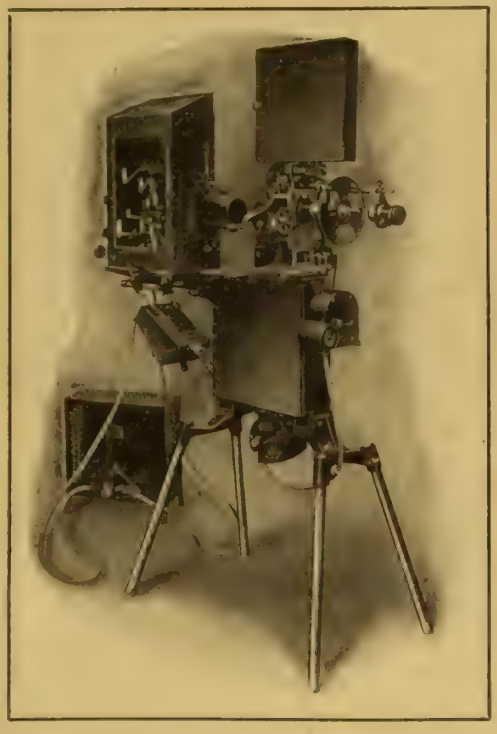

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Let us send catalogue G showing the wonderful improvements on our new Model 6A. Our loop setter device when furnished with this model costs $10.00 additional and does away with the dark screen and interrupted pictures, thus giving POWER'S a greater efficiency than ever before.

Let Us Hear from You and DO IT NOW

NICHOLAS POWER COMPANY

90 GOLD STREET, NEW YORK

For Sixteen Years the Leading Makers of Motion Picture Machines

CAREY PRESS, N. Y.

Vol. 13. No. 13 September 28. 1912 Price. 10c.

H E HOFFMAN

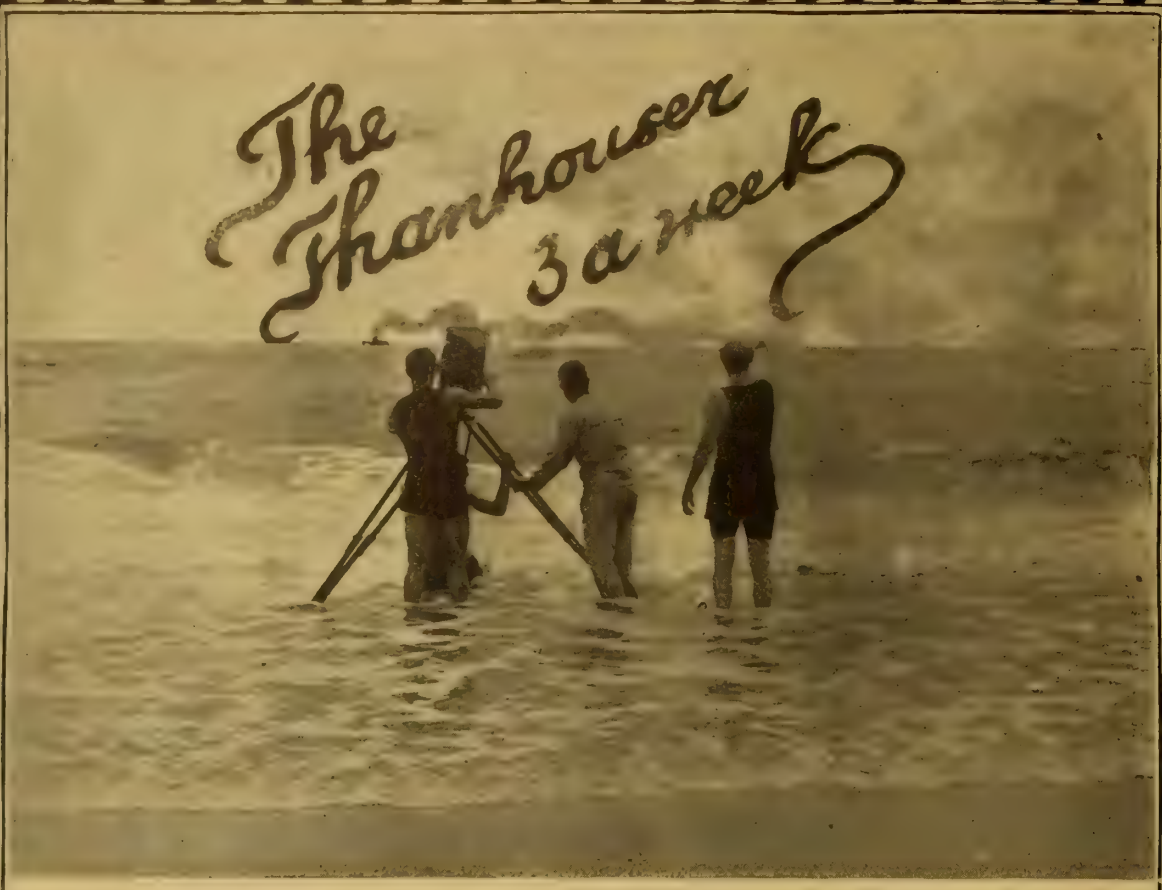
MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Betrayed for Love" (Kleine-Cines).

125 East 23rd Street **New York—Chicago** 169 W. Washington St.



Filming Surf Effect in "Miss Robinson Crusoe," the Most Beautiful Thanhouser Picture Ever Made, Surpassing "As It Was In the Beginning," and Every Other Pictorial Gem We Have Ever Issued. Released in 1500 feet Tues., Oct. 8, with a one and three sheet.

The Thanhouser Three-a-Week

"Please Help The Pore" — Sunday, September 29th

So read the placard on a toy hand-organ that a little girl played mournfully in the park. She wasn't poor at that, but she had heard her father speak of his need of a sum of money and decided to raise it for him! Instead she "raised" the miser who held her father's note—with the strains of the toy organ. She won his heart, too, the cute kiddie, and the day for her sorely-pressed parent.

"Letters of a Lifetime" — Tuesday, October 1st

A dying bachelor of wealth stumbles across some old letters and they call back the happy days of the past. He knows he has every comfort that money can buy—except friends—but the recollections the letters bring prove there is still a void. He is reminded of his brother, who remained poor through marrying, but who found happiness in his poverty. His reflections make an unusual film.

"The Warning" — Friday, October 4th

His story with the remarkable "twist" will work greater benefit for the temperance cause than an army of solemn lecturers. Be sure to let all the temperance, mission, reform and uplift societies round about know you have it. A man addicted to drink takes his motherless son with him on a fishing trip. What seems to be the child's actual adventure completely sobers the father and he renounces the "cup that cheers" for all time.

The Thanhouser Features (Coming)

MISS ROBINSON CRUSOE, the "Most Beautiful" Film. Issued in two reels with "Specimens from N. Y. Zoological Park," Oct. 8.

PUT YOURSELF IN HIS PLACE, Our Much-Heralded Charles Reade Classic. Issued in two reels as a "perfect publicity" feature, Oct. 29.

FOR THE MIKADO. Second of the Japanese Novelties Produced by Miss Taku Takagi and Her Special Japanese Company. In one reel, Oct. 18.

Thanhouser Company
New Rochelle, N. Y.

GETTING 3 T 3 A WEEK?

Film Supply Company
AGENTS FOR
United States and Canada

F CHAMPURY. DEL

FIVE-A-WEEK ESSANAY

ESSANAY'S

Initial Wednesday Weekly Release Inaugurated this Week, Sept. 25th and each WEDNESDAY thereafter : : : : :

Watch for Them! **FIVE A WEEK** *Book Them!*

Released Tuesday, September 24th.

"Across the Broad Pacific"

An intimate camera trip to Japan and China, exploring the rivers, cities, viewing the customs and industries and partaking of the life on shipboard. Replete with picturesque features. Book it at once!

Released Wednesday, Sept. 25th.

"The Adventure of the Button"

A sprightly comedy-drama that abounds in merry situations and laughable humor. Howard Missimer, John Steppling, Charles Hitchcock, Eleanor Blanchard and all of Essanay's famous fun-makers in great roles! A corking good release for the initial Wednesday date!

Released Thursday, Sept. 26th.

"A Little Louder, Please!"

A snappy comedy subject, unusual in bright plot and showing how father bests two tricky lovers who try to win his charming daughter unfairly. Missimer, Steppling, Calvert, Lily Branscombe and Eleanor Blanchard in splendid laugh portrayals.

Released Friday, Sept. 27th.

"The Voice of Conscience"

An extraordinary and enthralling drama, powerful in plot and magnificently portrayed. An accidental death, the fastening of the guilt on an innocent man, and the terrible ordeal undergone by the guilty man until Fate wrings a confession from him. Harry Mainhall and Francis X. Bushman in feature roles!

Released Saturday, Sept. 28th.

"An Indian Sunbeam"

A fine Western drama with scenes laid among the Indians of the hill country. Staged by the man the world acknowledges to be the master of modern film-craft, G. M. Anderson!

Coming! "THE FALL OF MONTEZUMA" Coming!

Three Sheet Posters

of "An Indian Sunbeam," in Full Four Colors, Beautifully Lithographed, 35c Each. Order from Your Exchange or Direct from Morgan Lithograph Co., Cleveland, O.

PHOTOS OF ESSANAY PLAYERS

Size, 8 x 10; Price, $3.00 per Dozen; Can Be Secured from the Players' Photo Co., 177 N. State St., Chicago, Ill.
Don't Forget that Your Souvenir Night De Luxe is Incomplete Without Those Classy Postal Photos of G. M. Anderson and Francis X. Bushman in Two Poses! Everybody's Ordering Them, So Get Right in Line!

THESE MATTERS DEMAND YOUR IMMEDIATE ATTENTION!

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A Drama

THURSDAY
A Comedy

SUNDAY
A Paris Eclair

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Photography
and
Master-Finish of Entire Production

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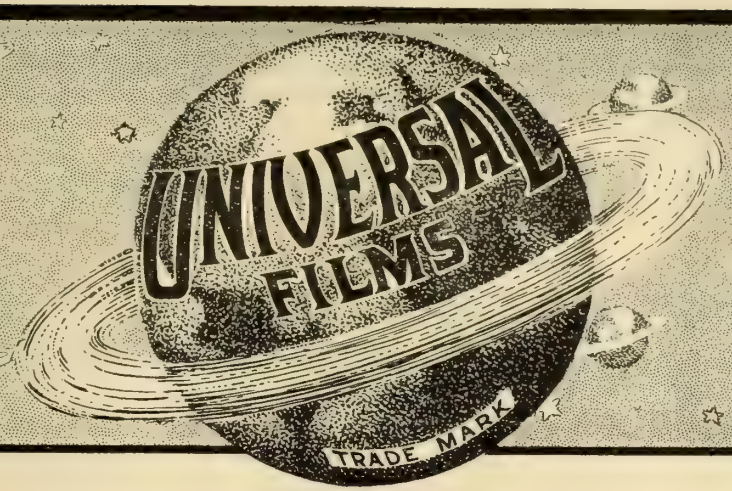
UNIVERSAL FILM MANUFACTURING CO.

ECLAIR FILM CO.

H. C. STANDARD ENGRAVING CO. N.Y.C.



By the Time You See This Ad

—the Universal's two-reel 101-Bison, a master film entitled

"The Massacre of the Sante Fe Trail"

will be released, the release date being Saturday September 21st. This is the first of a series of stupendous productions by which we intend to earn your patronage—the first of a series which will arouse you to a realization of the Universal's strength and fairly compel you to

"Demand that Universal Program"

We are going to give you film features so totally different from the cut-and-dried, hackneyed stuff that you will go wild with delight. New plots, new ideas, new staging, new everything will come to you in split reels, single reels, double reels and triple reels.

"Who's Who in Stageland"

Don't forget this regular department of the Universal's Animated Weekly. Fifteen famous Broadway stars (and more to come) are posing especially for the Universal program! It will help pack your theatre!

STAND RIGHT UP AND DEMAND THIS FEATURE NOW!

Three Reels "THE BLACK CHANCELLOR" Three Reels

GREAT NORTHERN FEATURE RELEASE OCTOBER 7th

The Most Dare-Devil, Ingeniously Sensational Drama Ever Made

IT'S A WHALE!

That Monstrously Vivid Spectacular 101 Bison

"EARLY DAYS IN THE WEST"

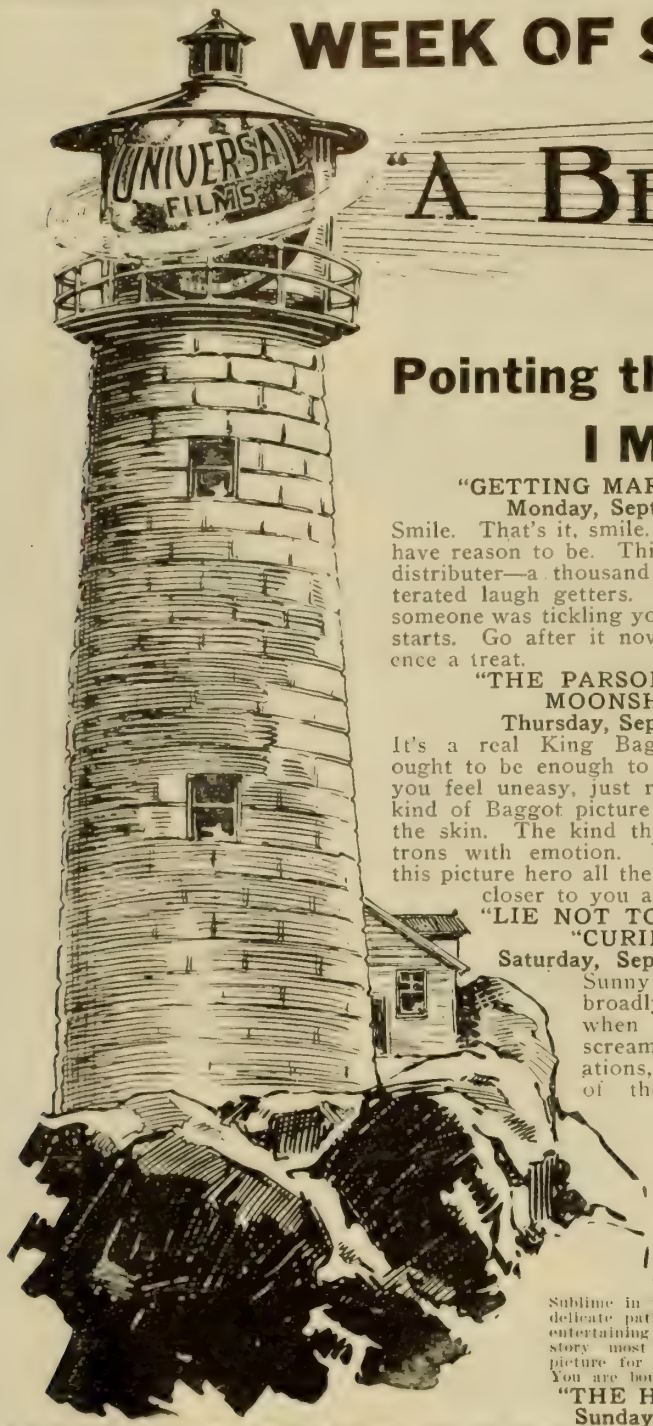
RELEASE DATE LATER. WATCH FOR IT

Are You Reading the Universal Weekly?

UNIVERSAL FILM MANUFACTURING CO., 1 Union Square, N.Y. City

"Demand that Universal Program"

WEEK OF SEPT. 23rd.



"A BEACON LIGHT F

Pointing the Way to Safety and Success.

IMP

"GETTING MARY MARRIED."
Monday, September 23rd.

Smile. That's it, smile. Look happy, for you have reason to be. This is the original mirth distributer—a thousand feet of pure, unadulterated laugh getters. You'll feel as though someone was tickling your ribs when the story starts. Go after it now and give your audience a treat.

"THE PARSON AND THE MOONSHINER."
Thursday, September 26th.

It's a real King Baggot sensation. That ought to be enough to satisfy you. But lest you feel uneasy, just remember that it's the kind of Baggot picture that get's underneath the skin. The kind that will sway your patrons with emotion. Will make them love this picture hero all the more, and bring them closer to you and your show.

"LIE NOT TO YOUR WIFE" and "CURING HUBBY."
Saturday, September 28th (Split).

Sunny Jim never smiled as broadly as your patrons will when they see these two scream-getters. Funny situations, still funnier grimaces of the funny actors. A strong number for your Saturday program.

REX

"THE OLD ORGANIST."
Thursday, Sept. 26th.

Sublime in its simplicity. That kind of delicate pathos which is so pleasing, so entertaining and amusing. A beautiful story most impressively directed. A picture for the masses and the classes. You are bound to make money with it.

"THE HIDDEN BONDS."
Sunday, September 29th.

A distinct fascination pervades this picture. From the moment it's flashed on the screen it has a charm that will keep their eyes glistening with enjoyment. A most superior cast, excellent staging and masterful directing make this a dramatic release much out of the ordinary, and one that will be appreciated by your patrons.

CHAMPION

"THE ROSE OF THE ISLAND."
Monday, September 23rd.

There's an irresistible appeal about it that will make it the most pleasing offering you have given for months. The startling emotionalism, pathos and happy ending, coupled with a star cast and most excellent producing, make it a masterpiece well worth demanding. Do it now and let your patrons know it's coming.

101 BISON

"THE SHERIFF'S REWARD."
Tuesday, September 24th.

Don't go to sleep to-night until you've made sure that you have booked this Western sizzler. It's chock full of action. Just the sort that your patrons are yelling for. Plenty of thrills, plenty of romance and splendid acting. Entire picture staged midst beautiful surroundings. The most exciting "101"-Bison you've booked for a good long time.

"AT OLD FORT DEARBORN."
Saturday, September 28th.

FIGHT FOR IT. IT'S WORTH IT. If you've ever felt the least doubt about our "101"-Bisons, just glance this over and then go out and fight for it. No Western has ever been made that surpasses this from any standpoint. In massive mobilization, picturesque grandeur; proficient, exciting execution and correctness in construction along historical lines, this is the best "101"-Bison you ever laid eyes on. And they are getting bigger and better. Just you watch for them.

POWERS

"THE PLAN THAT FAILED."
Wednesday, September 25th (Split).

You ought to get spanked just as hard and as often as the children were in this kid's comedy if you don't book this right away. You'll afford the "kiddies" and their mothers more fun with this picture than they could get at the circus. Brimful of comical practical jokes. Funnier than Peck's Bad Boy.

On the Same Reel:
"SWAT THE FLY."

It is your duty to get this picture and help instruct the children and the grown folks about the greatest carriers of disease in the world. The most interesting, most instructive film ever released. Get it. You owe it to every patron of your house to show it.

"HER AMBITION."
Friday, September 27th.

To her the possession of glistening baubles, gorgeous gowns and elaborate entertaining was the height of her ambition. But when reverses set in and she realized the fickleness and hypocricy of her friends, the love so long dormant asserted itself. She stripped herself of her finery and became the loving, dutiful wife that he had married. A most masterful conception of an admirable story.

AMBROSIO

"ARABIAN INFAMY."
Release date later.

DON'T FORGET THAT WEDNESDAY IS THE BIG AMBROSIO DAY. To start off these very superior releases is the finest lion picture ever produced. They'll be standing four deep clamoring for admission when you bill this thrilling, gripping, stupendously spectacular picture. Don't forget Real Lions play an important part.

Universal Film Manufacturing Co., 1 UNION SQUARE NEW YORK

...R EXHIBITORS!"

"DEMAND THAT UNIVERSAL PROGRAM!"

ECLAIR

"THE WORD OF HONOR."
Tuesday, September 24th.

Hypnotizingly fascinating. That's about the best way to put it. The situations are tense from the first scene until the exposure of the club cad. A dramatic story most impressively enacted and staged.

"THE OLD CLOCK ON THE STAIRS."
Thursday, September 26th.

A "living pictorial poem." It's like a dream which reveals itself in animated pictures. Fanciful effects, mysterious, awe-inspiring, truly marvelous effects that will make you rub your eyes and pinch yourself to see if you're awake. It's a wizard's conception of Longfellow's poem. Just as lovable a picture as he was a poet.

"LOVE AND SCIENCE."
Sunday, September 29th.

When it gets noised about the town that you are showing this beautiful comedy-drama, with just a touch of scientific genius, they will come in droves from the opposition. A very novel idea most effectively interwoven in a romance of particular merit.

VICTOR

Friday, September 27th.

There's plenty of romance to this clever Florence Lawrence release and intense exciting moments that grip more and more as the story is unfolded. Insist upon having it. Take advantage of this crowd-getting, applause producer, and bill it big. Bill it early.

MILANO

"THE MYSTERIOUS AUTO" and "HONESTY PUNISHED."
Saturday (Split), September 28th.

You'll laugh your head off when you see these mirth provokers. These comedies aren't forced. They are clean cut humorous situations, well staged and most ludicrously enacted.

NESTOR

"CARL VON GORDON'S FAMILY."
Monday, September 23rd.

Ever have a stitch in your side from laughing? Well, if you want to experience that delightful sensation, take a look at this picture. Laugh? Why, you'll have to tie them to the seats so that they won't roll all over the house in fits of convulsive laughter. One round of screamingly funny situations from start to finish.

"THE CRIMINOLOGIST."
Wednesday, September 25th.

Insist upon your exchange booking this for you. Do it now. The most novel, up-to-date idea in motion picturedom. How a criminal was transformed to the law-respecting man that he was before the accident. An excellent, vivid interpretation of the advance of surgery. An attention-riveter of exceptional merit.

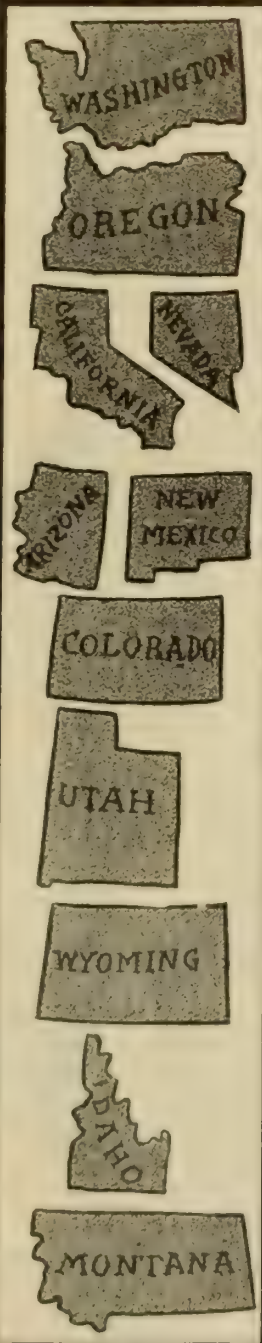
"PERCY, THE BANDIT."
Friday, September 27th.

Just imagine it. A ribbon counter jumper as a real honest-to-God hold-up man. Can you conceive of the laugh-getting possibilities? Well, you haven't imagined half of the howling situations we've created. Simply immense.

GEM

"THE LEGEND OF MONTMARTE."
Tuesday, September 24th.

There's an infusion of fantasy in this picture that lasts from beginning to end. Something sublime about it that will make a lasting impression. The treachery of a man and the heroism of another form a gripping, thrilling story that has been most dramatically produced. An excellent cast and superior staging make it a release of exceptional merit.



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Sardou's tragic masterpiece. **(TWO REELS)** *Produced by "Le Film D'Art."*

If you wish a leader among your subjects, or if you are just starting in this business—here is your opportunity. We own the negative. Unlike European features, it has never been released abroad. Infringement through foreign buyers is impossible.

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Write or wire for description booklet, and price for territory desired. Release date October 1st.

NOW RELEASED

"A Parisian Stage Tragedy"

Buyers who have already snapped this up report it a dynamic success, and are getting return bookings in almost every instance.

It is the perfect feature. It is realistically acted and staged. It has sensationalism but not of the sort that Censors bar. The Theatre holocaust is a feature tragedy alone.

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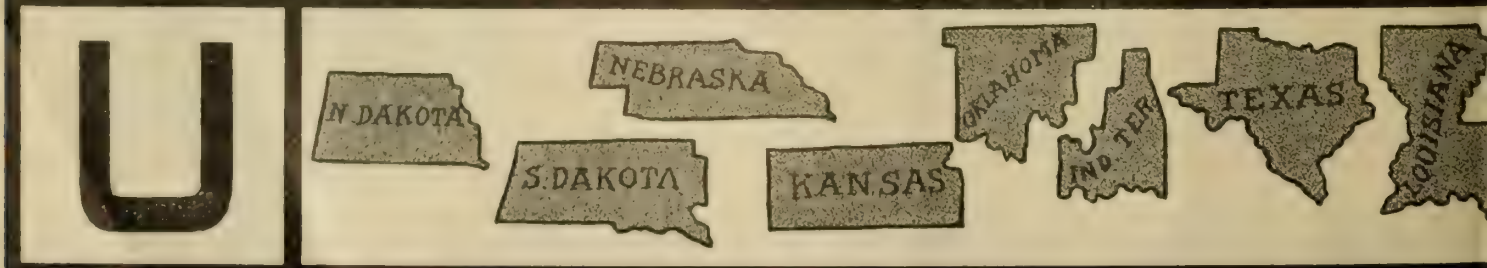

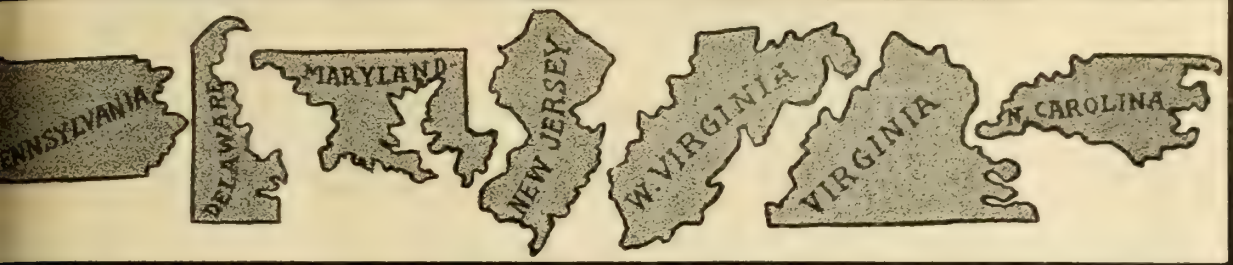

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STATE RIGHTS IN NEGOTIATION

"The Adventures of Sherlock Holmes"

By SIR CONAN DOYLE

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This series comprises six two-reel subjects of the most daring, fascinating adventurer in the Alleys of Crime—"Sherlock Holmes." Produced in England by the *"Franco-British Film Co."* Every scene in each story is played on the exact spot about which the incident was written.

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So: **— Feature buyers can well appreciate the immense attendance which this series is certain to attract.**

Special lithos of all sizes, books, heralds, press matter, slides, photos for lobby display, brochures de luxe and electros, will surround these subjects for proper advertising.

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F

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That is why you invariably and instinctively look for the Flying A Westerns when your house needs Attractive Programmes

THEIR HERO SON

THEIR HERO SON

RELEASE THURSDAY, SEPT. 26, 1912

The coming home of an outlaw, glorified by a ranger's magnanimous compassion for the aged and confiding parents of the former. Replete with dramatic situations of marked intensity.

CALAMITY ANNE'S WARD

CALAMITY ANNE'S WARD

RELEASE MONDAY, SEPT. 30, 1912

A story beautifully depicting the vicissitudes of two orphan survivors of an emigrant train. Intensely dramatic and thrilling.

THE RENEGADE

THE RENEGADE

RELEASE WEDNESDAY, OCT. 2, 1912

Tom Newman, a renegade husband, meets his Waterloo when he tries to win the Sheriff's sweetheart.

FATHER'S FAVORITE

FATHER'S FAVORITE

RELEASE THURSDAY, OCT. 3, 1912

Exemplifying the old maxim, " Idleness is the root of all evil." A noble sacrifice goes unrewarded.

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American Film Manufacturing Company

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THE THRILLING AND SENSATIONAL MELODRAMA—A TENSE STORY OF CRIME, CONSPIRACY AND PUNISHMENT—AN EMPHATIC BOX-OFFICE ATTRACTION WITH THE INIMITABLE

BARNEY GILMORE

LATE STAR IN "KELLY FROM THE EMERALD ISLE" AND "THE ROCKY ROAD TO DUBLIN."

WRITE FOR SAMPLE COPIES OF ATTRACTIVE ADVERTISING MATTER WHICH INCLUDES THREE SHEETS, TWO KINDS OF ONE-SHEET, HALF-SHEET LOBBY DISPLAYS, ILLUSTRATED HERALDS AND COLORED SLIDES.

REGULAR ATTRACTIONS COMING

Si's Surprise Party

Released Wednesday, October 2nd

An exhilarating comedy based on "butter and egg money" and a rube farmer who hasn't sense enough to know that "'tis better to wait for the new before discarding the old." With the all-star comedy cast.

The Return from Eden

Released Friday, October 4th

A delicately woven drama in which two "real men," a stranger and a mountaineer, love a mountain girlie. The stranger eliminates himself after having lived in the anticipation of an Eden of happiness. A drama with strong character portrayals.

Canned Harmony

Released Wednesday, October 9th

Darktown Aristocrats

Released Friday, October 11th

Solax Company

FORT LEE, NEW JERSEY

SENSATIONAL—COLOSSAL—HISTORICAL

MILITARY PRODUCTION

OCT. 4 **CUSTER'S LAST FIGHT** OCT. 4

IN THREE REELS

THE MOST STUPENDOUS PRODUCTION EVER CONCEIVED, COSTING THE NEW YORK MOTION PICTURE CO. A FORTUNE TO MAKE.

GENUINE "101" BISON

Reproduction of the most Sensational Incident in the U. S. Army in which

1000 Indians and 1000 Soldiers

Engaged in a Battle to the Death in which Custer's Troops Were Completely Annihilated

NOT ONE MAN ESCAPED FROM "THE CIRCLE OF DEATH"

ONE, THREE AND EIGHT SHEET LITHOGRAPHS

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MAJESTIC

TWO POWERFUL DRAMAS

TUESDAY, SEPT. 24th
"The Butterfly"
WITH
MABEL TRUNNELLE

TUESDAY, OCT. 1st
"The Call of the Blood"
WITH
ANNA LEHR

SUNDAY, SEPTEMBER 29th
A GREAT COMEDY SPLIT-REEL

"Belligerent Benjamin" and "A-Garrison-Joke"
WITH PAUL SCARDEN — WITH HERBERT PRIOR

ALSO—*Oct. 6th, "The Little Music Teacher." Oct. 8th, "The Winner and The Spoils." Oct. 13th, "The Simple Life." Oct. 15th, "All For Jim." Oct. 20th, "Captain Ben's Yarn." Oct. 22nd, "Love and War." Oct. 27th, "The Deacon's Shoes" and "His Book Lady."*

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LUX FILMS

The Acme of Excellence

Release for Friday, September 27, 1912

ONLY A PRIVATE

Length 970 feet
A Splendid Military Drama by the Lux Company
Don't Fail to See It.

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KLEINE

CINES — URBAN ECLIPSE

RELEASES FOR NEXT WEEK

Cines, Tuesday, October 1, 1912.

How a Brave Man Died

A thrilling military drama, picturing heroism and courage, even unto death.

THE ISLAND OF MALTA

(Scenic.)

Eclipse, Wednesday, Oct. 2, 1912.

A FOE TO RACE SUICIDE

A spirited comedy.

A TRIP THROUGH BELGIUM

An interesting travelogue subject.

Cines, Saturday, October 5, 1912.

TRIFLE NOT WITH LOVE

Society drama.

LAINO (Southern Italy)

(Scenic.)

Advance Synopses Free. Write to

GEORGE KLEINE

166 North State St. CHICAGO

Licensed by Motion Picture Patents Co.

LUBIN FILMS

Released Tuesday, Sept. 24th, 1912.
Length, 1062 feet.

THE RENEGADES

Jim Carson and his pretty wife have a cabin home near the claim. Jim's violent temper drives his wife away and on leaving she accepts the escort of a prospector across the hills. They are attacked by Indians and the cries bring Jim to the rescue. He then believes his wife is eloping with a lover and after nursing him back to recovery proposes a duel. An Indian, however, shoots Carson and in return is killed by the prospector, who remains back with the widow.

Released Thursday, Sept. 26th, 1912. Length 573 Feet.

BUSTER AND THE GYPSIES

Buster, Henrietta and Brooks go to a Church Fair. Buster and Brooks have an altercation and Buster is promptly sent to bed. There he dreams that his hated rival abducts the fair Henrietta and takes her to a Gypsy Camp. Buster goes to the rescue and after a severe conflict wakes up still fighting.

Released Thursday, Sept. 26th, 1912. Length 483 Feet.

SWIMMING and LIFE SAVING

Guy M. Bailey, ex-champion swimmer of the world, gives a wonderful exhibition of rescuing a drowning man, and the resuscitating by the one man process. He also sleeps, eats, drinks and smokes under water. The picture is thrilling and instructive.

Released Friday, Sept. 27th, 1912. Length 566 Feet.

THE WATER WAGON

Jerry Gayboy, after a bat, resolves to go on the water wagon; hence he takes a job as street sprinkler. He, however, falls off and takes just one more. He renews the jag and as he drives the wagon squirts the water over everybody he sees. The crowd pull him off the wagon and, tying him behind the cart, give him all the water that is coming to him.

Released Friday, Sept. 27th, 1912. Length 498 Feet.

GLUED

Billy Altman, a photoplay author unable to sell his scripts, tries to commit suicide by swallowing a pint of glue. The only effect that the glue has on Bully is that it makes his breath so sticky that everything he comes in contact with adheres. Chairs, tables and people cling together and cannot be separated.

Released Saturday, Sept. 28th, 1912.
Length, 1067 feet.

THE DOCTOR'S DEBT

Ethel Jordan, daughter of the lighthouse keeper, and her sweetheart Harry Myers save the lives of Doctor Morris and his wife when their motorboat is wrecked on a submerged rock. The Doctor is anxious to repay the debt and has an opportunity very quickly. Myers falls sick and Ethel finds that the motor of her boat has been tampered with by a discarded lover, she swims to shore and the good doctor saves her sweetheart's life.

Released Monday, Sept. 30th, 1912. Length, about 1,000 feet.

A GIRL'S BRAVERY

A picnic party needing eggs for breakfast dispatch Harry Tennant on the quest. He meets the lockkeeper's daughter and after getting a supply continues to visit the girl. It is an admirable courtship until brother John objects and in an altercation throws Harry into the canal. Emily dashes into the stream and rescues her sweetheart, much to the happiness of all.

EXTREMELY BEAUTIFUL ONE and THREE SHEET POSTERS of our PHOTO-PLAYS, printed in FIVE COLORS, can be obtained from the A. B. C. COMPANY, CLEVELAND, OHIO. These handsome bills will offer a GREAT ADVANTAGE to your Theatre.

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20th and Indiana Avenues,
Philadelphia, Pa.
Berlin, 35 Friedrich Str.

YOUR SUCCESS
DEPENDS ON VARIETY

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C. G. P. C.

in your program you are assured a lively, varied up-to-date exhibition. Without them the monotony of sameness is sure to hurt the box office receipts

A Runaway Leopard

THE GREATEST COMEDY EVER PRODUCED WAS MADE BY

C. G. P. C.

THEY RELEASE TWO A WEEK

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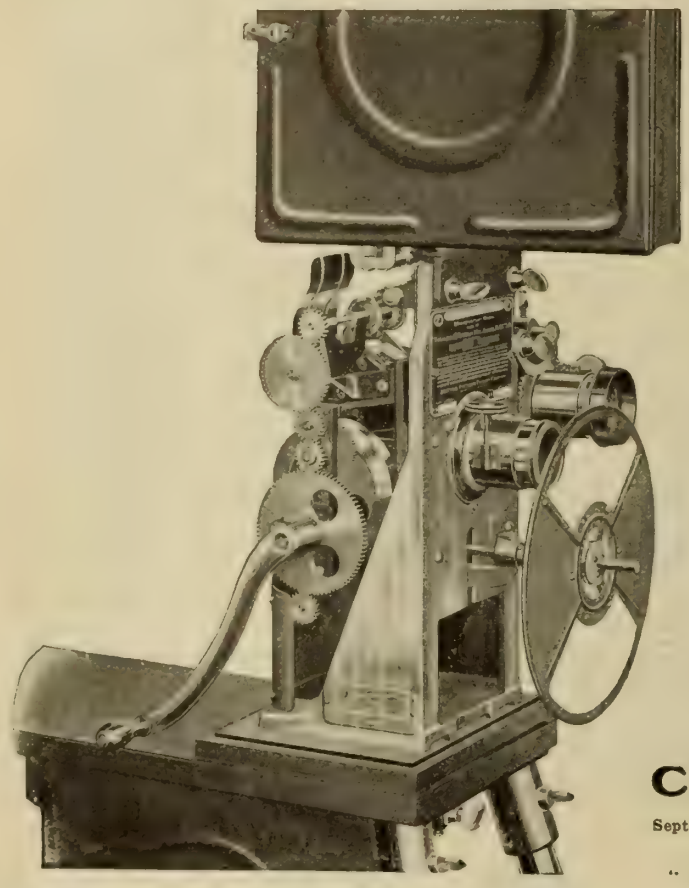

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CURRENT EDISON FILMS

Sept. 27—"Mary in Stage Land," being the third story of "What Happened to Mary," produced in co-operation with "The Ladies' World."

" 28—" 'Ostler Joe," from the well-known poem by George R. Sims. 1,000 feet. Dramatic.

" 30—"Calumet 'K,' " by Merwin-Webster. 1,000 feet. Dramatic.

Oct. 1—"The Girl from the Country," by Bannister Merwin. 1,000 feet. Dramatic.

" 2—"Olympic Games, Pittsburgh Y. M. C. A." 200 feet. Descriptive.

" 2—"The Green-eyed Monster," by Wm. L. Graylord. 700 feet. Comedy.

" 4—"Cashmere," the Chief Health Resort of India. 1,000 feet. Descriptive.

" 5—"The Usurer's Grip," by Theodore Huntington. Produced in co-operation with the Russell Sage Foundation, Division of Remedial Loans. 1,000 feet. Dramatic.

" 7—"A Curable Disease," a story of the Union Printers' Home, Colorado Springs, Colo. 1,000 feet. Dramatic.

" 8—"Under False Colors," by Bannister Merwin. 1,000 feet. Dramatic.

" 9—"Uncle Mun and the Minister," by Fred Nankivel, the originator of "Uncle Mun." 1,000 feet. Comedy.

Thomas A. Edison
INCORPORATED

239 Lakeside Ave., Orange, N. J.

VITAGRAPH
LIFE PORTRAYALS

"BOBBY'S FATHER" *Monday, September 23rd*

Greatly to his credit he protects his little boy from a knowledge of his disgrace. He reforms and becomes a good man for the sake of the child.

"HIS LORDSHIP, THE VALET" *Tuesday, September 24th*

To win a wager, a wealthy young fellow hires out as a valet to a lord. Wishing to hide his own identity, the lord changes places with the valet. The valet "lords" it over his lordship to the limit.

"BILL WILSON'S GAL" *Wednesday, September 25th*

Handicapped by a drunken father. She compels him to reform. She lives down the disgrace and marries a young Western lawyer. Her character is the admiration of all.

"THE SIGNAL FIRE" *Thursday, September 26th*

Shipwrecked on a lonely island, a woman is rescued months later by her husband who had given her up as lost. The signal fire leads him to the rescue.

"THE COUNTS"
"WEARY STARTS THINGS IN PUMPKINVILLE" }

SPLIT REEL *Friday, September 27th*

Two excellent comedies. Full of good, hearty laughs. Funny French counts, and a frisky elephant, who keeps things lively.

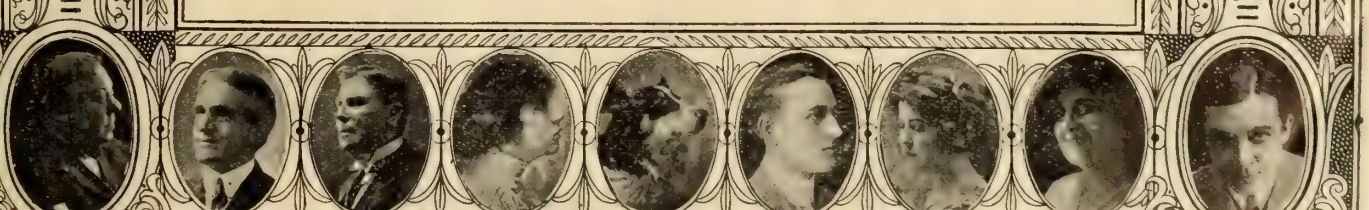
"IRONY OF FATE" *Saturday, September 28th*

If things had been different, everybody would have been happy. When a woman marries the wrong man and the right man doesn't marry at all, there's a whole lot to think about.

NEXT WEEK, SIX A WEEK

"HER CHOICE"—Ours, too. MONDAY, SEPTEMBER 30th.
"THE ADVENTURE OF THE SMELLING SALTS"—Detective chase. TUESDAY, OCTOBER 1st.
"BACHELOR BUTTONS" / "DIANA'S LEGACY" —Two funny comedies. WEDNESDAY, OCTOBER 2nd.
"SHE CRIED"—She cries, we laugh. THURSDAY, OCTOBER 3rd.
"HER SPOILED BOY"—Good enough at that. FRIDAY, OCTOBER 4th.
"THE RED BARRIER"—Powerful drama. SATURDAY, OCTOBER 5th.

SPECIAL THREE-REEL FEATURE, "AS YOU LIKE IT," RELEASED THROUGH THE GENERAL FILM COMPANY, MONDAY, OCTOBER 7th.



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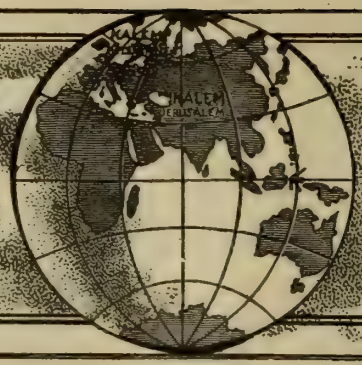
NEW YORK



When Youth Meets Youth

Will and Bernard are brothers. Both fall in love with the same girl. Bernard, the younger brother, is successful in his suit. Will plans revenge, but at the last minute pushes his brother out of danger and sacrifices himself.

One and Three Sheet 4 Color Litho' Posters

Released Monday, October 7th.

The Belle of the Beach

Lizzie Mooney plans to spend her week's vacation at the seashore. Arriving at the resort she finds Claude the only man on hand. Lizzie causes the local paper to intimate that she is Miss Krocker, the heiress. Lizzie has a fine time, but her little scheme is exposed when Claude appears at the underwear counter, over which she presides, as the first customer Monday morning.

Election Day in California

A farce comedy portraying a complicated situation that arose during a suffragette campaign for mayor.

Released Wednesday, October 9th.

His Mother's Picture

"The Wanderer," while sitting on a railroad bridge fondly gazing at a miniature of his dead mother, hears a woman's cry for help. Running down the track he finds a young lady with her foot caught in the track and in the distance he hears the sound of the coming express. The sensational rescue of the girl and the thrilling and novel situations that follow make this a powerful dramatic production that will prove a big drawing card for the exhibitor.

One and Three Sheet Posters

Released Friday, October 11th.

The Redskin Raiders

A sensational story showing an Indian raid on a band of white settlers. THIS IS ONE OF THE BEST INDIAN PICTURES WE HAVE MADE THIS YEAR. DON'T FAIL TO BOOK IT.

Released Saturday, October 12th.

One and Three Sheet Posters for This Feature

KALEM

FOUR A WEEK

KALEM

MOVING PICTURE WORLD

J. P. Chalmers, Founder.

Published by
CHALMERS PUBLISHING COMPANY,

Telephone Call, 1343-1344 Gramercy
125 E. 23rd Street (Beach Building), NEW YORK

J. P. CHALMERS, SR., PRES.; E. J. CHALMERS, SEC. AND TREAS.; JOHN WYLIE, VICE-PRES. AND GENERAL MANAGER.

The office of the company is the address of the officers.

Entered at the General Post Office in New York City as Second Class Matter.

SUBSCRIPTION RATES: $3.00 per year. Post free in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3.50. Foreign Countries, $4.00, Post Paid.

WESTERN OFFICE: 169 W. Washington St. (Post Bldg.), Chicago, Ill. Phone, Main 3145. Automatic Phone 32732.

DISPLAY ADVERTISING RATES ON APPLICATION.

CLASSIFIED ADVERTISEMENTS (No Display), Three Cents per Word; Minimum Charge, 50c.

Address all correspondence "Moving Picture World, P. O. Box 226, Madison Square, New York," and not to individuals.

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Facts and Comments

THE MOVING PICTURE WORLD in its foreign notes deals with cinematographic conditions in Australia, and it is hoped that the lesson of the value of advertising extensively in the daily press has been conveyed with sufficient emphasis. We are in receipt of a letter from Mr. J. D. Williams, in which he says that his firm spends seventy-five thousand dollars a year in advertising in the newspapers. He attributes half of his success to this one point alone. We quote from his letter: "If the exhibitors in America could be induced to use the newspapers more for their publicity they would be repaid twofold, and it would have a wonderful tendency to uplift the business." We have for years urged the advantages of advertising in the daily press upon exhibitors. Some progress, we are glad to say, has been made in this direction. Five years ago practically no exhibitors were advertising in the daily press of their cities, while to-day such advertising is used in more than one city. It is plain, however, that a much greater use of the newspaper could be made, and that the country is full of neglected opportunities. In the big cities of the country almost no advertising is done in the daily press.

*

Why do exhibitors hesitate in buying more advertising in the daily press and thus making their appeal to the general public? In the central part of every American city of the first rank there are scores of large theatres exhibiting motion pictures. These theatres seek to draw their patronage from the entire city. The newspapers circulate throughout the entire city. A large advertisement attractively worded is bound to bring results. We realize that we are now giving first lessons in the principles of advertising, but we have no apologies to offer, as none of these first lessons have been put in practice by the majority of exhibitors.

*

Beside the immediate financial gain as the result from such advertising, there is to be considered the influence on the editorial attitude of the newspaper which carries the advertisement. Much of the enmity toward the moving picture on the part of the press is due to theatrical influences, and these theatrical influences would never have taken hold of the editorial sanctum had it not been for the steady and profitable advertising and an abundance of complimentary tickets. If it is impossible to get a fair hearing and decent treatment for the motion picture by an appeal to journalistic honor we cannot be blamed for seeking to pay for it in cash. It is not we who lower our standards but the editors of prejudiced newspapers. A practical way of advertising in the daily press would be for the big exhibitors in any given city to get together and create a common fund with which to buy, say, one column per day. If there are a dozen exhibitors and they buy at annual rates the expense will be much less and there will be room for each to set forth the good points of his own particular programme. In this way the public would soon learn where to look for moving picture announcements and a general increase of business would result. In the land which has given birth to the press agent there ought to be no lack of publicity for the motion picture. We are glad to learn from Mr. Williams that he is mailing his letter "to a number of manufacturers in America to point out the necessity of newspaper publicity, which is the best means of elevating the motion picture business to a very high standard with the public generally."

* * *

THAT motion pictures have in thousands of cases drawn men away from the saloon and restored them to their families has often been pointed out before, but never was more concrete proof furnished than in the case reported from Pottsville, Pa. In the county within which Pottsville is situated there was such a marked falling off in the applications for liquor licenses that the Board of Judges decided to make an investigation. It was ascertained by the investigators that the decrease in saloons was directly traceable to the spread and continued popularity of the motion picture. The philosophy of this pleasing fact is quite plain. Men and women who have been working all day in mills and factories want to have some recreation in the evening. If nothing better is offered to them, they will go to the saloon, but they do not go there by preference. A cheap and wholesome entertainment to which the wife and children may be taken with perfect propriety will be much preferred to the saloon in nine cases out of ten.

*

A Newark paper commenting on "Moving Pictures against Saloons" rises to make this sagacious remark: "The degree of censorship exercised over moving picture shows has raised the standard and, generally speaking, they are now entertaining, instructive and unobjectionable in themselves." Censorship has had mighty little to do with "raising the standard." The raising of the standard is due to public opinion and sentiment and to the keen realization of their responsibility by the better class of manufacturers.

* * *

AN optimistic theatrical manager in Albany, N. Y., expresses the hope that moving pictures are creating a taste for the highest kind of spoken drama, and are therefore not only not antagonistic to the legitimate stage but have a tendency to recruit theatregoers from classes of the population that have heretofore never patronized the theatre. The thought is by no means a new one and has been expressed in various ways. This particular manager advises his confreres to "book plays that have been put into pictures, realizing their double drawing power, for a play in pictures gives it much advertising and gains the confidence of the public regarding its merits." Now, there are two sides to this theory. We have known of more than one case where the play in motion pictures spoiled the interest in the same play, when given at the same time or place on the speaking stage. In a city not a thousand miles from New York the dear old reliable melodrama, "East Lynne," was being advertised by the management of the local opera house. A motion picture theatre in the same city advertised the motion picture "East Lynne" for the same night. The result was astonishing. On the night of the performance in question the opera house was almost empty, while the small motion picture theatre gave its exhibition to a crowded house and could not begin to accommodate all the patrons that clamored for admission.

Educational Films

By Louis Reeves Harrison

IT is very generally understood that moving pictures have come to play an important part in the preparation of big and little children for complete living, but no one has appeared with a definite programme, and the lists sent forth as educational are disappointing. This is not at all astonishing so far as the producers are concerned—they are not engaged in studying the aims and tendencies of our schools—but those who are ready and willing to pay good prices for educational releases have brought their ideas to no comprehensive formula.

It is known that a tremendous demands exists. That is positive, and it is growing every day. How is it to be met? Some of the most recent systems, such as the recitation method, are wholly out of the question if they are not directly opposed to what can be accomplished by the pictures, and, at first glance, it would appear that the elimination of the superfluous in what is now being offered might go a long way toward solving the problem of suiting supply to demand. Let us see.

Aside from reading and oral work the present course includes geography, history, elementary science, arithmetic, language and manual arts. Moving pictures address themselves naturally to the first three, and to render the subject free from complexity let us consider geography alone. It now looks as though we were reaching a starting point for simplicity of requirement, but the first definition of the word opens up a field so extensive that it must be given to be appreciated.

Geography: The science of the description of the earth's surface in its present condition, and of the distribution upon it of its various products and animals, especially of mankind, etc., the divisions being botanical, descriptive, medical, physical, political, historical and sacred. As can be easily seen this branch ranges the wide world, often running parallel with history. The pioneer stories of our own country, when they record on the screen the actual events of our past, would be much more valuable, because more clearly grasped, if accompanied by maps, thus intermingling the studies.

There are a lot of earnest people of undoubted integrity who are urging the production of educational reels and who are only half aware that present systems are fast yielding to the enlightened view that a person's judgment of value in a thing learned springs from awakened sensibilities. Not until a pupil's interest in a subject is aroused does he perceive its worth or its relation to his needs. On this account I hardly dare urge what I believe would be of the highest value in educational films.

To draw any sharp lines between closely connected branches of learning is something that may be done when some definite plan of instruction by moving pictures is under way, and to expose my own immature plans to hasty criticism at this moment is not any part of my purpose, but I stand clearly on the ground that moving pictures cannot become educational in the best sense of the word unless those viewing them from in front are brought face to face with something attractive.

For instance, the geography of our own country involves the changes that have taken place since the days of Indian tradition along the progress of early settlers into constructive improvements, public buildings and places of historical interest, together with the stories relating to these varied changes—by stories I mean true ones. A silly love story injected into a film of serious intent destroys its educational value and offers absolutely nothing in compensation for the loss.

In making a single reel or a progressive series of historical-geographical pictures it will be necessary for men of intelligence to select the finest materials pertaining to a place and its most important epoch and weave these into a presentation so interesting that it will command the attention of all who see it. The best is none too good for our children, and that best will find a place in the respect of grown people wherever it is shown. Such educational films, when brought to a high state of perfection, will hold attention, strengthen the memory, stimulate the imagination and nourish the growth of moral character. They will be truly educational.

If moving pictures only weaken the mind and undermine true education by a scattering and superficial knowledge they will simply forecast the utter failure of the New Art and relegate it in time to places of entertainment catering to primitive tastes alone. This tendency is visible now in spite of the fact that nearly every intelligent man and woman in the country can see that the pictures might bring the light of culture to school and home life.

I cannot give illustrations within the limitations of any brief article on the subject, but my meaning may be made plainer by consideration of the difference between what operates as a strain on attention and that which, by force of interest, becomes exhilarating and delightful and thus deeply impressive without mental effort. The difference is that between drudgery and delight. The old doctrine of formal discipline is still behind the rigor and hardship of herding children together in public schools and the belief still obtains that whatever is irksome and disagreeable hardens a child to meet the struggles of daily existence.

A brilliant woman in Italy disproved these antiquated ideas by sending defective children far ahead of normal ones tortured under old systems, and her methods were so gentle that the little ones intrusted to her care found their hours of study the brightest of the day. She led them along by small tendrils of sympathetic interest faster than children more fortunately situated, so far as early nourishment was concerned, could be driven.

Examination of the latest and best systems of education, those which are leaving the dull and mechanical exercises of the mind that some of us cordially hated to be classed with the physical torture of the Dark Ages, will enlighten those who are giving serious consideration to moving pictures as a contributing agent in modern forms of education. No intrusive tales not bearing on the subject should be permitted—they are neither one thing nor the other—but the story must be there, unfolded in some delightful form, to hold those it is intended to benefit.

This seems to be very little to say on so large a subject, but a comprehensive treatise might be of less value —there is a tremendous question of judgment involved. The subjects to be selected at the outset must stimulate thought, but they must be so presented as to stir an undercurrent of feeling into action that will float the facts into lasting remembrance. I cannot see how moving pictures are to be seriously taken as educational unless they impart something in the way of knowledge by means that are in full accord with the latest approved methods.

"Kings of the Forest" (Selig)

REVIEWED BY JAS. S. McQUADE

THE Selig series of films in which wild animals played their parts created great interest and equally as great surprise at the time of their releases, nearly two years ago. The novelty of such subjects still makes a strong appeal to picture-lovers, for the dangers surrounding lonely settlers in the African wilderness are pictured with such realism in these Selig films as to excite the imagination and place the spectator in the midst of the perils.

The latest Selig spellbinder of this type is "Kings of the Forest," a two-reel subject, written and produced by Colin Campbell, of the Western company. Although his name does not appear in the cast of characters, nor he himself in the pictures, "Big Otto," Selig's wild animal expert, may well be termed the mainspring of action, so far as the acting of the majestic lions and the big cat-like leopards are concerned. Otto's wonderful handling of these savage animals, out in the open, is truly a marvel of skillful training and control.

One will hardly believe that the African scenes in these films, through which lions roam and leopards prowl, are laid on the wild animal farm of the Selig Company, near Los Angeles. Dense brakes, beautiful stretches of glade, forbidding expanses of veldt and charming rural spots crowned with haymows, are all faithfully reproduced. So also is the cave, which shows the lioness and her cubs, with the savage lord of the family on a ledge of rock above them. This remarkable scene will doubtless cause much wonderment among nature-lovers, as it is well known that a lioness will not permit her mate to come near her lair when she is bringing up her young. "Big Otto" must be asked to explain this mystery.

The part of the heroine of the story, Sona, is most satisfyingly sustained by that capable and winsome actress, Miss Betty Harte. I have watched very closely every movement and gesture and facial expression made by Miss Harte, and did not experience the slightest discord between what should have been, in my estimation, and what was, in her enacting of Sona. Standing out prominently in mind's eye, because of Miss Harte's happy impersonation, are the following scenes: Sona's greeting of her husband, Fritz, after the birth of her first child; Sona's greeting of her old friend, John Vogel; Sona's forlorn and physical collapse when her husband violently thrusts her from him, jealous of John Vogel; Sona's delight in finding her child unhurt, on her return from the well; Sona's resolute stand against her husband's brutality, when she leaves her home and braves the perils of a journey to the home of her parents, and her brave fight against savage animals to protect her child. Sona's fearlessness of being wrongly accused, by reason of her innate goodness and virtue, and her righteous resentment of her husband's coarse-grained jealousy are very quietly and effectively developed.

Scene from Selig's Two-Part Wild Animal Masterpiece, "Kings of the Forest."

Thomas Santschi has done excellent work in his impersonation of Fritz, Sona's husband. He has simulated well the violent bursts of jealous passion, as well as the tender moments, of that thickheaded, shortsighted, faithful hubby. John Vogel, the old friend of Sona and her parents, who had been selected by Sona's father for her husband, but who wisely saw that he was not the man and that Fritz was, is very creditably presented to us by

Miss Betty Harte, Appearing in "Kings of the Forest."

Roy Watson. As Mr. Watson portrays him, the honest-hearted Boer is as true as steel and as hard as nails, both in physique and action.

And little Baby Lillian Wade, she deserves a small paragraph, all by herself. What an exquisite combination of tiny girl charms have we in Baby Lillian! She is always little Iona, the tiny, lovable child of her mother, Sona, and of her "pap," Fritz. If mother thinks "pap" has treated her wrongly, Iona thinks so, too, and comforts her with a wealth of affection that stirs her into immediate action. Who will forget the scene in the depths of the forest when Iona hides in the trunk to escape the prowling leopards? The face of the sleeping tot as she lies there, heedless of danger in the forgetfulness of sleep, is one of the sweetest child pictures I have ever seen. The strongest scene in the two films, in my judgment, is that showing Iona as she lifts the lid of the trunk from within, appearing before her distracted parents and their good friend, John Vogel, like a visitor from angel-land! I waft a kiss to you, Baby Lillian, because you never forgot during those pictures that you were little Iona, and nothing more.

John and Mrs. Kruge lead a hard life on a Boer farm, out in the wilderness. Little of the world's good things have come their way, but Heaven has blessed them with a beautiful daughter, Sona. John Kruge has picked out a husband for his daughter, a stanch, open-hearted Boer, John Vogel. Sona, however, has selected her own mate in the person of Fritz, a stalwart and devoted youth. John Vogel decides in his own mind that he is not the man, and gives way to his rival. Fritz and Sona are married, and we see them leave the old homestead in a cart, drawn by a cow, the only domestic beast they can boast of among their family possessions.

Fritz finds a location for his new home, and we see him building a hut for the shelter of himself and wife. Wild animals abound in the vicinity, and we never see Fritz or his wife go out of doors without a rifle in hand. One day Sona leaves the little home to bring water from a well. She closes the door behind her, leaving little

Scene from "Kings of the Forest" (Selig).

Iona, her baby girl, playing on the floor. A leopard is seen prowling around the house immediately after her departure and, with instinctive warning, the mother feels that her child is in danger. Hastily filling her pitcher, she forces her way through the thick underbrush towards her home. To her horror she spies the leopard. She throws down the pitcher and discharges the rifle several times at the animal, which rushes away. On arriving at her home she finds the child uninjured, and, while embracing her, is joined by her husband, who has been attracted by the shooting. An affecting scene of domestic bliss follows, during which the husband embraces his wife and child and then returns to work.

At this time John Vogel has appeared in the neighborhood, to make a call on his old friend Sona and her husband. Sona is extremely pleased to see him and shows her delight by kissing him. Fritz chances upon the scene at this moment and is seized with a fit of jealousy. He stands for a time considering whether or not he will shoot his supposed rival; then he changes his mind and approaches his home. In a towering rage, he rebukes Sona and threatens Vogel with deadly hurt. Vogel, however, strong in his innocence, puts the weapon aside and explains that Sona has received him affectionately only because of the old friendship and of the solitude to which she has been accustomed for several years. Fritz refuses to listen to reason and throws his wife violently from him. He then turns from the spot and plunges into the forest.

John Vogel knows Sona's temper and, fearing the result of the family trouble, sets out in search of Fritz. In the meantime Sona collects several household effects and wearing apparel, harnesses the cow and sets out on her journey homeward, with little Iona on the driving seat beside her.

Vogel finds Fritz and, after a time, succeeds in showing him the folly of his course. They immediately turn their steps to the little home and, on arriving there, find that Sona has departed. Distracted, Fritz turns to Vogel for advice and the two immediately start on the trail to overtake the fugitive wife.

We see Sona and her child passing through the glades of the forest under a moonlit sky, she worn out with fatigue and fearful of the wild animals along her path. She arrives at a favorable spot, and, alighting, makes arrangements to sleep there for the night. She brings the little calf from the rear of the wagon and, fastening a stone to the end of a rope around its neck, leaves it for the night. The mother cow is tethered at an adjoining point.

Sona is awakened by the approach of a monstrous lion, who has pounced on the calf and made away with it. Hastily rising and seizing her rifle, she follows the animal, firing several ineffectual shots at the retreating beast. She then returns to the camp to find that her baby has disappeared. The shots fired by her have brought Fritz and John Vogel to the spot, and they are also in despair, thinking that the lion has carried away the child. The two men start out in pursuit of the lion. In the meantime, the frantic mother searches every place in the neighborhood, but in vain. Fritz runs across the lion and seeing that it carries something in its mouth, and believing it to be his child, succeeds in wounding it. When he comes to the spot where the lion had dropped its prey, he finds that it is the remains of the calf. He returns to the camp, where Vogel has rejoined Sona.

Fritz and Vogel are satisfied that it is useless to remain longer on the scene, and load the wagon with the effects which have been placed on the ground during the night by Sona. Among the latter is a trunk. Fritz is vainly endeavoring to control his wife when Vogel notices that the lid of the trunk is being raised by someone within. Hurriedly he lifts it and discovers Iona. The child, seeing leopards approaching the wagon, just after her mother departed in pursuit of the lion, had hidden herself in the trunk, where she had slept during the fearful minutes spent by her parents and John Vogel. The reunion of the mother and child is the most affecting scene in the two reels.

"Kings of the Forest" will be released in about two months, but no fixed date has yet been made.

For photography and technique these films will commend themselves to all picture-lovers.

REPUBLIC PRODUCERS AT THE CAPTURE OF NEW YORK.

During the recent military maneuvers in the Connecticut Valley the Republic Film Company was ably represented by Charles Graham, I. Bernstein, Larry McGill, Fred Smith and John Arnold, whose pictures appear here. (Reading from left to right.)

"The Voice of Conscience" (Essanay)

Reviewed by Jas. S. McQuade

"THE Voice of Conscience," by one of Essanay's Eastern companies, under the direction of Theodore Wharton, will be released on September 27th. The scenario was written by Harry Mainhall, who also appears in the principal role.

The character of Jack Tenney is not an appealing one. It is of the neurotic type and betrays both physical and moral weakness. This, however, must not be allowed to militate against Mr. Mainhall's impersonation, which brings out realistically the vacillating conduct of the young man, who has done no wrong, but who fears to meet squarely the situation which places him under grave suspicion of being a murderer.

Scene from "The Voice of Conscience" (Essanay).

"Put yourself in his place," will be good advice for all who view this film. Many, no doubt, will exclaim, almost at the outset, "How improbable! How foolish for a man to act so!" But the circumstances, and the course taken by Jack Tenney, are by no means improbable, although all must admit that he acted foolishly. It is only when another man, William Sherman, just as innocent of the crime as Tenney, has been found guilty of murder that conscience forces the weakling to tell the truth. The excitement of the moment brings sudden death to him, as he is a victim of heart disease, and here again the spectator will be prone to rebel against such a climax; but sober reflection will suggest that the ending is not only possible but probable in the course of human affairs.

One regrets that the sterling actor Francis X. Bushman has not a part more worthy of his art than is found in the role of William Sherman. His quiet, grave dignity in the courtroom, as the prisoner accused of murder and found guilty, is a fine exhibition of clever character acting. Miss Martha Russell, too, has very little to do, but like every capable actress, has done that little well. The Sheriff has been portrayed to the life by Harry Cashman, and Bryant Washburn as Dick Morgan, the rollicking roommate of the neurotic Tenney, is an excellent foil to the latter. The court scenes are well massed, and convey convincingly the atmosphere that prevails when life and death are in the scales of Justice.

The photographic work is commendable throughout this one-reel subject.

Following is the cast of the principal characters:

Jack Tenny.....Harry Mainhall
William Sherman....Francis X. Bushman
Frank Craig.....William Walters
His wife.....Helen Dunbar
His daughter.....Martha Russell
Dick Morgan, Jack's roommate,
Bryant Washburn
Sheriff.....Harry Cashman

Fannie Craig and William Sherman are sweethearts. She is the daughter of Frank Craig, a retired capitalist, who has given his sanction to her preference for young Sherman. It is early in the fall, and Craig invites his prospective son-in-law to accompany him on a hunting trip. We see the men set out in high spirits, after saying good-bye to Fanny and her mother.

Jack Tenney, who also lives in the neighborhood, decides to go hunting the following day. He goes alone. He is successful in bagging several grouse on his first day out, and chances on the camp of Craig and Sherman. He is engaged in cleaning the game when Craig approaches. The latter stumbles and falls on Tenney's hunting knife, the blade piercing his right lung, causing almost instant death. In a panic of fear and terror, young Tenney seizes his rifle and flees from the spot.

William Sherman, who had left the camp a few minutes before, to draw water for the preparation of the evening meal, returns and finds Craig unconscious. He believes there is still a spark of life left and laves the forehead of the dead man with water. While thus engaged, the sheriff chances to ride past. Noticing the actions of Sherman, he dismounts and approaches the spot. Sherman explains matters to him, in accordance with his own knowledge; but the sheriff is skeptical. Kneeling, he examines the wound which has caused death and then, springing up, seizes Sherman and accuses him of murder. Vainly does young Sherman protest his innocence, but the sheriff claims him as his prisoner and conducts him to jail. In due time he is charged with murder and the date of his trial set.

Jack Tenney, on his way home on that fateful day, lost the hunting knife which had accidentally killed Craig. He spent a sleepless night, and on the following day read an account in the newspapers of the killing of Frank Craig by his friend, William Sherman, and of the imprisonment of the latter and the forthcoming trial. He is overcome by remorse; but the craven, hereditary fear in his heart compels him to maintain silence. He visits the courtroom several times during the trial of Sherman, and suffers untold tortures as he watches the tightening of the meshes of the law on the innocent prisoner. Returning home one day he discovers on the table of his sitting-room the fatal hunting knife. It had been accidentally found by his roommate, Dick Morgan. He looks on it and shrinks in horror. Turning in another direc-

Scenes from "The Voice of Conscience" (Essanay).

tion, he discovers one of his handkerchiefs stained with blood, a fac-simile of that other handkerchief which he had used to staunch the flow of blood from Craig's wound at the hunting camp. It chanced that his roommate, Morgan, had used this handkerchief that very morning, when shaving, and, having cut himself, had wiped the blood on it. To the highly-strung nerves of Tenney it seemed that these silent witnesses of the accident had appeared before him by supernatural power, and he rushes from the room like a madman.

The last day of the trial arrives, with little hope for the prisoner. The case is given to the jury, and Sherman calmly awaits their verdict. Tenney, in the meantime, has persisted in keeping silent and experiences an inferno of mental anguish. He is in the sitting-room, on the day of the verdict, when his friend, Dick Morgan, enters. The latter, while passing an art store in the city, had been attracted by an etching entitled "The Voice of Conscience," and had purchased it. Wholly ignorant of his friend's secret, he unfolds the picture. Tenney seizes it and looks at it with eyes bulging with conviction and terror. With the wild scream of a man demented, he throws it from him and rushes from the room.

In the courtroom the jury has just returned the verdict, "Guilty," when the solemnity of the proceedings is broken by the sudden entry of Jack Tenney. Wild-eyed and dishéveled, he makes his way to the judge's bench and declares William Sherman innocent. In a few words he gives the true story of Frank Craig's death, and then falls dead in the arms of the sheriff.

The Manufacturer and the Copyright.

By Epes Winthrop Sargent.

WE are indebted to Mr. Thorvald Solberg, register of copyrights, for Circular Number Seven, which gives the rulings as to the registration of copyright under the amended law, in so far as they refer to the registration of motion picture films. Photoplay writers will please note that this circular refers to the produced film and not to photoplay scripts, which are in another classification.

Under the act of August 24, 1912, two classes and four classifications are recognized: "Motion picture photoplays" and "motion pictures and other than photoplays," and in each class the classification "not reproduced in copies for sale" and "reproduced in copies for sale."

The exact wording is a trifle confusing, for the copyright law comprehends as "copies for sale" any sale or public distribution. It is a nice question whether the practice of the constituents of the Motion Picture Patents Company in merely leasing and not selling its product will bring the film under the classification of for sale or not for sale, but we gather that the register, anticipating this question, has practically settled it in adding in parenthesis after "when a motion picture has been published (i. e., placed on sale or publicly distributed)," and this public distribution under lease would seem to act as a sale within the meaning of the act.

Accepting this to be the fact, this, then, is the situation: If a motion picture photoplay, or pictured dramatic performance, is to be entered for copyright, the notice of copyright as provided by the earlier act must appear upon each film. The simplest form is to simply state that the subject is "Copyright, 1912," or whatever the year. This must appear on the film. If greater precaution is desired each frame may be marked by a C within a circle and the date, the date as to the owner of the copyright appearing in the title or on the leaders, preferably on title and leaders, though the single announcement on the title length will be sufficient.

If the copy is not intended for release; if it is to be used by one person as a part of a lecture or exhibition or where but one copy is in active public use, it is not released for sale. It is sufficient in such a case that a printed or typewritten description (preferably the standard photoplay form), be deposited with one photograph from each scene of the photoplay. In motion pictures other than photoplays it is sufficient that two frames from the film be registered for identification, though more may be so registered and it is to be preferred that one frame from each portion of the subject be registered.

Photoplays in film must be accompanied by a registration fee of one dollar either in currency, money order or express order, though those regularly doing business with the Copyright Office may make an advance deposit sufficient to cover registration within a reasonable period; a fact not stated in the circular, but well known to those doing business regularly with the Copyright Office.

In addition to the fee and the registered material, there is required an application card in accordance with the subject. For a motion picture photoplay not reproduced in copies for sale, application must be made on Form L 2, and in copies for sale on Form L 1. In motion pictures other than photoplays (scenics, industrials, etc.), the forms should be M 2 for copies not offered for sale and Form M 1 for copies offered for sale.

Where copies are offered for sale (i. e., released), two complete copies of the film must accompany the application. These may be on positive paper of positive film, but they must show **every frame in the finished release.** Scenes from the play or two or more frames from the film apply only to those subjects not released for sale or publication.

It is interesting to note that this law offers only the single change that photoplays or other motion pictures not intended for sale may be registered by frames instead of the finished print. Apart from that the law simply directs that Mr. Solberg do precisely what he has been doing under the authority granted him by the earlier act. Almost a year ago The Moving Picture World called attention to the fact that this registration could be obtained. So far as published prints are

concerned, the amendment merely establishes a special class for photoplays.

The new law does not in any sense release the manufacturer from the obligation of depositing two complete copies of the print intended for sale. It merely prescribes a new class for such deposits.

Such deposits may remain the property of the Library of Congress for the use of that library or others designated by law, or may be returned to the maker, after proper entry, under the sanction of the Librarian of Congress. In general practice the prints are returned within a few weeks and this time may be shortened, we think, if the need for quicker action is properly presented to Mr. Solberg. Speaking unofficially, he has stated to the writer that these prints can in ordinary cases be returned to the maker within a week.

It should be noted that the law is not retroactive. If the subject has been published it cannot now be copyrighted. The law requires that the notice of copyright be imprinted upon all copies and that immediately after publication the copies be deposited with the registration fee. Notice of copyright must appear upon all prints and a reissue of an uncopyrighted subject cannot be copyrighted.

Encouraging Educationals.

By the Rev. E. Boudinot Stockton, S. T. B.

IT is quite true that educationals do not pay to-day; it is equally true, however, that they ought to pay and pay well. Why don't they? Simply because they are being handled in the wrong way. The educational is produced, released and exhibited exactly as if it were an ordinary photoplay, and the two are different and distinct in everything except a superficial resemblance and the fact that each may at times be used to accomplish the purposes of the other. One is a means of amusement, the other is a tool for teaching; one is intended to stimulate and thrill, the other is designed to make a lasting impression. The ordinary photoplay depends for its effect on novelty and change, the educational on repetition and permanency. Both, however, are being handled as a mode of pastime and instrument of entertainment, and the inevitable result has come about that the exchange and educator are crying that educationals don't pay, while the manufacturer and exhibitor are more or less confident that they ought to pay, and the outside spectator expresses his liking and appreciation of them. On the one hand, there is a general discouragement and unwillingness to handle, and on the other there is a constantly increasing production and a persevering multiplicity of experiments. The result is disastrous, and what is wanted is some practical scheme that will solve the problem and put the educational end of the business on the same solid, sane and paying basis as the amusement end.

The ordinary photoplay owes its marvellous popularity and success to the fact that it has been developed logically and properly as an amusement proposition by men experienced and skilled in that line of business. The educational moving picture can be made just as popular and successful if it is handled in a similar way. This doesn't necessarily mean that a body of high-priced and expert educators be put in charge of this part of the business; but it does mean that the educational must be treated in the right, not in the wrong way, and must be given a chance to grow according to its own nature and genius. The trouble is that the moving picture business has two children with entirely different constitutions and gifts, and it is trying to bring up both of them by the same discipline and training. In consequence one child is thriving and developing rapidly, while the other is still puny and stunted.

The ordinary photoplay, like the theatrical production, has only one season or inning. To be a success it must make its effect, it must pay, once for all, and then give way to something else, something new. It is good only for the time being; it cannot be repeated with success except in some rare instance. On the other hand the usefulness of an educational is destroyed only when the film is worn out or the subject is replaced by a better release. In other words, the moving pictures are like books. The ordinary photoplay, like the novel, is read once and then cast aside. Educationals, like other books, are read and reread over and over until their contents are mastered or until some other better text-book on the same subject takes their place. Hence, while the educational may not make as much money as an ordinary photoplay at first, it can afford to be content with less initial profit, because it will more than make up the difference in the end in as much as each repetition adds its own gain. The modern public library system is the answer to the publishers' question as to how money could be made out of non-fiction books; a similar scheme should be feasible with regard to the moving picture, because if the films are books, the manufacturer is the publisher, the exchange the library, the exhibitor the librarian, the educator the reader who takes out the books to use in study and teaching. All that is needed to inaugurate such a project is that manufacturer, exchange and exhibitor be willing to co-operate in putting up the necessary time, money, energy and advertising.

This may seem like a big undertaking, but it is not so colossal after all. The plant and machinery are already in operation, even the present method of releasing and using educationals in the same way as ordinary photoplays can be used to great advantage as advertising. All that is needed is the devising of some method by which a sufficient number of copies of each educational shall be kept accessible for use by educators for, say, a year or two after their release. As to this also the General Film Company has already made a beginning in its educational department. As a matter of fact, therefore, nothing more is needed than to put the present machinery into effective operation. Experience, however, has proven that the General Film's educational department needs revision and expansion. You can't get the films you want when you want them, sometimes not even at all. This is not from any lack of willingness, but from inability. To remedy this the department should keep a special list of the whereabouts of every educational film and see to it that either in the New York office or in one or more of the branch exchanges there is a sufficient number of extra copies of each educational to supply the demand for that particular film. If a system of inter-exchange loans similar to the inter-library loan system now used by the public libraries be adopted, one or at most two such extra copies would probably fill the demand for the next six months, and by that time sufficient data would have accumulated for a more accurate estimate to be made. The main point just now, however, is not the number of films obtainable, but the necessity that whatever films are listed shall be accessible, and that educationals released in the future shall be kept accessible in at least fair condition for at least one year from date.

If this is done, the only other thing necessary to create a constantly increasing demand for educationals will be to show the educator what films he can get, and it is here that the exhibitor can and is doing good work. He can do better, however. When an exhibitor knows he is going to have an educational, let him see to it that the parson, religious workers, school teachers, librarians, and others, as for example the literary societies, the Christian and social settlement associations, etc., know that it is coming, and also know something about the character of the film. Then let him invite representatives of the people most interested in that particular class of film to his exhibition. By doing this the ordinary release of the educational can be made into a salesman's demonstration of his wares as well as an advertisement of the exhibitor's own theater. And if he wants in the surest way to make picture fans out of these folks and the people who swear by them, he has only to go one step further: Scrape acquaintance with them, find out or suggest to them ways they can use the educationals to further their own work, put them in touch with his exchange and his exchange in touch with them.

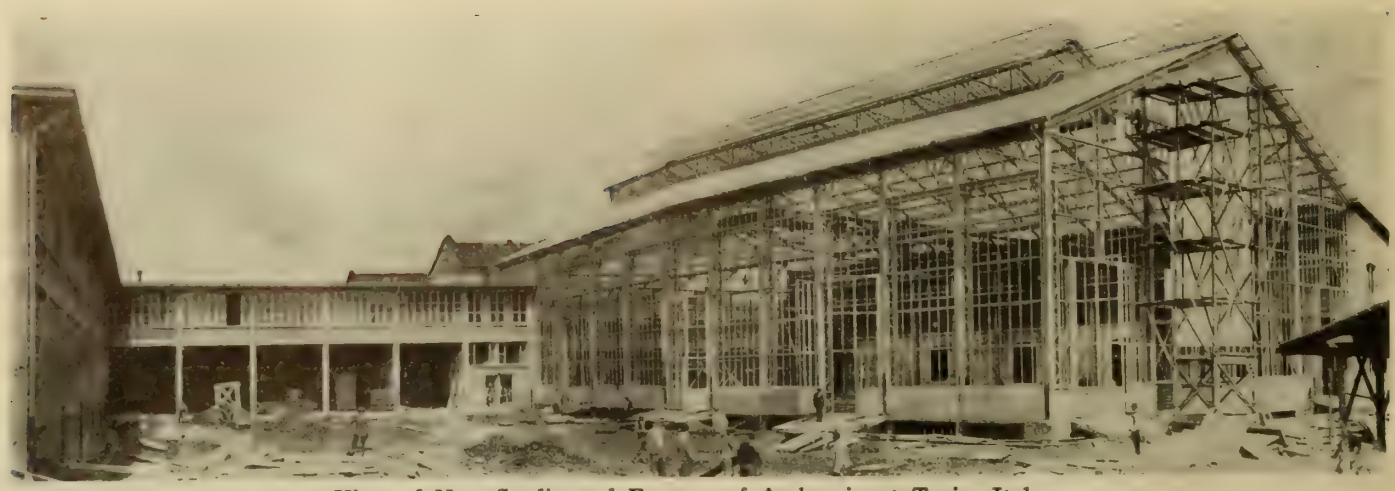
Finally, if the manufacturers and exchanges will back up the exhibitors by supplying him with proper educational advertising matter and by sending such advertising to persons whom the exhibitor recommends or says he cannot reach, there is no earthly reason why a year from now should not see the educational bringing in a handsome if not a princely return on the capital invested and the energy expended. The exhibitor will be more than repaid in increased box office receipts and an enthusiastic and better clientele; the exchanges will be netting a good profit on the films they are now unwilling to handle; the manufacturers will be making and also selling more copies of each film than they are now doing. Besides a more adequate supply of film for the serious work of education, there will be a steadily increasing demand for educationals to be used in that kind of work; the foundations of a practical, paying means of supplying that demand will have been established, and the educational moving picture will have taken its place on a safe, sound, sane business basis as a distinct, integral and profitable part of the business. The dwarfed and puny baby will have become a normal, healthy, growing child. The educational has already shown what it can do with half a chance; does it get a whole one?

PARKER GOES TO CALIFORNIA.

Lem Parker, producer for the Selig Company, who has been connected with the Chicago studio for some time, has joined the Selig producing forces at Edendale studios, Los Angeles, Cal.

CORRECTION IN ADVERTISEMENT.

In the advertisement of the Liberty Film Renting Company on page 1203 of last week's issue, the films "Power of Destruction," "Outcast Child" and "Fatality" should have been listed for Western Pennsylvania and West Virginia only. Exhibitors in this vicinity will kindly correct their records accordingly.



View of New Studio and Factory of Ambrosio at Turin, Italy.

Ambrosio in America.

WITH a desire of getting in closer touch with the market for motion pictures in America, the Ambrosio Company, of Turin, Italy, has established an American branch in New York City. The new establishment will be conducted as a separate company and has been incorporated as the Ambrosio American Company, with Mr. M. A. Stevani as president and manager, and offices have been secured at 15 East 26th Street, New York.

In effecting the work of organization, Mr. Alfredo Gandolfi, managing director of the Ambrosio Company of Turin, and vice-president of the American company, came to New York about two weeks ago, and remained in the city long enough to complete the necessary formalities. A representative of THE MOVING PICTURE WORLD met Mr. Gandolfi at the company's offices and learned something of his plans. Those who have the pleasure of Mr. Gandolfi's acquaintance will recognize him instantly from the accompanying engraving, for it is an excellent likeness.

Regarding the Ambrosio Company Mr. Gandolfi said:

"The actual output of our company is now four (4) releases per week, and has been at that point for some time past. We make only the finest work, and to increase our present output would make the standard quality suffer. In consideration of the big demand for features, we intend to produce some wonderful examples of the moving picture art, and for this purpose we find that the two studios are not sufficient to do the extra work satisfactorily. We are now building a new plant which will be, when completed, the largest and most perfectly equipped in the world. The photos give a very good idea of the general appearance of the factories. The dimensions of the new studio are: 164 feet in length, 107 feet wide, and 66 feet high, having a floor space of 60,000 square feet."

MR. ALFREDO GANDOLFI.

THE WORLD reproduces in the illustration at the top of this page an excellent view of the studio in question. In this immense structure, Mr. Gandolfi explained, the six companies of players now in the employ of the Ambrosio Company could work at once. The entire producing force is under the direct personal supervision of Mr. Ambrosio himself.

Mr. Gandolfi contended that most of the biggest productions in motion pictures since the beginning of the art had been produced by Mr. Ambrosio, and named such masterpieces in support of his contention as "The Last Days of Pompeii," "The Perjurer," "Nero," "The Slave of Carthage," "Virgin of Babylone," "Silent Piano," "Roland the Grenadier," "The Golden Wedding," and, more recently, "The Ship," together with others from the pen of the world-famous poet

Views of Studios and Factory of Ambrosio, Turin, Italy.

and dramatist, Gabrielle D'Annunzio. The quality of the productions above mentioned is well known to readers of THE WORLD and the trade in America. With the new facilities for production there is a reasonable certainty that the Ambrosio quality will always remain as good.

Mr. Gandolfi expressed himself well pleased with the result of his visit to America, and said that he returned home with the best impressions of the American market. He expects to return in the very near future to inaugurate work of much greater importance than that just completed. In the meantime the affairs of the Ambrosio American Company will be conducted by Mr. Stevani, who is well known to buyers in this market.

It was also announced that Ambrosio subjects would be released through the Universal Film Manufacturing Company.

"ARABIAN INFAMY" (Ambrosio).

THIS is a thrilling story. It is a story that holds you tight after the first three minutes. The writer saw the picture without titles, but that discrepancy affected not the least the coherency or the intelligibility of the drama. Entirely apart from the high dramatic quality, the picture would easily carry on the strength of the beautiful, artistic tinting of some of the scenes. That, for instance, where the Arab is invited by the wife of the officer to join her in a stroll through the grounds: A pale green glow on the waters of the lily-padded stream; the arched foot-bridge, flower-decked; and the gardens where the indiscreet Arab guest declares his love for the wife of his host.

On the dramatic side perhaps one of the strongest scenes is where the Arab, his advances rejected by his hostess, who has left him standing alone by the lake, impressively and powerfully pours out his wrath. The chief value of this picture, however, will rest in the featuring of three lions and a great hound.

The story opens with a gathering of Arabs in a hut in a desert. There are rifles about, tied in bundles. These are lowered through a great trap door, designed apparently for the luring of the King of Beasts. There is an abundance of straw matting placed against the walls for laying over the hole. The leader of the Arabs is reading an invitation to visit an army post across the desert as the guest of the commander.

Scene from "Arabian Infamy" (Ambrosio).

The scene shifts and we are introduced to a party of English officers. In the center is the great hound. The Arab is introduced, and he salaams. He is accompanied by a retinue of a half dozen. Then the wife of the commander, accompanied by her little daughter, joins the party, and she also is introduced to the guest. With the object of showing hospitality to the visitor she invites him to accompany her on an inspection of the grounds. The two stroll along the shores of a walled stream, over a foot-bridge and enter the gardens. The Arab is plainly smitten. To his little attentions the wife smiles and treats the matter as a joke. Her manner changes suddenly, however, when the guest puts his arm about the waist of his hostess. She rebukes the Arab and walks away. The guest plainly shows his rage at his rebuff. His vengeance is rapid.

The Arab summons two of his men and sends them on an errand. A moment later the little daughter of the family enters the garden, accompanied by a servant. Two Arabs seize the latter. The chief picks up the child and runs. The next scene is of the start of six Arab horsemen, the chief leading with the child. The servant has informed his master of the kidnapping, and immediately four horsemen start in pursuit. It is a stirring chase. The horses are all under the lash. The mother, however, is determined to be in the hunt. She takes the great hound to the scene of the kidnapping and the trail is started. The hound leads off, the horse following.

As the half-dozen Arabs come to a stream a fellow-countryman comes to the shore and takes from the chief the child The Arabs continue their flight. The pursuers have not seen the transfer of the custody of the child and follow after them. The child is taken, unconscious with terror, into the hut at the edge of the desert and laid on the floor at the side of the great open trap. At first thought the Arab is going to throw the child into the pit. He changes his mind, however. The door is left open. The Arab shrugs his shoulders and walks out. The design is plain. It is intended that the child shall be the prey of the beasts that roam the vicinity. The Arabs, however, have not counted on the instinct of another animal rapidly nearing the hut, followed by the determined mother.

As the hound reaches the stream he bounds over the rocks in the path of the Arab who carried the child. The mother leaps to the ground and follows the great dog straight to the hut. She enters the open door and finds her child, now conscious and sitting up, crying. There is a fond reunion. The happiness of the mother is short-lived. She hears an ominous roar—a sound only too familiar to her. Quickly she closes the door, but the means of securing it are inadequate. One of the three lions comes to the door, raises on his hind legs and peers in. The mother and child crouch in terror. The lion begins to jump up against the door; he puts a forepaw through a hole in the frail defense and tries to pry it open. Another lion joins in the assault.

The mother looks about for means of escape. Taking the straw she covers the trap and goes into the next room and throws the bolt into the door. The lions finally break through, and one is seen falling into the pit as the straw yields under his weight. As the lions have entered the room where the trap is situated, the mother sees the hound jump through a window. Taking the child she follows. She finds her horse at the stream and makes her escape over the route taken by the Arabs and the pursuing officers.

In the meantime the officers have overtaken the kidnappers. The commander of the post has a pistol at the head of his former guest and is trying to make him reveal the hiding place of his daughter. One of the party glances up and sees the approaching mother and child, with the hound loping along in advance. There is great rejoicing. The Arabs are permitted to depart. The father takes his wife and child in his arms.

AN ANIMATED DAILY.

Universal Company Announces the Early Release of Picture of Daily Events.

A bit of enterprise that will commend itself to the exhibitor is announced by the Universal Film Manufacturing Company in the form of an "animated daily." The new feature will consist of about two hundred feet of film showing the latest news events, specially selected by Mr. Aubrey M. Kennedy, who has had charge of that branch of the Universal work for the past few months.

Through Mr. Kennedy's efforts the camera force of the Animated Weekly has been increased and advantageously placed. Negatives have been coming in rapidly, and have been of such excellent quality and value that the issue of a Daily Animated has become possible. A tremendous amount of effort has been required to bring this condition about, but the Universal people feel that the end will justify the extra labor and expense entailed.

There seems to be no doubt of the success of the enterprise, for orders have been received already from a majority of the exchanges using the Universal service.

R. E. Gumm, of the Cloquet Amusement Co., Cloquet, Minn., has purchased the Majestic Theater in Duluth, and changed its name to the Diamond. The Diamond has been remodeled. It will be managed by Mr. Gumm. The program at the Diamond consists of four first run pictures daily, of the Film Supply Co.'s make.

N. Smith, manager of the Royal Feature Film Co., Chicago, announces that his shipments of films from Europe are now arriving, and that he is booking them as fast as they pass inspection. The Royal was organized several months ago, but owing to the fact that some of the firm's best films were delayed in transportation, the company has made little effort to announce themselves to the trade. Manager Smith is well known to exhibitors, having handled features for a long time.

CHICAGO LETTER

By JAS. S. McQUADE

EFFORTS have been made recently in several quarters to run moving pictures free, using the presentations as an inducement to customers. Robert Knight, deputy building commissioner of Chicago, when seen the other day, stated that quite a number of merchants had attempted to exhibit moving pictures, but owing to the fact that the buildings in which they were to be projected did not comply with the building ordinances, a halt was immediately called.

An effort was made some time ago by the Shredded Wheat Co. of Niagara Falls, N. Y., to exhibit two reels of films free of charge in churches and halls. The plan, however, was unsuccessful. The Boston store, on State Street, and Wieboldt's department store on Milwaukee Avenue, attempted to construct a motion picture theater in their stores, but the building commissioner immediately stopped the work. It is not long since Indianapolis merchants announced that they would give outdoor exhibitions of moving pictures in that city, but when it came to the point of securing films, they found that none were to be had. Exhibitors should be on the lookout for all such encroachments on their special field. There is always a way to prevent selfish men from doing an injury to those who make a living by the exhibition of pictures.

Church Runs Rival Picture Show.

There is still a tendency to decry moving pictures, as shown in our theaters. Let our censorship be never so rigorous there will be always some one to cast a stone at picture theater programmes. The pity of it is that in such cases well meaning people hurt the theater of the poor. In the case under consideration, a Catholic priest gives the weight of his authority against picture theater programmes, although acknowledging that he has no personal knowledge of such programmes. Hearsay evidence is not accepted in any court nor by any fair-minded man. Why should it be accepted in the case treated of in the following news paragraphs:

Moving pictures as a spiritual aid to the parochial school children of Holy Family parish have been inaugurated at the Young Men's Sodality Hall in South May Street, Chicago.

The Rev. Father Thomas Nolan is the originator of the idea. Father Nolan is spiritual director of the sodality.

No admission fee will be charged to the moving picture shows, which will be given every Tuesday night during the school term.

The Holy Family Church, at West Twelfth and May Streets, familiarly called the Jesuit Church, is in the heart of the Ghetto. More than 50,000 Jews live within the confines of the parish. It is Chicago's "melting pot."

"Roman Catholic children of the Ghetto, like all other children, are frequent patrons of the moving picture show," said one of the priests. "I don't know from personal knowledge, but I have heard that some of these shows are not particular as to the class of films they produce. Wild West scenes and pictures of that description seem to predominate.

"Boys and girls of tender age go to these places, and they often see pictures that do them more harm than good."

Big Profits of J. D. Williams' Enterprises.

The Greater J. D. Williams Amusement Company of Sydney, Australia, is in a very prosperous condition, as is shown by the appended article from the Sydney Sun. It is gratifying to learn that the reports circulated in this country, not long ago, by people connected with a rival concern, had no foundation in facts.

"The half-yearly report of the Greater J. D. Williams Amusement Company has been issued. It deals with the transactions of the company from January 1 to June 30, 1912. The profit and loss account (which has been duly certified by the auditors) shows that the profits from all sources (excepting the Crystal Palace), including a balance of £8,713 4s 5d, brought forward from last year, and after, amount to £9,377 4s 8d. Out of this amount the directors declared a dividend of 1s 6d per share, absorbing £13,537 19s, leaving a balance which is carried forward of £9,377 4s 8d.

"This profit has been shown, the report states, after ample provision has been made for all bad and doubtful debts, and for depreciation of plant, machinery, furniture, etc., as well as the extinction of the book values of leaseholds. An important statement made is that the total cost of all films purchased and used during the half-year has been written off. This is a rather convincing answer to the frequently made assertion that the Greater J. D. Williams Company over-valued its films.

"'The profit from the Crystal Palace,' the report says, 'for the week ending June 29, which is not included in the foregoing figures, is estimated at £1,600, but the exact result, when ascertained, will be incorporated in the accounts to be made up to December 31. This result is considered quite exceptional, being the opening week's business.

"'During the half-year under review, about one-fourth of the entire capital of the company has earned practically nothing beyond the estimated profit of £1,600 from the Crystal Palace, inasmuch as the Crystal Palace was not opened until June 24, and the Britannia Theater until June 27 last.

"'The profits of the Crystal Palace and Britannia Theater since July 1 have been eminently satisfactory, while the revenue of all the other theaters has been fully maintained.

"'The film business is in a very satisfactory condition. The directors have recently secured the exclusive rights for American Biograph pictures throughout Australasia, and it is considered that this arrangement will help to place the film business on a still sounder basis.

"'The directors have practically concluded negotiations for the further extension of the company's operations.'"

Essanay Installs Projecting Room.

V. R. Day, manager of the Essanay city office, has installed a handsome, well-equipped private projecting room, for the special convenience of exhibitors who desire to view Essanay subjects run off in advance, in Suite 408-10 in the First National Bank Building. A Motiograph projecting machine is used and the pictures are thrown on one of the walls, which has been calcimined, a slight tinge of blue being given to the white surface of the screen.

The ventilation of the room is excellent, the air being kept fresh by two small exhaust fans in a large window leading to the area section of the building. The first private exhibition of pictures was given on Monday, September 16, and a large attendance of exhibitors marked the opening.

Chicago Film Brevities.

At the meeting held in Schiller Hall, on Monday, September 16, the members of the Chicago League appointed a committee to call on the various candidates for governor and have them go on record as being in favor of all kinds of legitimate amusements, including moving pictures. The report of the convention committee will not be ready until the next meeting, which will be held the first Monday in October. The full report will then be read.

* * *

William Schacht, proprietor of the Troy Theater, 3120 Irving Park Boulevard, this city, called at the World office last week and renewed his subscription. Mr. Schacht is well pleased with the business done during the summer months.

* * *

P. W. Alexander, part owner of the Orpheum Theater, Nampa, Idaho, accompanied by his friend, George H. Collier, of the same city, paid a pleasant visit to the World office Saturday, September 14th. Mr. Alexander's partner is Mr. Tschumy. The Orpheum is playing to capacity business and the demand for Western pictures is always great.

* * *

The Rev. J. T. Chynoweth, pastor of the First Congregational Church, Racine, Wis., called at the World office on Monday, September 16. Mr. Chynoweth informed me that he runs three Licensed educational films every Friday in his church.

* * *

F. B. Wilson, of Vandalia, Mo., secretary-treasurer of the Missouri State branch of the M. P. E. L. of America, paid the World office a visit recently. Mr. Wilson stated that the motion picture business was prosperous in his own city.

* * *

Sidney Smith, manager of the Kedzie Annex, informs me that he is having splendid results in his modern, model, and up-to-date picture theater.

* * *

Thomas Nash, the popular superintendent of the Selig Polyscope Company's plant, this city, has gone to Los Angeles, to manage the plant at Edendale. It is expected that he will be gone about six months. Mrs. Nash and Baby Nash accompanied him to the Coast.

* * *

Max Lillie, the aviator, has contracted with the Selig Polyscope Company to make several flights for motion pictures. In some of these flights he will carry Miss Kathlyn Williams, the popular leading woman of the Selig studio.

Motion Picture Exhibitors' League

CALIFORNIA EXHIBITORS CONVENTION.

Officers State Branch No. 12, M. P. E. L.

The success of California State Branch No. 12 in securing the enrollment of practically all the Moving Picture exhibitors in the State is due to the efforts of these gentlemen and the able backing they have received from the members as a unit. All have been working for a perfect organization, and the result is encouraging to all. From left to right the officers are: (back row) Max Shirpser, treasurer; W. A. Cory, recording secretary; Chas. Rothchild, president; A. R. Oberle, vice-president; R. Marks, director; (front row) D. W. Riordon, sergeant at arms; N. K. Herzog, financial secretary; J. McCauley, director.

Chairmen of Committees of First State Convention, State Branch No. 12.

The destiny of California State Convention is in the hands of several committees, the chairmen of which are pictured above. Their names are, reading from left to right: (back row) Max Shirpser, arrangements; R. L. Marks, badges and printing; Chas. Rothchild, president; W. A. Cory, concessions; Charlie Maio, transportation; Joe Huff, publicity; (front row) Chas. A. Neal, State organizer; Sol. Lesser, entertainment; Frank Carpenter, secretary of Convention.

Each and every member of the Convention committee has used his utmost endeavors to complete the duties assigned him, and as the Convention date draws near its success in every particular seems assured.

SPRINGFIELD, MO., LOCAL HAS BANQUET.

The first of a series of informal conferences over the banquet board was held by the Springfield Motion Picture Exhibitors' League at the Sansome Hotel, Springfield, Mo., Thursday evening, Sept. 5. Nearly every member present answered with a short informal talk on subjects of interest to the exhibitors.

N. J. Cunningham of the Jefferson theater, spoke on "Convention Funds," and discussed with the members various plans for raising money for the entertainment of the State convention of the picture men in June of next year. R. F. Barrett, a member of the State executive committee, and manager of the "Happy Hour" theater, spoke on "The Coming Convention." Mr. Barrett has been a member of the league for a number of years.

Gus Bennert talked on the important question of "Dead Heads." Lee D. Balsley of the Aladdin addressed the little gathering on music. Frank Lloyd of the Princess theater also spoke.

Among the guests present at the banquet were Phil Pfenning, new manager of the Landers theater, Captain Peabody of the People's theater, Judge John G. Newbill, representing "The Thespian," a theatrical journal at Kansas City and R. W. Emery of the Merchants Amusement company. Manager Pfenning made a short talk on "Organization" and Captain Peabody spoke on the "Advancement of Moving Pictures in Springfield." Judge Newbill made an interesting and witty talk on "Educational Features in Motion Pictures." Jerome Dickerson, a member of the league, was also present.

The league has members in nearly every part of the State.

PASSAIC EXHIBITORS ORGANIZE.

At a meeting called on Thursday, September 12th, by State Organizer William S. Martin of New Jersey, to affiliate Passaic County with the National Exhibitors' League of America, New Jersey branch; Mr. G. A. Robinson, president of the State organization, and Mr. Louis F. Blumenthal, national vice-president of New Jersey, appeared and formed a permanent organization of Passaic County. Mr. Robinson addressed the meeting on the benefits of organization and the necessity of getting together. Mr. Blumenthal told the members of the great work accomplished at the Chicago convention and instilled great enthusiasm and interest by informing them of the many great and good things that were on the road to speedy accomplishment. The following officers were elected:

President, Mr. William Daly.
Vice-President, Mr. Max Gold.
Treasurer, Mr. Adam Adams.
Secretary, Mr. Samuel Stratton.
State Vice-President, Mr. W. J. Montgomery.

The following committee was appointed to draft the constitution and by-laws: Mr. Henry Fleigh, Mr. Peter Johnston, Mr. W. J. Montgomery.

The next meeting was called for Monday, September 23rd, at 12 o'clock noon, at Mr. Gold's Lyric Theater, Main Street, Paterson, which all the exhibitors in Passaic County were requested to attend. After brief addresses for the good and welfare of the organization the meeting adjourned. A meeting of the Essex County exhibitors will be called at Newark, Thursday, September 26th, at 12 o'clock noon. Any exhibitors of the State of New Jersey wishing to form locals in their county will kindly communicate with Mr. L. F. Blumenthal, 30 Union Square, New York City.

ORGANIZING ESSEX COUNTY, N. J.

On Thursday, September 26, at 12 o'clock noon, there will be held at No. 12 Deen Street, Newark, N. J., a meeting of the motion picture exhibitors of Essex County, N. J. The meeting has been arranged by the State organizer, Mr. Martin, acting under authority from the Motion Picture Exhibitors' League of New Jersey. The meeting will be held for the purpose of effecting a permanent organization in Essex County, which includes Newark, Bloomfield, Montclair, the Oranges, etc. The Essex organization will be affiliated with the Motion Picture Exhibitors' League of America. Mr. G. A. Robinson, president of the New Jersey State League, and Mr. Louis F. Blumenthal, national vice-president from New Jersey, will be present at the meeting.

CENTRAL PENNSYLVANIA TO HAVE NEW PICTURE HOUSE.

Mr. William L. Woodin, formerly manager of the Orpheum Theater, Orwigsburg, Pa., and the Lyceum Theater, Montgomery, Pa., will be the manager and proprietor of a new moving picture house to be built at Schuykill Haven, Pa. The house, when completed, will have a seating capacity of 500.

"Leah, the Forsaken" (Imp).

Reviewed by Lewis Reeves Harrison.

WHILE this attractive adaptation by Mr. Herbert Brenon affords opportunity for some fine acting and exhibits exceptional taste in the selection of many exteriors, its educational value is not high. The Anti-Semiticism of the Middle Ages was very largely the result of Jesuitical hostility, and in many cases where the Jews were persecuted it was not because of their religion, but on account of certain racial characteristics, such as clannishness and lack of civilized social feeling, which they preserve in many cases to this day.

Jews are elected and appointed to posts of honor and importance in this country, but these are exceptional men who have come to realize that the distinguishing spirit of this time is its ascendant impulse, the mightiest social asset in our country. It was claimed in Prussia and Austria that the Jews were responsible for fraudulent business methods, and that the hatred of other races than their own was a menace to any community in which they dwelt. In consequence, their voluntary segregation made it easy to accuse them as a body for the crimes of individuals.

Vivian Prescott in "Leah, the Forsaken" (Imp).

They were simply weak groups living in a world where might was right, and the stronger Gentiles treated them in a manner that would have been impossible had they amalgamated with the communities they invaded.

The photoplay deals with some cruel phases of human nature, but its villain is one of the tribe, though he is one who has forsaken the sect to which he formerly adhered, the one referred to in the cast as the Apostate. His acting is strong; Abraham is intense; Rudolph is able and consistent; Lorenzo is delightful, and Leah is admirably portrayed. The company seemed to work in fine harmony, a fact that speaks well for the author-director.

CAST OF CHARACTERS.

Leah	Vivian Prescott
Nathan, the Apostate	Ed. J. LeSaint
Abraham	Frank Smith
Sarah	Louise Crolius
Rudolph	Wm. E. Shay
Lorenzo, his father	Wm. Welch
Madeleine, his fiancée	Grace Lewis

The action begins with the stoning of Jews as they are driven out of a small Prussian or Austrian community by the village people. Blind Abraham and his wife with their young child are the greatest sufferers, and to them Leah gives her spontaneous sympathy. Nathan is driven to desperation and renounces his religion. He packs his small belongings and escapes alone to a more friendly country. There he renounces his old faith and secures a position as an instructor, thereby gaining the respect and confidence that enable him to live in peace. Among his new friends are Rudolph and his father and the young girl, Madeleine, selected by Lorenzo to be his son's wife.

Leah wanders in hopeless misery with Abraham and Sarah until they reach the country where Nathan has found refuge by an alteration in the form of his faith, but the prejudice against Jews is so great there that signs are posted in various parts of the province forbidding them to remain overnight within its boundaries. Beneath one of these notices weary Sarah sinks down in despair. They are first discovered by humane Madeleine,

Scene from "Leah, the Forsaken" (Imp).

the Burgomaster's daughter, and offered assistance. She attempts to give them shelter, but the news that there are Jews within the province has reached the people, and Nathan is first to urge drastic measures against the unfortunates. Leah is pursued by the infuriated populace until she reaches the market place, where Madeleine makes a vain effort to preserve her from mob assault. The young Jewess is struck down just as the village priest comes on the scene, and he is compelled to invoke the Power Supreme to prevent further violence.

Rudolph now arrives, and is so deeply impressed by the beauty of Leah that he follows her to where Sarah and Abraham are resting. When she goes to a nearby stream for water, he follows closely and offers to assist her. He conducts the unfortunate to a hut belonging to his father, and establishes his manliness by

Scene from "Leah, the Forsaken" (Imp).

providing them with shelter and nourishment. Leah is profoundly affected and soon becomes fascinated by Rudolph, making an appointment to meet him near a great cross that is set up in the forest.

There are some dramatic moments at this cross. There is

lighted the flame of love that is never extinguished in Leah's heart. There the lovers are discovered by Nathan, who now hates his own race, and who is responsible for the communication made to Lorenzo concerning his son's prospective misalliance. The scenes ensuing in Lorenzo's library are especially effective.

On a stormy night, when Rudolph has an engagement to meet Leah at the cross, Nathan arouses Lorenzo to a state of ungovernable fury by his revelations. When Rudolph appears on his way to keep his engagement with Leah he is confronted by his father in a terrific rage. The son admits his intention to marry Leah. His faith in her is not shaken when Nathan claims to know that she is a calculating woman who is merely looking forward to what she can gain by the alliance. Nathan offers to prove his statement that no Jewess would marry a Gentile except for gain—like any of her race, she has her price. Lorenzo proposes to put this to the test by sending Nathan with a large sum to buy Leah's renunciation, and his son consents.

We are given some startling scenes of Leah at the cross, waiting in a torrent of rain, while Nathan goes to the hut and induces impoverished Sarah to sign Leah's name to a paper renouncing further claims on Rudolph. He returns with this paper, and his villainy triumphs. Rudolph's love turns to hate in the wink of an eyelash—all this is very theatrical—while the lightning kills Abraham for no obvious purpose and continues to give us glimpses of Leah clinging to the cross. She is soaked through, but not tired of waiting, until the storm is over.

There is an affecting scene when she goes to the door of her lover's house, only to be rejected without explanation, and another when she sees him on his way to church with pretty Madeleine on his arm to be married, but it is a hard strain on modern common sense to present a lover turned from the natural dictates of his heart upon viewing a paper purporting to come from his sweetheart although he is unfamiliar with her signature. It will do—it will have to do—for plays of this kind, but the venerable device estranges sympathy from the victim.

Leah's life is over, so far as happiness is concerned, but she returns to the scene of her love in after years, only to be persecuted anew. She seeks shelter in a garden where Madeleine and her child are playing, and is again saved at a critical moment by the opportune arrival of Rudolph with a government edict permitting Jews to reside on the face of the earth. Rudolph and Madeleine beg Leah to make her home with them, but the flame of her first love burns true; she cannot remain in honor while loving the husband of Madeleine, so she bids them adieu, and the last we see of her she has started out, her face to the rising sun, on a long journey to the land of her people.

Theatre Men In Pictures

By Robert Grau.

THERE is so much discussion at the present time anent the activity in the moving picture field of such prominent factors as the Frohmans and the Shuberts, together with many of their colleagues from the distinctly theatrical field that the writer has been tempted to express himself as to the significance of the movement which will undoubtedly grow in force and numbers despite the fact that these gentlemen were not so long ago wont to regard the theater of science and invention as wholly unworthy of their consideration.

There is, however, nothing to indicate that the advent of the other class of amusement managers in the newer industry will create any great upheaval at this late day. Moreover, it is extremely unlikely that the experienced and practical men who have labored persistently to raise the level of their artistic offerings on the screen and who are at this time giving not the least indication of any retrograde movement, will capitulate to the newcomers, nor are they likely to emulate the latter in their policy which seems plainly enough to be an effort to induce the more notable stellar figures of the speaking stage to make the excursion from the two-dollars-a-seat playhouse to the film studio with more or less grace and dignity.

For all things a reason can be found, hence if Mr. Shubert is now partial to the photo-play it is because he has seen the problems of many of his theaters throughout the country solved by the camera man. Mr. Frohman was equally impressed when the exclusive and fashionable Lyceum Theater, after housing failure after failure, was kept open several months in mid-summer, profitably, with moving pictures; and Messrs. Erlanger, Brady, Woods and Cort, all of whom are interested in film enterprises, must have got their inspiration from the spectacle of the Kinemacolor film productions drawing $10,000 to the box office of the New York Theater in a single week, at a time when three playhouses in the heart of the theater zone were dark, while the gross receipts of three others combined did not amount to half as much as the sum above quoted.

But perhaps the greatest incentive provided for the theatrical producers was the amazing début in filmdom of the greatest living exponent of dramatic art—the divine Sarah Bernhardt and her most distinguished confrère, Gabrielle Réjane, thus perpetuating for future generations their consummate artistry in what is generally conceded to be the classics of the French stage, "Camille," and "Madame Sans Gêne."

Here in our own country two of the most distinguished players, Blanche Walsh and Nathaniel Carl Goodwin, Jr., have become photo-players, and in the case of Mr. Goodwin we are brought to realize the importance of the film of "Oliver Twist" by the calamity which befell him at the time of this writing, but it cannot be said that the "stars" of the speaking stage are destined to become the stars of the silent drama; and the millions of new playgoers who were attracted to the photo-playhouses by the artistic achievements of the Maurice Costellos, the John Bunnys, the Florence Turners and the Alice Joyces will be most reluctant to welcome the celebrities of theaterdom in their places. Surely the "stars" will have to bring more than their fame with them when they seek to reign in filmdom; as a matter of fact, the photo-players who have become potent were as a rule peculiarly qualified to cope with the philosophy and technique of the silent drama, and such of these as have had careers on the speaking stage were by no means as conspicuous or as successful in the older field of public entertaining.

Already more than one stellar light who was wont to hold sway in the bright light district and whose name has been emblazoned there for years as a sight draft on the public purse has "come a cropper" in short order when seeking conquests in the film studio.

But of course there are many plays and players that have brought great prosperity to the speaking stage that would greatly enhance the roster and repertoire of the Edisons, the Vitagraphs, etc., but who shall say that the theatrical manager entering the new field to-day is better qualified to select these than the well-organized forces of the modern film producing company.

Mr. Selig knew his book pretty well when he selected Mabel Taliaferro for the "Cinderella" film, and he was not wanting in perspicacity when he invited McKee Rankin to transfer "The Danites" and "The Forty-Niners" to the moving picture screen. In the same sense the indefatigable Vitagraph Company needed no prompting from "Rialto" wise men when they secured that great artiste, Rose Coghlan, to perpetuate on the screen the greatest of her portrayals—"Rosalind." Could any theatrical producer select a more appropriate subject than "Rip Van Winkle" for our children's children to rave over; and having selected this enobling legend, could Mr. Frohman better the Vitagraph's selection of Robert McWade for the title role? Right here let me digress to state that in my humble opinion the timeliness of the N. C. Goodwin and Robert McWade film productions reflects great credit on those who are responsible for the offerings.

The theatrical season of 1912-13 has started none too well. It is a well-known fact in managerial sanctums that another such season as that of 1911-12 would bankrupt even the few producers who by reason of their realty holdings (for theaters are valuable even when operated at a loss) were able to survive. Therefore it is not surprising in view of what has gone before that an effort should be made by these gentlemen to intrench themselves in the gold-laden industry that they not so long ago regarded as beneath their notice.

Let us hope, though, that among the few producers of the speaking stage who are still important factors in their own field and who are about to tempt fate with the silent drama, there will be revealed a few who will achieve in the film field such a record as that now to the credit of the men who have survived prejudice and who have so persistently uplifted a new art that even those most affected by the evolution of the moving picture, and who were the last to recognize its artistic value, are at last attracted to invest their capital in the hope of replenishing their fallen fortunes.

HARRY SOLTER ON VACATION.

The Universal Film Manufacturing Company is desirous of contradicting rumors to the effect that Mr. Harry Solter is no longer connected with that company. One of the heads of the Universal Company stated to a Moving Picture World reporter that Mr. Solter is at present taking a vacation to look after some private business matters, and that he will be back at the studio when he gets ready to return. Mr. Solter is the producer of the Victor films in which Miss Florence Lawrence is being featured. Mr. Giles R. Warren is directing the Victor productions in Mr. Solter's absence.

Doings at Los Angeles

Talking About Motion Picture Opera—Unique Theater Advertising—Brevities.

THE little group of optimists who have been insisting all along that it is only a matter of time before the picture play will take its place among the highest and most dignified of the arts—and the list includes several writers whose names are familiar to regular readers of The Moving Picture World—may take encouragement and vindication from the announcement, now made for the first time, that a serious attempt to create a motion picture opera is under way in this city.

The project is being undertaken under exceptionally favorable auspices and there is every possibility that it may open up an entirely new field of art. Of the two men who are collaborating in it one is a professional writer of fifteen years' experience who has created several dramas and has sufficiently mastered the technique of the photoplay to market a number of scripts. The other is a composer of note who studied in Italy under Verdi, was for years director of an important grand opera company, and has written three operas, two of which have been successfully produced. Many of his minor compositions have been published and are well known among musicians. A third man who is indirectly interested in the venture is a high official in a motion picture company whose brand is known wherever there are picture theaters. After the motion picture opera is completed he expects to take it and see if it can be made commercially practicable.

The subject which has been chosen is essentially poetic with a strain of mysticism running through it. Much use is to be made of the leading motif in the score. The expectation is that it will require five reels of film for its presentation.

I have talked to the men who are engaged in this work, but they are not willing to have their identities disclosed until the opera is far enough advanced to make certain that it stands even chances of being successful.

The score is being conceived orchestrally and will be written for a symphony orchestra, the parts corresponding to the voice parts being given to the cello and the French and English horns, but one of the plans now under consideration is the preparation of a piano score to make it available for theaters not able to support an orchestra. Another suggestion that has been under consideration is to release the films as a special feature, showing them in cities which have symphony orchestras in connection with the regular symphony concerts.

Activity In Selig Company.

The Selig company of which Hobart Bosworth is director is still at Bear Valley in the San Bernardino mountains making Indian and Western pictures. News from the valley is to the effect that they have been having light snow and intensely cold nights, but Bosworth went up with a certain amount of work laid out and evidently does not intend to let a little thing like cold weather drive him out until he is done.

Colin Campbell's company, which was roaming about the country, at Catalina and among the missions, has returned to the Edendale studio and is working on straight dramatic subjects.

Fred Huntley, who has been the third Selig producer in the Western studio, has been taking a rest. William N. Selig, head of the concern, arrived from Chicago September 6 bringing with him Lem B. Parker, a new producer who went to work the day after his arrival. He is the latest acquisition of the Selig company. It seems that he is well known as a playwright, and otherwise, in the legitimate field, and until Selig engaged him had been living in New York.

There is a rumor that his coming does not displace any of the three other producers, but that it means the formation of a fourth company at this studio. The report is neither denied nor confirmed at the studio, the only explanation being that the plans for the future are not in shape for definite announcement.

Kalem Makes Big War Picture.

Kalem's long deferred two reel subject "The Battle of Paardeburg" depicting one of the two big and critical battles of the Boer War, is to be produced at last. George Melford, director of the Kalem Glendale company, had planned to start it three months ago, but one obstacle after another arose to make postponement necessary. The last delay was caused by the war game at San Francisco, which took all the militia companies away from Southern California and made it impossible for Melford to get the several hundred soldiers he will need. The original suggestion for the picture, it will be remembered, grew out of General Price's discovery of a topical situation near Los Angeles which exactly duplicates the battlefield of Paardeburg. Price was engaged in the battle and will play the leading part in the production.

The Glendale company this week finished a full reel drama called "The Power of a Hymn." Melford says he thinks pretty well of it, which is a significant statement considering the fact that he is not in the habit of bragging about his work.

There have been no changes in the company for more than six months with the single exception of the engagement of Miss Christie as leading woman when Miss Marsh left. Six months with only one change in the organization is a record.

Horne's Unique Advertising.

A unique method of advertising his programs, which has been devised by W. T. Horne, proprietor of Horne's theater in the business district, is beginning to cause comment outside motion picture circles. Whenever he changes his program Horne hangs up in the lobby a couple of large placards giving what he calls "honest information" about what is to be found inside. The statements are so different from the kind other exhibitors are accustomed to make that people walk out of their way to pass the theater and see what Horne has to say about his program. Last week, for example, his bill included "Broncho Billy For Sheriff" and Selig's "Frenzied Finance." Concerning the first the announcement read: "An Essanay, of course. To patient patrons we would be glad to show the violent death of Broncho William, but you know Andy owns part of the Essanay company, so he must be a star or he won't play." The comment on the Selig was, "Taken in Los Angeles. We would like to know how much they received for advertising the Lawrence cafe."

The week before he had a program that he didn't like. "They are all rotten this week," his announcement read. "Come in and see how bad the manufacturers can be when they try." One might think that a warning of this kind would drive patrons away. As a matter of fact it seemed to help business, probably because it excited curiosity. Another unsatisfactory program brought forth the comment, "These reels were all wished on us. We didn't want them, but we couldn't help ourselves."

Brevities.

James Young Deer, director of the Pathe Western company, took 15 members of his company and went to Yama, Arizona, September 8, to be gone a week or more. His purpose is to make a drama dealing with the Yuma tribe of Indians. The Yumas are an industrial tribe who have long lived in a state closely approximating civilization. They have many unique customs and rites and a host of interesting legends. Deer, who is himself an Indian, though of another tribe and having besides the advantages of a college education, has been studying the Yuma lore and is now to make use of it.

* * *

Six out of nine of the principal theaters in Los Angeles this week are running motion pictures, and the theater goer who wants to avoid pictures really has only two chances out of nine, for one of the theaters, the Auditorium, is dark. The Empress, which is the Sullivan and Considine house, the Orpheum and Pantages are all showing one reel each as a part of their bills. The Grand is running motion pictures exclusively using Licensed programs. The Carnegie expedition Alaska-Siberia pictures are back at the Mason on their second engagement and are now in their sixth week. The Majestic, usually the home of the high class road companies, is showing the Paul Rainey African pictures. This town is getting to be a better motion picture town every day.

* * *

Los Angeles will be represented by at least seven delegates at the convention of the state association of motion picture men at San Francisco, September 16. A delegation left for the north the night of September 16, which included as official representatives Judge A. P. Tugwell, D. S. Markowitz, E. J. Tally, M. Stutz, G. H. McLain, R. W. Woodley, A. Wallenbreck and T. C. Jensen. Jensen went as an alternate to serve in case of the disability of any of the regular seven.

* * *

A discussion on motion picture theaters, from the viewpoint of the men who are interested in preventing and combating fires, is to be one of the features of the program of the convention which the fire chiefs of the Pacific coast will hold in this city September 13.

POWELL.

"At Old Fort Dearborn" (Universal Bison)

Reviewed by G. F. Blaisdell.

IN 1777 a colored man from San Domingo established himself as an Indian trader in what is now the city of Chicago. He built a square log house, which is by historians regarded as the beginning of the Windy City. In 1803 this house passed into the possession of John Kinzie, who thereby became the first American resident of the present Western metropolis. In the same year the government erected at the identical point a stockade in which were built two blockhouses. To these buildings was given the name of Fort Dearborn. In 1812 the commander of the fort received word from General Hull to forthwith evacuate the fort and proceed to Detroit and that his surplus stores should be divided among the friendly Indians. This action was necessitated by the outbreak of the War of 1812. On August 15 the soldiers and settlers left the fort. Within the limits of the present city the Indians set upon them and massacred the party. Two women and twelve children were among the killed. Two men who had been wounded were also slaughtered. The Indians then divided the plunder and burned the buildings. The fort was not rebuilt until 1816.

Scene from "At Old Fort Dearborn" (Universal-Bison).

The foregoing is history. The Universal Film Manufacturing Company has produced two reels entitled "At Old Fort Dearborn, or Chicago in 1812," in which this series of events is vividly portrayed by a big company, including a large band of Indians. Frank E. Montgomery was the man behind the guns, and in the opinion of those who saw the initial presentation of this film he has outdone his fine work in the "Santa Fe Trail." Mr. Montgomery evidently is a believer in the pictorial value of big areas—of spreading landscape—wherein the camera has wide sweep of knoll and plain. That the producer of these big Universal Bisons has struck a popular note is beyond question. The motion picture follower is essentially a member of a more or less closely settled community. To him these broad vistas peculiarly appeal.

In running back over the filmed story, there does not seem to be any one scene which stands out far above the others. In other words, "At Old Fort Dearborn" is an even production—uniform and speedy. There is a snap to the action which keeps the eye of the beholder right on the screen. The photography is excellent—in one of the large scenes so sharp that it reveals the traces of the mowing machine which had leveled the grass. If the stickler for realism take mild offense at this fact, he will have his consolation in the stereoscopic clearness of the picture.

Little Mona Darkfeather is the star of this production as Singing Bird, the daughter of Black Partridge, a Pottawatomie chief; she has a role that will prove to be a popular one—that of a friend of the soldiers. In this picture she accomplishes another of her remarkable vaulting mounts. It would be at least difficult offhand to name among the many accomplished riders in picturedom her peer as an all-round horsewoman. Very likely mature reflection would not bring the question any nearer solution. To Charles Bartlett, as Dan Rawlins, a renegade, falls the "heavy" work; he has plenty to do. He does it well. He rouses the Indians to real enthusiasm in his appeals to them.

The story opens inside the stockade at Fort Dearborn. Black Partridge visits Captain Heald. With the chief is his daughter. The chief has called to return to the White Father the Madison peace medal which he has worn as a token of amity with the whites. The Indian informs the commander of the fort that his people are out for war and that he cannot control them. While the Indian and soldiers are conversing, Rawlins, drunk, reels into the stockade and embraces Singing Bird. He promptly lands in the guard house, being taken away from the little Indian girl by Captain Heald. Rawlins sets to work to burrow his way out of the guardhouse, and very shortly accomplishes his escape. He appropriates a horse and is making fast time away from the fort when he falls into the hands of the Indians, who are on their way to the fort to avenge the insult to Singing Bird.

Rawlins loses no time in inciting the redmen against the whites. That, perhaps, is the most effective way of saving his own skin. He has been taken into their big camp; he addresses them with much vehemence. At the same time a relay Indian runner has arrived at the fort with word from General Hull that Fort Mackinaw, on an island in the straits between Lake Michigan and Lake Huron, has been captured by the English and Indians before the commander there had learned of the outbreak of the war between England and the United States. Captain Heald is directed to take his people to Detroit.

Rawlins has been successful in his harangues to the Indians. Singing Bird, under obligation to Captain Heald for his interposition in the drunken revelry of Rawlins and doubly

Scene from "At Old Fort Dearborn" (Universal-Bison).

antagonistic to that good-for-nothing, goes to Captain Heald to inform him of the situation. The commander does not take the warning seriously. Mr. Kinzie, the old settler, wiser in the ways of Indians, advises the captain to get away as soon as possible. Heald accepts the Indians' offer of a safe conduct. The soldiers and the settlers, accompanied by a delegation of Indians, pass out of the stockade and set out for their long journey.

The Indians under the leadership of Rawlins are on the watch for the caravan. As the whites begin to go into camp for the night, their great covered wagons forming in a circle, the signal is given and the attack begins. The redmen who had heretofore acted as a convoy now join their brothers in the assault on the whites. The battle is short, as the soldiers are greatly outnumbered. Captain Heald is taken prisoner. His wife is saved by Singing Bird, who has been following the band of Rawlins in the belief that mischief was brewing. The little Indian girl, by the use of a tomahawk on the chief who is trying to capture the wife of the commander, has

been able to put Mrs. Heald, wounded, on the back of her pony and ride away with her. She leaves her in a tent in an isolated place and returns to the Indian village.

The Indians set fire to the fort and then return to camp. Captain Heald is bound to a stake by Rawlins, with some cuffing that might very well have been omitted. Singing Bird goes to Black Partridge and begs for Heald's freedom. The old chief has been opposed to the conflict with the whites, he has lamented the surrender of his peace medal, but he is too wise to sanction any such move. He refuses the request.

As night falls Rawlins places an Indian on guard over Heald. In the camp street the Indians are gathered in a circle, not many feet away from Heald. Singing Bird comes out of her tent with a water jug. The guard asks for a drink. The girl goes to a stream and fills the jug. Into the water she puts a poisonous plant. The redman drinks the water and is soon unconscious. Singing Bird takes his knife. The others are asleep. She cuts the bonds of Heald. The two leave the camp together and proceed to the tent where Mrs. Heald has been placed. Singing Bird guides them to a canoe and the three embark.

When Rawlins discovers that his prisoner has escaped, the prisoner who had been the instrument of placing him in the guardhouse and on whom he had fully expected to take more than ample revenge, he calls all available men in the camp for the pursuit. The trio are followed down to the water-front, and are discovered within gunshot. Singing Bird is wounded, but the captain and his wife are not struck. The Indians are left behind. The fugitives, after coming ashore, are found by soldiers from Fort Wayne. Singing Bird's wound is fatal. Just before her death she confides to Mrs. Heald that she loves the white chief. So the little red woman, like so many of her white sisters and like so many of the white sisters' brothers, had had her secret romance.

CINES AND ECLIPSE FEATURES.

With scenes set amid the picturesque surroundings of the French Court as it was in the seventeenth Century, "A Cavalier's Romance"—the Cines film to be released by George Kleine, Tuesday, September 24th—is a charming love idyll with gallant and richly costumed courtiers and beautiful noblewomen as the principal factors, and love, jealousy, bitter rivalry and the inevitable duel on the "field of honor" forming the theme and main action. Anthony Novelli, who is always especially fine in romantic drama, again appears as a valiant champion of the fair sex.

Of all the beauty spots of scenically magnificent Italy there is none fairer to look upon nor more interesting than the old, quaint and historic eighth century town of Castro-

Scene from "The Sacrifice" (Eclipse).

villari in Southern Italy, which has been finely pictured by Cines and added to complete the "Cavalier's Romance" reel.

Self-abnegation and a life's devotion form the basis around which the Eclipse picture-drama released Wednesday, September 25th, entitled "The Sacrifice," is built. Major Browning's renunciation for the sake of the little girl he found lying asleep in her dead mother's arms after the storm of the battle between his soldiers and the rioters had passed, teaches a sweet lesson of humility which cannot but be of benefit to all who view with finer appreciation this splendid film so ably presented by the capable Eclipse players assisted by a large company of supernumeraries.

George Gambard, who so humorously portrays the character of Mr. Stout in the Cines films, will be seen in the release of Saturday, September 28th, as a country yokel—a "come-on." As "Reuben" in "Reuben and the Boys," he plays the unsophisticated "boob" with a naturalness that is intensely amusing. He manages to interject into his interpretation just sufficient of the sublime faith popularly supposed to be held by all our country brethren in human nature. For a travel subject of supreme beauty and color, the short scenic that completes the above reel, "Quaint Sights in Sardinia," deserves the highest recommendation as a work of art, picturing as it does in the realistic colors of nature a delightful bit of the historic old world that is redolent with romantic interest. The habitations, customs and dress of the natives of strange countries have a pleasing fascination for people of all ages and climes.

MISS CLARA HORTON, OF ECLAIR.

No one in the past few months has more deservedly earned a paragraph of recognition and appreciation than this little "mite of a tike" whose picture we present herewith. Miss Clara Horton is but eight years of age. Before her entry into the photoplay she was engaged in dancing for society entertainments. She has never appeared on the regular stage and her experience before her engagement with Eclair was but little. But everyone who has witnessed her most remarkable work in "Filial Love" (released September 19th) is of the one verdict: she is a success, a find. Almost alone does she carry the burden of a two-reel story with a sincerity and convincingness which many of her very much older fellow artists would be proud to have accomplished.

SWANSON PLANS A CHAIN OF THEATERS.

Mr. William H. Swanson of the Universal Film Company of New York and elsewhere, recently purchased Max Daniels' share of the Rex theater at Salt Lake City, Utah. It is understood that the consideration went into the figures of $70,000. The Rex Theater is recognized as one of the finest theaters in the West, and was erected and furnished at a cost of $180,000. Mr. Daniels held the position of secretary and treasurer of the company. Mr. Swanson expects to invade California, Washington, Idaho and Oregon, and he already operates houses in Denver and Pueblo. Moving picture and vaudeville will constitute the performances at Mr. Swanson's theaters.

The Moving Picture Educator

VARIOUS ADDITIONAL STUDIES TAUGHT BY CINEMATOGRAPHY.

WHILE it has been shown that all the usual kindergarten, grammar and high school subjects are taught by the cinematograph, it must not be supposed by any means that there is any limitation to its curriculum. One of the first and best aids to general scholastic courses is that of physical culture. Here the photo-teacher is especially helpful. The benefit of muscle development, the true art of breathing, correct sitting and walking, and the care of the teeth, are all parts of this course. In the Y. M. C. A., and also the Y. W. C. A., which adapt themselves to these particular courses, the photo-teacher is destined to take an important part.

One of the older films already noticed, was an instructive course on water, showing pure and impure conditions, with their good and evil results. Another recent film is on the air. This is specially produced for the purpose of showing the evils of dust and other substances which float in space, illustrating the spread of disease, the need for and the effects of antiseptics and disinfectants, and the good health results of cleanliness as against the foul produce of filth. The film on flies was one of the most useful ever produced. There are now forthcoming others, showing many insects as they exist, both for good and evil. In this connection there are many places which will auspiciously await the solution of that long unsolved problem, "the mission of the mosquito." It is one of the revelations of micro-cinematography that the insect world has inhabitants in their minute proportions more powerful than the largest animals. Consequently their size and number make them more deadly, so that it is possible for an unclean house to shelter more deadly or dangerous inhabitants than are the denizens of the jungle. The agency which reveals and explains these is a great benefactor, as well as teacher. Truly the coming generations are going to be well equipped with the best knowledge.

After a period of seeming depression, or waiting, manufacturers' advance notes show a revival of interesting pictures which become educational. There is a great increase in "feature" film making; the greater majority of these, while primarily not so intended, become of educational value. The fact that more and higher education is being called into use in the studio suggests that those same qualities will appear upon the screen and so must impress the public.

As a result of the above condition it is most noticeable everywhere that the tone of the picture house is improving. Education and culture are twins which nothing can separate, and while we cannot have every picture upon an educational basis, those showing culture help the same cause.

RECENT PICTURES OF ANCIENT EGYPTIAN TEMPLES.

ANOTHER of the Kalem series of Egyptian pictures is approaching release. Consistent with others of this valuable series this one showing ruins of ancient temples is full of interests. The Temple of Luxor is probably one of the best known of these ruins, which, with its "Avenue of Columns" shows great architectural beauty and immensity of construction. These unusual pictures bring to us an "unwritten history," for in them can be read the history, not only of the times, but also the art and science of great buildings and stupendous undertakings, when only "brain and brawn" were at the command of the builders. For extraordinary size the great Temple of Karwak is one of the wonders of the departed glory of Egypt. In the foreground of the great Hall stands a column 23 feet in circumference. This size being especially called to the attention of the beholder by the number of Kalem people who join hands and encircle it. The wonder of the great buildings being in ruins, when they have the appearance of having been built to withstand long ages finds its answer in the fact that an act of peculiar vandalism is responsible therefore. It appears that later rulers, who possessed neither the wisdom of ambition of their progenitors, used the great and already sculptured stones of these magnificent buildings to enrich their own private palaces; the continuance of this selfish practice is the cause of these ruins, which bespeak for themselves their former grandeur. A secret passage-way supposed to be a private passage-way for the ancient Kings in the Temple of Karmak is made especially noticeable by the emerging members of the Kalem party.

The Temple of Thebes is much on the same order as the others, its especial interest being found in the colossi which are 54 feet high, and by the "valley of death."

Two modern pictures are introduced with interest, one showing the Kalem party embarking in very primitive fashion for a journey on the Nile; and another giving a lengthy view of a Mohammedan procession with emblematic evidences of its religious character. Fakirs selling "Antiques" (of very modern make), is a true part of the experience of Egyptian travellers to-day, the Kalem party are no exception to the rules, the pictures however do not show to what extent they were victims.

It is a pleasure to add this to the list of scenic, historic, and educational pictures, enlarging the series of what will prove to be one of the most valuable to young Egyptologists in America. Not alone as scholastic, but as biblical illustrations, will their value be enhanced, and their good will be of the enduring nature, going far beyond a temporary occasion but in preserving that which is worthy for all time.

NOTES.

The public schools are open again, and Young America is in the pursuit of knowledge. What does this mean to the moving picture? Each school year sees some distinct advance in applied cinematography; the coming season will see more such advances than all its predecessors. Many schools are already equipped, others are experimenting. The number of suitable films has perhaps doubled, so that it will be a pleasure for this page to wake the progress and record the results which are sure to be important.

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If the city of Washington, as the Capitol of the United States is not known with remarkable familiarity in every nook and corner of the world, it will not be the fault of the Cinematograph. Added to the already long list of films of this famous city, the edison Company announced for August 10 another series which, while presenting perhaps little not already portrayed, claims pre-eminence in "photographic splendor." It can only increase the educational value of such views to have them increase in detail perfection, and while tending to increase loyalty at home, must also command admiration abroad.

* * *

The intelligence and sagcity of animals is again shown in the admirable Paris Eclair "The Detective's Dog." Our French friends seem at regular intervals to present subjects in which various animals take the most important parts. These pictures are among those most welcomed by young people, who fairly idolize any trained animal. On the same reel "Among the Bedouins" is a most unusual picture, being far out of "the beaten track." It shows perhaps for the first time a race of people famous for their nomadic characteristics, occasionally mild and approachable, and again at times ferociously banded to rob and kill. The film depicts the former class as evidenced by their domestic pursuits and child-school life; it is a valuable addition to the films of "races of people" coming from Eclair.

NOTED AUTHORS WRITE FOR SELIG.

Among the internationally famous authors who are now writing scenarios for the Selig Polyscope Company are Randall Parish, Molly Elliott Sewell, Albert Biglow Paine, Bertrand W. Sinclair, B. M. Bower, Roy Norton, B. M. Ferguson, Capt. Charles King and Marjorie Benton Cook.

C. E. NIXON NOW A SELIG EDITOR.

Mr. Charles E. Nixon, who wrote the scenario of "The Coming of Columbus," "Daughter of the Confederacy," etc., and adapted Randall Parish's story, "When Wilderness Was King," for the Selig Polyscope Company, is now a regular member of the Selig scenario department and will write exclusively for the Selig Company in the future.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IN commenting upon the recent national convention of the Motion Picture Exhibitors' League in Chicago, one of the motion picture publications takes the position that its efforts in behalf of the exhibitors for several years past really brought about the success of the convention, and evolved the bright future that appears to be in store for the business. Of course, nobody, other than the editor making it, will look upon the claim seriously, and it is not intended here to try and convince him that he is not all he claims to be. In his comments he says that a few years ago the exhibitor was under the heel of the tyrant exchanges and manufacturers. Now that they have been shown their rights and privileges, they have become masters of the situation.

* * *

Careful reading of the addresses and reports of the convention have failed to reconcile with them the sentiments of the editor in question. It cannot be recalled that any of the delegates spoke with any vindictiveness towards exchanges or manufacturers. Their attention was directed to the efforts required to increase the interest of the public in their exhibitions and impress upon the people the service rendered them from an intellectual standpoint. The color given the proceedings by those in charge of and actively interested in the convention was, as one delegate put it, "to banish petty strifes and jealousies," which is directly antagonistic to the sentiments that form the basis of the editor's claims. National President Neff struck the right keynote in his reference to manufacturers, exchanges and others when he said, "We want to meet you. We want to become better acquainted with you. We want to advise with you and receive suggestions from you."

* * *

It is hoped every exhibitor, exchange manager and film manufacturer will give serious thought to Mr. Neff's remarks. If they do many very unpleasant conditions that now exist will be speedily wiped out and, as between the three branches of the business, there will be less occasion for criticism upon the methods of each other. Every effort should be directed by the trio to the abolishment of all friction, so that their united strength may be directed against the ever-present tormentor on the outside—the fanatical and subsidized reformer.

* * *

The views of one of the best known men in the motion picture field, as expressed during a visit to this city a few days ago, will fit in well here. "In no manner can any branch of the business of to-day be brought in touch by comparison with the conditions as they existed a few years ago. In the early years everything had a natural tendency to create jealousy and antagonism. Many people who were exhibitors or conducted rental exchanges, commenced to branch out as manufacturers. Many who did not have the opportunity to do likewise were inclined to resent what they looked upon as domineering tactics on the part of those who but a short time previously had, like themselves, been exhibitors or renters. Exhibitors at that time were of a minor grade of importance. The manufacturers were not turning out films as frequently and in such quantities as they are to-day, nor were there so many of them, and it was not necessary to have so many outlets for the subjects to keep up with the sources of supply."

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"The changes that have taken place since that time have been most extraordinary. No other business has shown the same amount of development within the same period. How, then, must the conditions between the parties directly interested have changed? Manufacturers, exchanges and exhibitors have made gigantic advances and their responsibilities to each other have been correspondingly created and increased. It is just as foolish for the exhibitor of to-day to say 'the manufacturers do not care a snap for us. They are making plenty of money and we must take what they give us,' as it is for the manufacturers to try and believe that they need not care for the exhibitors, because they must have the films to meet the demands of the public. The film exchange men should know their duty without suggestion from any source. The managers well know that to be up to date they should keep supplied with the best the market affords and to place the supply they must co-operate with the exhibitor."

"So it happens that the day for conference has arrived. The exhibitors and the sources of film supply have attained positions of distinction that demand mutual recognition, so that the industry as a whole may be cleared of defects and oversights which tend to delay that satisfaction and confidence which all concerned seem desirous to promote. To achieve this the manufacturers, renters and exhibitors must be brought together occasionally that they may discuss conditions, correct misapprehensions and correct evils. Most differences arise between renters and exhibitors. The latter know they have no direct relations with the manufacturers, but they feel that occasional conferences with the latter might induce them to use their influence in correcting evils in the exchanges."

* * *

Effort was made to induce the speaker to specify some of the evils in exchanges which he had intimated could not be adjusted with the exchanges direct. This he declined to do, stating that the complaints were many and must be well known in all quarters, as they are publicly discussed every day. It was not his intention, he said, to rush into print with them. "Most, if not all, the manufacturers feel that they perform their full duty when they do their best in the manufacturing line and that troubles arising between exhibitors and exchanges are beyond the jurisdiction of manufacturers." In a general sense this may be true, but there are exceptions. If the manager of an exchange is incompetent, the manufacturer has as much interest as a manufacturer in any other line who finds his business suffers through an incompetent jobber. An occasional arbitration would make things run more smoothly, and nothing but a conference or arbitration will do it. If you go to the manufacturer direct he very firmly but politely, refers you to the renter, and he calls you a kicker and a tightwad. Now while there's a way, why not have the will? Occasional direct recognition of the exhibitors by the manufacturers would work wonders in cementing cordial relations between them. There are chronic kickers and unreasonable men among the exhibitors, but many of them would not be such if the real situations were intelligently explained to them. To the intelligent class of exhibitors, men who have large investments in the business, the treatment they receive at some of the exchanges is offensive to the extent that they seek service elsewhere, regardless of quality and rather than submit to indignities. What the exhibitors want is redress for just complaints, and most renters do not seem sufficiently interested to accord this. Some of the managers are excellent fellows personally. Unfortunately, if not incompetent, some of them suffer from enlargement of the cranium. Their responsibilities are no greater than those of the exhibitor to the public and when their shortcomings hamper the manager there should be some means of helping the manager out with the people who patronize him, so that he may retain their interest and confidence, and thus help to aid the business generally. I sincerely trust the manufacturers will take up this arbitration or conference suggestion. It will not take more than one session to show them that by so doing they will vitally advance their own financial interest by holding trade that slips away through indifference and carelessness on the part of those who are expected to hold it.

ECLAIR FOLK WILL DANCE.

The Eclair Employees' Association announce a ball to be given on Friday, September 27th at Cella's Hall, Fort Lee. Mr. H. Maire, technical director of the Eclair plant, is president of the association and he promises a great big wholehearted good time to all who will journey over to attend. Tickets, 50 cents each.

Mr. Maire insists that there is not a better place on this side of the world for "eats" than is Cella's cuisine. He argues the beauty of the village as an attraction, Eclair's beauty chorus and an abundance of lover's lanes. All of which is quite some luring argument. He says Miss Tennant has promised to make no attempt to make her eyes behave, which vision alone is worth the journey abroad to Jersey shores. Isabel and Muriel and Isabel's mother, too, have signed a bond to appear. Miss Stewart consents to chaperone if formality is to be desired. Little Clara Horton has secured her mother's consent to stay up till eleven. Geo. Larkin will start a buck and wing contest. Johnstone promises a dance to every girl, if they all desire. Francis threatens to prove he's not as old as he acts and Frazer will put his bells on. Sterling will give every one a part for the next day. Grisel may be induced to come with Bill Haddock. And last, but not least, if abduction plans do not miscarry, they will have E. Arnaud in the midst of the "welcome to our village" Eclairites. So on and so forth. Come—be friendly.

Music for the Picture

BY CLARENCE E. SINN

CHAS. S. OFFENBERG, pianist at Coliseum Theater, Toledo, Ohio., writes: "Dear Sir.—I take pleasure in sending a musical program for the 3-reel Thanhouser feature film "Lucile" as presented at the Coliseum Theater, Toledo to a most appreciative audience of over 8,500. Hope that same will be instrumental in encouraging and aiding pianists to give this 'silent drama' an appropriate musical accompaniment. Your very truly."

"LUCILE" (Thanhouser).

First Reel.

1. "The Last Rose of Summer" until title "In a Spirit of Pique He Makes Love to Matilda."
2. "Charme d'Amour" (by Kendall) until "Lucile Desires But One Last Look, etc."
3. "It Was Not So To Be" (from "The Trumpeter of Sakkington") Eclipse Pub. Co. till "Lord Alfred, I Present Duke, etc."
4. Neutral Waltz or improvisation until "The Rain Fell in Large Drops."
5. Agitato and heavy bass imitating rumbling of thunder till "Lucile, Be My Wife."
6. Grandioso appassionato (Aria from "Samson and Delilah" by Saint Saens, or "My Heart At Thy Sweet Voice" by Schirmer—piano arrangements—being very suitable).

Second Reel.

1. Quartette from "Rigoletto" until "Lord Alfred Believes Lucille False."
2. "Then You'll Remember Me" (Bohemian Girl) until "Lord Alfred Is Wed to Matilda."
3. Bridal Chorus from "Lohengrin" until "In Solitude the Duke Hopes to Forget."
4. "The Rosary" (by Nevin) until "After Many Years the Duke Adopts, etc."
5. "Fleurette" (by Victor Herbert) and "Yester Thoughts" (also Herbert) until "The Young Englishman Met Her."
6. "I Am Falling In Love With Someone" (from "Naughty Marietta") or "Enchantment" by Rolfe (Witmark) until "No, Constance Wed Your Son?"
7. "Loves Longing" (by Frontini, published by Schirmer) until "The Sun Has no Nation, etc."
8. "Twilight"—melody by Frieml (Schirmer).

Third Reel.

1. "Light Cavalry Overture" (by Suppe) until "Then Fighting Richard Fell.'
2. Melody by Massenet Opus 10. (Schirmer, pub.), then "Cavatina" by Raff and "Love's Greeting" by Elgar (Century Edition) until "The Ways are Many, etc."
3. "Consolation" (Mendelssohn's "Songs Without Words") till finish of reel.

Sorry I did not get Brother Offenberg's letter in time for last week's paper. The constituency certainly owes him a vote of thanks for the splendid musical setting he offers for Thanhouser's beautiful picture. Call again Chas. S.—always welcome.

TIPS ON IMPROVISING.

A frequently heard complaint levelled at pianists, particularly they who improvise or play from memory is a proneness to stick to one key throughout the picture; sometimes throughout the entire show. Occasionally this is due to carelessness on the part of the performer. More often it occurs through lack of familiarity with the laws governing "modulation and progression." ("Modulation" means going from one key to another; "progression" signifies going from one *chord* to another.)

Following a picture closely with its constantly shifting scenes implies a frequent change of tempo and movement in the music. To the improvisor this becomes second nature and is done almost automatically, but too often he is content with this change alone and seldom or never departs from his original key, thus making his work monotonous. A few pleasing chords modulating to another key should be introduced once in a while—not necessarily at every change of tempo, but often enough to give a variety to your music.

The player who depends on his notes or memory simply "goes to the next number" when the change of scene requires, and as this usually occurs in the midst of a phrase the transition is frequently too abrupt to be pleasing. A connecting phrase leading from one movement to another should be introduced, blending the two together.

A series of articles on this subject is here begun which it is hoped will be of interest to many of our readers. These will embrace hints on modulation, etc., but are not to be construed as lessons in harmony though some technical terms must be used. These will be explained as they occur.

The *tonic* of any key is the "key note" of that key; (the note on which its scale is founded). Thus, the tonic of the key of C is the note "C." The tonic of the key of A is the note "A." This holds good in all keys. A *tonic chord* of any key is the chord which is built upon the *tonic* of that key. Thus, the tonic chord of the key of C is *built* upon the note "C" and consists of the notes "C, E, and G." No matter how they are placed in relation to each other

CEG GCE EGC

this is always the tonic chord of C so long as it contains these three notes only. Of course their octaves may be added—any note in the chord may be doubled indefinitely without altering the nature of the chord.

The *dominant* lies a fifth above and the *sub-dominant* a fifth below the tonic. Thus, in the key of C the tonic is "C" and the dominant is "G"—a fifth above C. (count up "C, D, E, F, G"). The sub-dominant is "F"—a fifth below. (count down "C, B, A, G, F"). (The above must be committed to memory and practiced in all keys so that the tonic, dominant and sub-dominant chords of all keys are thoroughly familiar to you.)

The dominant chord is the chord built on the dominant of the key. "G" being the dominant of C, the dominant chord of C would therefore consist of the notes "G, B, and D"; thus:

GBD (or) DGB (or) BDG

(The different positions as given above are called "inversions" and do not alter the name of the chord.)

The chord of the sub-dominant is built on the sub-dominant of the key. The sub-dominant of C being "F" the sub-dominant chord of C is therefore written:

FAC (or) CFA (or) ACF

The simplest modulations are those to what are called "relative keys." First is the relative minor whose "key-note" lies a 3d below the tonic. "A minor" is relative to the key of C. A is a 3d below C. (count down "C, B, A.")—B minor is relative to the key of D; D minor to F, etc.

The relative major keys are two in number; their "key-notes" are respectively a 5th below and a 5th above the tonic. The relative major keys of C are therefore the key of "G" (signature one sharp) and the key of "F" (signature one flat).

Key of F—Relative minor, D minor; relative majors, B flat and C.

Key of B flat—Relative minor, G minor; relative majors, E flat and F.

Key of E flat—Relative minor, C minor; relative majors, A flat and B flat.

Key of A flat—Relative minor, F minor; relative majors, D flat and E flat.

Key of D flat—Relative minor, B flat minor; relative majors, G flat and A flat.

Key of G flat—Relative minor, E flat minor; relative majors, C flat and D flat.

Key of C flat—Relative minor, A flat minor; relative majors, F flat and G flat.

Key of G—Relative minor, E minor; relative majors, C and D.

Key of D—Relative minor, E minor; relative majors, G and A.

Key of A—Relative minor, F sharp minor; relative majors, D and E.

Key of E—Relative minor, C sharp minor; relative majors, A and B.

Key of B—Relative minor, G sharp minor; relative majors, E and F sharp.

Key of F sharp—Relative minor, D sharp minor; relative majors, B and C sharp.

Key of C sharp—Relative minor, A sharp minor; relative majors, F sharp and G sharp.

Modulations may be made from any key to its relative keys without any connecting chords; i. e., the ear does not need to be prepared for the change of key in such modulations.

(To be continued.)

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

More from Japan.

WE are glad to enroll the Arcade Theater, Tientsin, among the regular contributors to this department. In the latest batch of stuff it is apparent that with them the special is the thing, and they have been playing Zigomar, and apparently found the Eclair film a profitable one for three pieces of advertising cover the advertising work. Of these the most pretentious is a four-page folder on heavy paper printed in red and black. This carries the story of the film and a four-page insert of rather poorly printed cuts. Cuts are valuable, but these, though printed on good paper, were apparently run off too rapidly without make-ready. It does not harmonize with the salmon-colored cover, and we incline to the belief that the cover alone would have been better. The back page is given over to the Kiel regatta, and here the cut is almost entirely lost in smudge, though a small handbill in blue on white, printed in German, and apparently in Germany, shows better results.

Two hand-bills back up the heavier advertisement for Zigomar, which was run for two nights. Here the cuts come out better, one on a native paper taking the color very nicely. This advertises the film "Only To-night," and "No more after to-night," which is certainly definite. One line advises the reader that "If you miss it to-night, you miss it forever," which is a good line for American use. Another good argument is this:

> It is difficult to convey any adequate idea of this stupendous achievement. The contest between these two men, each so full of daring and resource, each so determined to conquer, provides us with a matchless film. So rapid, realistic and thrilling are the episodes that the spectator is caught and whirled away into a region of breathless excitement and enthralling interest. The grip of the story never relaxes for a moment until the close, when one is left with a delightful sensation of having seen something quite unique.

We will very greatly appreciate a letter from the managers of the Arcade on advertising in China. They seem to be very much alive to the possibilities of promotion, and we are sure that such a letter will interest American managers.

A Picture and a Plea.

To mark an anniversary the Lyric Theater, Earlville, Ill., issued a souvenir program September 2. It was a heavy cream card folder with an etching in brown for the cover without any printing, not a crude rush job, but a good piece of work purchased ready printed from Hennegan. Inside the printing announces the program and the occasion and makes this plea:

> THE THEATER
>
> Will be conducted in an orderly manner. Every attention paid to the comfort and safety of our guests. Come and get the habit.
>
> ---
>
> The management invites you to be a constant patron, assuring you that you will always see the best pictures presented under the best conditions possible.

The repetition of "best" in the last paragraph should have been avoided through the substitution of a synonym to give smoothness in reading. "Best pictures under perfect projection conditions" would have meant the same thing, while reading more smoothly, and there is the hint of "shop" in the use of "projection" that will appeal to many persons and be understood by all. We do not wholly like that "orderly manner" either. "This theater will be conducted as a first-class home of amusement" would have been better. We think we should have written something more along these lines:

> The Lyric Theater is the home of clean, wholesome entertainment. In its appointment and management it equals the best and the management uses its utmost endeavor at all times to contribute most fully to the satisfaction and comfort of its patrons. Not only is the house comfortable and well appointed, but at all times we offer the best pictures procurable, presented under the most perfect projection conditions of clear screen and an up-to-date projection machine run by a first-class union operator. Come once and you'll be a regular.

Uses Postals.

Markowitz and Brandt, of the Clinton Court Theater, New York, have been using special post cards for Reliance's "Secret Service Man," showing a cut of the poster, the synopsis, the date, and a reference to their mirror screen. This house is in the populous east side district, where addresses frequently change, and many theater-goers cannot read English, so we fancy that the distribution was more directly made than by mail. We will appreciate it if those who kindly send samples will add a line as to the method of distribution employed. The card is well gotten up, and if distributed a few days in advance should have made for business, for the catchy poster cut shows a motor cycle racing a railroad train, and making almost as much smoke as the locomotive.

Another Answer.

We wondered why Dean R. Daynes, of the Mission Theater, Salt Lake City, did not stand up and answer present when his name was on the roll call lately. Here's the answer:

> Though a very thorough reader of the MOVING PICTURE WORLD, especially the department devoted to "Advertising for Exhibitors," some way or other your call in the issue June the 22d, for "old friends," "old regulars," "assistant editors," and other flattering appellations, entirely escaped my notice until to-day.
>
> Oh yes, I refer to old copies very often, and if something gets by me the first time I am sure to nail it later on. I have used suggestions from issues of the World two years old and would undoubtedly delve farther back than that if older copies were nearer at hand.
>
> I am very much aware that the "Advertising for Exhibitors" department did not shut down for the summer, but the Mission did, and upon its reopening I hope to have many contributions for several departments in the World.
>
> Just a word about some of the improvements, now under way, that may interest you, for, I believe, any act which would tend to make people revisit the theater should be included in the "Advertising for Exhibitors" columns.
>
> You can make patrons advertise your place by giving them a good show, some courteous treatment, and a comfortably arranged house. Of the latter I wish to say, I am losing over one hundred seats in rearranging to allow greater distance between rows and an additional aisle in the center. There will be a tier of four seats against each side wall, and two tiers of six seats down the center, this gives three aisles, and there will be thirty-two inches between rows. If the ushers use ordinary good judgment in seating patrons, very few, if any, should be obliged to stand to let others in or out of the row. I think in picture theaters, where the exhibition is continuous, and the audience is changed often, short rows are more essential and afford more comfort to spectators than many exhibitors realize. At least in this city most of the theaters have twelve seats in the center tier, which causes a lot of jumping up and down, and in some places the audience is packed in twenty-six or twenty-eight-inch rows, like sardines.
>
> Among other features that will be advertised by patrons will be five Licensed pictures, first run, changed twice weekly with a special release, whenever available, with no advance in admission price. A ten-piece orchestra and pipe organ. A sanitary electric fountain will grace the foyer opposite the entrance, and will form a decorative blind to prevent light from the street striking the picture screen. Everything in and out of the theater will be new but the opera chairs, the spot light, and the money changer; even the name. It will be the Broadway after the recently renamed street which it helps to adorn.
>
> Shortly after opening, about October 1, I will have something awfully good for you; that is, I think so.
>
> I might also add other good features of the new house will be: Indirect lighting system, indirect heating system, a good ventilating system, concrete projection booth, concrete rewinding booth and concrete booth for rheostats and rectifier, vacuum cleaning system, large ladies' room and check room, a small projection room in the basement to run over reels.

One Novel Feature.

By a "small projection room in the basement," we understand Mr. Daynes to mean a private theater where the reels may be examined as they are in the cutting rooms of the studios. This is handy where the reels are run for the orchestra leader, the manager and the operator, and where the cost of an extra projection machine is not an objection. It gets the manager, the operator and the musicians in closer touch than where the reels are tried out in the main auditorium.

Competition is lively in the Mormon capital and we think that some of the houses are well worth looking over.

We are entirely in agreement with Mr. Daynes in that we think that anything that brings business to the house should be regarded as advertising. We know of one case here in New York where the affable lobby man, who has precisely the right attitude of welcome, brought more real business than a dozen big ads at fifty cents a line. It was a vaudeville, not a photoplay house, but the idea is the same.

And just make a mental note that Mr. Daynes is answering an inquiry made back in June. Advertising is not for the moment. It lasts long after the initial publication. A couple of years ago the Lubin Company used a ten-line advertisement one time in a widely circulated periodical, and answers kept drifting in for a year after the date of issue. Plan your advertising so that it will stick and you'll get double and triple value. Sometimes the advertisement that brings the smallest direct returns will be the most profitable in the long run. It is for this reason that the manager should plan to use some general matter even when billing some special feature. Do not merely advertise the reel. Advertise the house as well with some catchlines.

Push with a Punch.

F. H. Franke, of the California Theater, Chicago, sends some of the advertising he recently sent out for the Bell Theater, which he recently took over. The set consists of a letter and a blotter contained in an envelope somewhat in the style of a night message, and is boldly titled "Night Postgram," and addressed:

To Mr. and Mrs. Stranger,
Chicago, Ill.
But never mind the stranger,
Let's get acquainted.

This and the number and charge mark are done in imitation typewriting, in black, while the rest of the envelope is in red. Inside there is offered a sound argument for the pictures. Here are a couple of the paragraphs:

> Possibly you have never seen the modern motion picture show, believing, because of the low price of admission it could not be good, but do you know that fully three-fourths of the former vaudeville houses throughout the country have now been given over to this more pleasant form of amusement?
>
> Again, most of the better class photoplay houses are now conducted with the same care and attention that any first-class theater should have—and ours is one of them.

We have changed the wording slightly, but not much. As a postscript identification is added: "Also operating the California Theater, 26th Street and Trumbull Avenue, seating capacity 800. The Clark Theater, seating capacity 1,200, Clark Street and Wilson Avenue.

Blotting Talk.

The blotter makes the only allusion to the new management in the catch-line:

A NEW BROOM SWEEPS WELL.

> Yes, we've done a lot of sweeping, cleaning up, and decorating, made the house new from top to bottom. Installed up-to-date machinery, more fans and a new patented curtain. This curtain eliminates absolutely
>
> ALL EYE STRAIN

There is nothing boastful about this, but it argues for a spick and span house. The second panel, the space being divided into thirds, offers these:

SHOW NEWER, BETTER AND MORE PICTURES,

> and show them in the best possible manner. An entire new staff of attendants, Lady Ushers and Cashier insure you the most courteous treatment.

EVER HEAR OF DAYLIGHT PICTURES?

> Daylight pictures means showing pictures in a well-lighted house.

WE SHOW THEM.

The third appeals to the children and announces the desire of the management to see them all at the Saturday matinee, ending with: "If you haven't got a nickel, COME ANYWAY. We will see to it that you get the money.

Outside of a certain tendency to use periods where commas should have been placed, the argument reads well. A circular advertising company made house to house distribution, employing men to place the envelopes in the first and second floors of all buildings in the territory. Now that Mr. Franke has found his way in we hope he comes again.

Has His Own Troubles.

Most managers find trouble in getting the printer to follow copy, so all will appreciate the position of A. M. Gruber, of the Hippodrome, Keystone, W. Va., who has to have his work done in the sole job office in the town which is run by negroes who will not follow copy. Mr. Gruber writes that he opened June 15th and has been doing the business of the town. In October he will start an advertising program, but meantime he uses handbills on cheap colored stock. One of these is an acrostic more or less in rhyme, that is a good variant to the usual advertisement. The other sample sent reads as though it might mean business. This is the way it runs:

WHY

> is Hippodrome synonymous with S.R.O.? Answer. The best draws standing room only and so does the Hippodrome!
>
> Cast your optics on this for tonight: The Little Shut In. You remember the "Child Bride." This is by the same Thanhouser child.
>
> A Bridegroom's Trouble. Johnny Wise gets married and loses his bride. Does he find her? Yes, but how.
>
> The Immigrant's Violin. A young Italian girl arrives in America and gets lost, but is traced by her wonderful playing on the violin.
>
> A man said to me yesterday: "Grube, why is it that you always have such good special features? The answer: "Because we know how."
>
> THURSDAY: "Under Two Flags." FRIDAY: A Bison 101 Feature, "The Post Telegrapher."
>
> Prices tonight: 5 and 10 cents; Thursday and Friday, 10 and 15 cents.

Hennegan Helps.

The latest Hennegan sheet offers the manager the usual assortment of novelties in colored printing. We particularly like some strip day daters in two printings which give three colors. These merely carry the day and are to be pasted on posters. These strips are so small priced that it seems absurd to buy a three sheet and then spoil the effect with a home painted "Wednesday" when the strips may be had in paper for one cent each or on card for two cents. Nothing pulls down a lobby display quicker than decorating the printed paper with additions in white paper and brush work.

The Hennegan company offers a lot of useful stock material, not merely posters but strips for program boards, various sorts of dates, cards and sheets with one large letter each for making up signs and banners and for an investment of a couple of dollars a week the lobby can be kept entirely free from home made stuff. It may seem a waste to use a printed strip when you can do it with a marking brush for nothing, but if you want a clean looking lobby you'll throw the brush away once you try the strips.

The anniversary program of the Lyric, Earlville, spoken of above is also a Hennegan offering and there is the usual addition to the long list of heralds.

Right in Line.

Just about now is a good time to keep away from political questions, because unless the whole town thinks as you do your opinions are best kept to yourself, but non-partisan matter will attract attention if played up, and the Alhambra Theater, Seattle, makes use of the excitement to form a fourth party. Here is a sample ad that is self explanatory:

FOURTH BIG PARTY STARTED

> Democrats, Republicans and Bull Moose are joining the new party in great numbers!
>
> It is known as the ALHAMBRA PARTY.
>
> It is made up of people who have found out that the ALHAMBRA Theater is giving the best entertainment in this town, the biggest 5 and 10-cent show in the world.
>
> It costs 10 cents to join. Its platform is: Shall the people enjoy themselves? Yes.
>
> If you drop around tonight, Friday, Saturday or Sunday you will be sure to take out a life membership in the ALHAMBRA PARTY, for then the ALHAMBRA will have the finest program it has ever put on. Note the features.

There follows a reasonably full description of the films for the half week, and then it winds up with:

> Membership blanks for the ALHAMBRA PARTY at the box office.
>
> The ALHAMBRA PARTY never had a bolter.

Plenty of Space.

Advertising of this sort cannot be done in small space and unless you can buy a quarter page display it would be better to work the idea over for a hand bill. This space was well handled, but a second day advertisement purporting to give the opinions of the three candidates was not so well done and let the interest sag. Facetious comment seems to be the long suit of the Alhambra, for another adcertisement announces that

> In order to accommodate our millions of patrons, the far-seeing and progressive traction company has arranged to operate all of its Capitol Hill, Broadway, Fremont-Ballard, West Woodland, Green Lake, Wallingford, Meridian and Phinney cars directly by our corner, Westlake and Pine.
>
> ---
>
> Rival managers are cordially invited to drop in and admit that we have a better show than they have.
>
> ---
>
> 10c for the best seats.
> 5c for the next best.
> 80o of each.

Of these three paragraphs the last is the best because it is pithy and means something, and we like "next best" far better than "second best." It means the same thing but there is less sting to the five cent patrons. We think that the Alhambra would do better to stick to one glad paragraph a day and let the rest be given to the house and its attractions. Humor tires in excess and it would be better to hold to argument and use the joke merely as the gilding on the pill.

References to rival managements should be excluded from advertising. For the purpose of publicity it should not be admitted that there are such things as other managements.

May Be Some Action.

The Kraus Manufacturing Company announces willingness to respond to the call of the managers if it becomes apparent that there is a real demand for photographs of scenes from photoplays. M. A. Kraus, speaking of the recent inquiries from Mr. Midgley and others expresses his belief that he can get out a service in reproduction instead of photograph, giving one scene from each of the licensed releases for a moderate sum, provided that the manufacturers will collaborate with him to the extent of supplying him with the still pictures.

Most manufacturers have some arrangement with a lithograph company to pay the loss, if any, on their posters and we think that they will be glad to supply these still pictures without charge. The Kraus scheme is to make weekly distribution of sets of reproductions, one for each reel (not each subject) and arrange with some frame maker to supply brass frames to fit the pictures.

His process is one giving a glazed finish reproduction, and those who have seen the Odyssey or Bernhardt-Camille postcards or the cards of photoplayers recently handled by the Exhibitors Advertising and Specialty Company and the Photoplay Advertising and Specialty Company will know the work. If you are interested let us have your opinion and we will pass it along to Mr. Kraus. There seems to be a demand for the photographs, but the company wants to be reasonably certain of selling not fewer than five hundred sets weekly. Our understanding is that the pictures will be about 8 x 10 inches and the cost of the service, which is based on the coming seven subjects a day, will be about two dollars.

In passing it might be mentioned that a second set of twelve photoplayer cards is on the press, supplementing the first list.

The PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Danger Ahead.

WITH the increase in the number of amateur photoplaywrights there has come an alarming increase in the number of stolen plots that are being offered. Within the past month we have seen four letters from alleged authors, who calmly admit that they derived inspiration from some old magazine story. We are sorry to say that no action was taken on these confessions though two of the stories had been purchased before the discovery was made that they were not original. Unless something can be done to check this wholesale thievery, we think that the time will not be long before the editors will come to deal only with those whom they know to be trustworthy. Perhaps by that time there will be some association of photoplaywrights who can take such matters up and prosecute the thefts on behalf of the business at large since the manufacturers do not seem disposed to act on the question. Most studios require that a release slip be signed stating that the story is of the author's own devising, and a few prosecutions of flagrant offenses would do much to clear the situation. With no further evidence than the signed release slip and a copy of the original story, we believe conviction and imprisonment for obtaining money under false pretenses would immediately follow. It is a pity that, for the sake of the little army of real authors, some such drastic action is not had, for if the matter grows to much greater proportions many promising writers will be barred from consideration on general principles. Oddly enough some of the offenders are without guilty intent. They simply know no better.

Bison Scripts.

We answered briefly last week the prevalent Bison question, but here is the situation in full. When the Bison brand was merged with the other constituents of the newly formed Universal Company, all scripts held in the Western studios were turned over to Richard V. Spencer, by direction of the Universal. Very shortly the New York Motion Picture Company, which owned the Bison brand, withdrew from the Universal and as nearly as possible the scripts received by Mr. Spencer from the other brands of the Universal were held to await court order. When the Bison office was taken possession of by the Universal office these scripts were turned over to the Universal representative by Mr. Spencer. Subsequently the Bison returned such of the scripts in its possession as it did not want. It is quite possible that Universal got some Bison scripts, and vice versa, and those whose scripts have not been returned to date should recopy the carbons and send them out again, notifying both Bison and the Universal home office at 1 Union Square, New York City, that this course will be followed.

Mr. Spencer adds that four directors are at work on Broncho and Keystone films and that the old Allesandro Street address is still the proper place to which these scripts should be sent. Broncho makes western and some polite dramatic stories. Keystone stories are all comedies produced under the direction of Fred Mace and Mack Sennett, both formerly of the Biograph.

The exact disposition of the Bison brand will not be decided until the close of the pending litigation.

Do Not Bother Gaumont.

The Gaumont Company does not want any scripts. The statement is made now and then that the company is producing on this side of the ocean, but the statement is not correct, and no scripts are desired because none are being produced. It is not improbable that production may be started later, in which case due notice will be given in these columns. Meantime save stamps for yourself and trouble for the Gaumont Company.

One Point of View.

We've often wondered just how these correspondence school people felt about their work, and we've had some light on the subject lately in the form of correspondence with a man in a Pacific Coast town who offers a course of instruction for $2. To quote his own words, "These instructions were gotten from different companies, so we know we are not selling something you can give us the laugh on." Later in the correspondence he explains that he has the instruction sheets and personal advice from some ten companies which he has compiled into a system. In a later letter he advises us that he will not advertise in the future that he teaches photoplay, but that he merely teaches proper photoplay form.

The writer is more frank than some of the others. He was a hardware clerk with aspirations and more honesty than some others in the same line. Making a compilation of information that many companies offer free and helped, perhaps, by other courses and books, he has thrown together some information, more or less correct, and offers this to his patrons for $2, which should yield him a handsome profit.

In opposition to our stand in the matter of schools, it has been argued that these courses are based on instruction sheets and other printed matter. That is very true, but it takes more real cleverness to harmonize these various instruction sheets into an intelligent whole than to write a course based on personal knowledge, and the extent of this particular professor's personal knowledge may be judged from the fact that he offers to send us $2 to us for critical service and take his commission out in trade in the shape of criticism of his own scripts. Truly this is a case of the blind leading the blind, but here the sightless one has the grace to admit his infirmity.

No instruction is worth while that is not backed by personal knowledge of the subject, and it is for this reason that we object to schools, books, critical and revision service offered by those who do not intimately know the camera. It is not sufficient that companies have offered hints and suggestions. No instruction can possibly be good unless the instructor knows his business, and not even the selling of scripts can be accepted as the real test. Only the man who has stood beside the camera in and out of the studio, day after day, and week after week, is fully qualified to teach. Those who profess to do so without these qualifications deal unfairly with their clients.

We have handled a considerable number of school scripts in the past few weeks; scripts approved by the schools and passed on to editors, and the ignorance of some of these self-created experts is astounding. One school-sales bureau sends all its scripts out on onion skin paper, and they are never read, another permits all sorts of pointless stories to go the rounds. Another school recently passed with approval a script that any ten year old child might have known never would be accepted because of the salaciousness of the theme, and yet the school wrote the pupil that it was an unusually clever story.

We have no personal quarrel with the schools, but they are bad for the business in general in that they flood the studios with the work of the incompetent and poorly instructed, because they do not know the subject they profess to teach.

A Book on Plots.

While not treating of photoplay, we think that the photoplaywright will find in "The Plot of the Short Story" many helpful hints. This is the work of Henry Albert Phillips, a short story writer and critic of note. It is a little volume of 146 pages devoted solely to the plot, its formation and development, and Mr. Phillips proves himself a teacher as well as an author in this little work. He avoids the use of technical terms and shop expressions, treating his subject simply, sincerely and exhaustively. Photoplay is merely a plot in action instead of words, and most of Mr. Phillips' statements are as applicable to the photoplay as to the fiction story. Those who are building up their working library will find this a welcome addition. Here are a couple of excerpts that will give a taste of its flavor:

"The short story plot should set out to do one thing, and then complete it."

"Don't commence in earnest until you have examined your material from every point of view and have selected the finest for story effect. There is always one plot phase that is infinitely better than all the rest."

We are glad to note that Mr. Phillips emphasizes the statement we have so frequently made that there can be but one chief character in a story. A scandalously large percentage of failures in produced photoplay is due to a violation of the rule that there can be but one chief character, and not two or more. In "Technique of the Photoplay" we cover much of the material that appears in Mr. Phillips' book, but dealing with that single phase he is able to develop his ideas more exhaustively.

Has a Plant.

T. E. Letendre, editor of "The Photoplay Author," has purchased a printing plant which he will use for the magazine and a local weekly in which he is also interested. He thinks this will enable him to get out a better looking sheet and get it out on time.

Imagination.

A modest Californian offers some pertinent observations on plot getting and plot buying that are passed on to others who may profit by the advice. He writes:

> Will you permit me to say a few words in behalf of our mutual friend, Imagination? After reading letter after letter in your department from persons who write better photoplays than the studios produce, and yet do not sell them, I cannot but believe it is lack of imagination that is the ultimate bar to their success. The lack tells in two ways: Indirectly, it prevents their imaging to themselves their own bland egotism in supposing that a trained editor will choose an inferior scenario if he has a superior one to take its place; directly, it prevents their ever writing salable manuscripts.
>
> I should like each of these persons who has so written to remember that buying scenarios is no different at bottom from buying butter at the retail store. The disappointed writer would confidently expect a round scoring from his wife if he were to take home at his next shopping a rancid square of butter if fresh, wholesome squares were available. I am willing to attribute the same phase of human nature to the scenario editor. He'll turn down the stale, rancid plot for the fresh, wholesome one every chance he gets, and rightly so. I know, because I have tried to sell some that afterthought showed me were stale and rancid; and I have sold others that were fresh and wholesome.
>
> It only takes a definite, intentional exercise of the imagination to make a motion picture play that will sell. If a man lacks imagination he had better try to sell butter, not write scenarios. Imagination works best in that psychological state that is known as a brown study, a reverie. In the course of your business today happened something extraordinary, or maybe in your neighbor's business, or was it in your reading? After supper fill your pipe and sit in the quietest room in the house. Forget the names and the setting. Imagine new situations that would naturally result from the ones you have seen; imagine the characters moving through these new situations; imagine an ending for them or a complication. Close your eyes. Day-dream it.
>
> Have you read a story or seen one pictured that interested you? If it has five important characters there is the possibility of five stories in it by making each character in turn the main one. Imagine what would happen if another personage in the story

were moved into the foreground and kept there. If you let that imagination work long enough and far enough, you'll get by the copyright law without difficulty—and you'll sell the scenario, if you have any ability at all to write it. Or keep the same sort of character (never, of course, really the SAME CHARACTER), in the lead, and change the setting in your imagination or imagine new complications on the same theme or the characters older or younger.

Somewhere in all this you'll run unexpectedly across YOUR story, the one YOU can handle. But it will never make its appearance until repeated flights have made the wings of your Imagination strong.

Two Questions.

Here are a couple of questions that offer interesting food for thought. The other day an editor wanted to know why it was that he could purchase more good scripts from St. Louis writers than from residents of the National Capital. Another man wanted to know why it was that most of the immoral scripts were sent in by women.

Washington boasts two photoplay stars in Capt. Charles Kiener and Emmett Campbell Hall, but we know of none others. In the same way Boston supplies fewer good writers of photoplays than does Philadelphia, and it is not because the Lubin Company has a studio in the latter town at that.

As to the other question we refuse discussion, but it is a well established fact in short fiction and photoplay that the blood-raw script usually is sent in by a woman.

We Rather Like It.

We rather like the tone of the last Photoplay Author. They merged two months into one to catch up, but they announced that each subscriber will have his credit advanced one month so that he will receive twelve issues, which is more decent treatment than most of these mergers permit.

In the current issue A. Van Buren Powell has a good story on how to cinch ideas for plots, and another plot getting hint is found in a picture of James Carroll lighting a pipe, presumably the one he smokes when he knocks out first prize contest stories. He tells how to do it in a few concise paragraphs. Here is the meat of the story:

> Get out of the beaten path. Evolve an original theme and clothe it right. Avoid the old, moss-grown plots, shun the murders, salaciousness, prison scenes, bar room scene, burglaries, etc., and give the eternal triangle a nice long rest.

That sounds easy, but see if you can do it.

There is an instruction sheet in one page, some editorial chat and notes. Mr. Letendre explains why he turned down a theatrical faker who wanted to advertise and announces that no school can use the time-worn line about what Emmett Campbell Hall made year before last as a bait for the unwary.

House organ sheets are warned not to reprint the copyrighted material, which probably will bring a shout from Boonville, Cleveland and other nurseries of photoplay art.

It's a good issue, very much better than the last—and more prompt.

Try for Stories.

If you've never written a short story did you ever think of trying?

A short story is more or less an amplified synopsis and, if you can write one you can write the other. Some of these days when you have a story that seems to take too much leader to get it over clearly, try it out as a short story instead of a photoplay. The very fact that it does require so much explanation would seem to indicate that it is a story and not a play. Photoplay writing is invaluable training for the fiction author, since an appreciation of situation is often the weakest point of the story writer's equipment, and it is possible to get a short story over with just one good situation. Map out the plot as a play, then simply put it into words, remembering that in fiction you can dispense with certain scenes in a single sentence spoken elsewhere. Try it and see how you come out. You'll probably fail the first time and the next, and the next, but therein you'll have no advantage over the hundreds of men and women who have found success. Just keep plugging away.

We Hope So, But—

Here is a letter from a Denver contributor regarding our recent suggestion that there was coming to be a demand for stories for children acted by children. She writes:

> In the issue of August 24th of the Moving Picture World, I read with great interest what you had to say under the heading, "For the Kiddies." I have been a teacher in the public schools for over twenty-five years, and, of course, have the interest of these same "Kiddies" keenly at heart. I have often wondered why there were not more children's photoplays produced—by children's photoplays I mean plays that appeal directly to the child's mind, but not necessarily acted by a company of juvenile players.
>
> You say, "Don't rework old fairy stories, because the companies can do these better. Work for original themes or you'll waste time." Now during my twenty-five years of service in the schools I have come to know the things in storyland most children like best, and in that time I have read hundreds of stories to the kiddies, and consider myself a good judge of their taste in literature and drama. It is not the fairy tale alone that appeals to children. There are dozens of splendid stories which would make the most delightful photoplays, stories with beautiful lessons of heroism, chivalry, filial devotion, etc., which would appeal to young and old alike.
>
> Now it is not possible for the "companies" to know of all these masterpieces for the little ones. To be sure the ideas would not be original and the right to the reproduction would have to be secured, but why not *borrow* ideas from children's stories for feature plays as well as from grown-up masterpieces of literature? I should like to suggest the names of some delightful juvenile stories to the manufacturers, and feel sure that there are many teachers throughout the land that would be most happy to supplement my list with other names, and so aid in the uplift of the photoplay for the young.
>
> Would such a suggestion to the manufacturers be out of place and would they pay the slightest heed to it? What do you think of it?
>
> Before closing permit me to tell you how thoroughly I enjoy the Moving Picture World and of what an assistance its many helpful articles have been to me in my photoplaywriting. I read it from cover to cover every week, and find something worth the while in every line.

We do not think that there will be a market for adaptations for some time unless the temper of the manufacturers materially changes. We think that for the present the demand will be for stories suited to the children's companies, such as that maintained by the Lubin Company, and which is largely recruited from the little sons and daughters of the adult players. These productions, more for grown-ups than children, will in time lead to the purely child story, and eventually realize the Kalem idea of some two or three years ago in the special weekly release for children. Until that time the adaptation of child literature will largely be a labor of love and, on general principles, the adaptation never will be popular in the studios, where these can be made to better advantage than by the outside contributor.

INQUIRIES.

NOTE—No questions can be replied to by mail. Look for your answers here. A list of studio addresses, kept up-to-date, will be sent if a stamped and addressed return envelope accompanies the request.

A. B. M.—The fruit grower's daughter in "The Punishment," and the girl in "The Spirit Awakened" was Miss Blanche Sweet. The wayward son who reformed in "The Black Sheep" was Charles West. The Waitress in "Trying to Fool Uncle," was Miss Clair McDowell. Lucien in "The Punishment," was Harry Hyde. Recent roles of Mack Sennett were the suitor in "Tomboy Bessie," and the title in "The Brave Hunters." Fred Mace was the stout comedian in "The Speed Demon," and the larger Frenchman in "Neighbors." Our identifier has no line on the others. Please send your name and address next time.

L. W.—What do you mean by "How many pictures of the same kind are made?" The Essanay Company does not identify the child nor the Little Sheriff in that play. The Anderson section of the Essanay Company is at Niles, Cal. Miss Mary Pickford was Lena in Biograph's "Lena and the Geese."

D. D.—Miss Helen Gardner heads her own company, working at Tappan, N. J. The first release will be made shortly, in the form of Cleopatra in five reels. In Biograph's "Blind Love," the faithful suitor was Ed. Dillon.

M. J. E.—Toodles, in Selig's "A Box Car Baby," was Lillian Wade. The Pathe question must be referred to that company. "When a Count Counted" is a Thanhouser, Miss Mignon Anderson was the stenographer. In Kalem's "The Bell of Penance," Knute Rahmn was the suitor of Miss Joyce. Her cousin (not sister), was Miss Jane Wolf. "A Life for a Kiss" was made by the American. We have not their casts. In future state name of maker, as many titles have been used by two or more companies.

M. C.—We do not know where the pictures mentioned were made. The leading woman in Lubin's "A Romance of the Coast," was Miss Ethel Clayton. No pictures are made in San Francisco. Melies is now working the Pacific Islands as very recently stated. Read back for details.

NO NAME—Name and address after this, please. It will not be printed. Lubin does not know the cast of "The Senorita's Butterfly." We cannot obtain Rex casts. Bobbie, in Eclair's "Because of Bobbie," was Clara Horton.

E. H. S.—Mack Sennet was the suitor in Biograph's "Tom Boy Bessie." State the Pathe question more definitely.

M. E. H.—Certainly you can come again. It's what the Answer Man is here for. E. J. Hayes is the Thanhouser player you ask for. He was Miss Anderson's father in "Old Dr. Judd," and the Bank President in "Vengeance is Mine." William Garwood was Bertie Cecil in the same company's "Under Two Flags." Wallace Reid was the Indian lover of Miss Robinson in Reliance's "Before the White Man Came." We can't get jobs for those missing players of yours.

C. W. B.—We do not find an Albert Morrison in recent Vitagraph casts. There is a James Morrison in that company. If you are a licensed exhibitor the Kalem Company will be glad to send you their Kalendar, and you cannot afford to be without it.

H. G. M.—Miss Blanche Sweet was the blonde in Biograph's "Man's Lust for Gold."

S. S. B.—The discrepancy between the published story and the published print is no doubt due to the necessity for getting the reel within the thousand feet release limit. You've got the essence of the idea. If a story is really out of the ordinary, it will sell, no matter who sends it in.

CAMERA X—Eclair, and we think Reliance, will develop your exposed film and furnish one or more prints. See advertisements for addresses. Any good photographer should be able to operate the motion camera after a little experience. It's a good plan to run an extra five feet through the camera and use this in pieces as test strips. If you can get nothing it's a sign you're not apt to have anything.

C. E. F.—Comedy, if it is real comedy, is apt to be the best seller, and so more profitable in the long run. Your second question is too broad. Your best instruction is a real study of the picture on the screen.

F. H. S.—"Flying A" has reference to the American Film Company's trade mark, which is a winged A. We have not yet heard of Miss Leonard having located with any company.

H. S. J.—Write Mr. Thorvald Solberg, Register of Copyrights, Washington, D. C., for the copyright information you seek.

ARDATH—Miss Eleanor Blanchard was the mother, and either Miss Bayne or Miss Stonehouse, the girl in Essanay's "A Corner in Whiskers." The cast does not make it plain which you mean. We do not obtain Rex casts. Wilfred Lucas was the thief in Biograph's "The Thief and the Girl." Miss La Badie was the girl. She is now a Thanhouser player. We do not answer questions as to relationships.

L. L. J.—See note above for reply to your question.

N. F.—We do not settle bets and it does not aid in insuring an answer to state that a wager has been made. Helen, in Biograph's "Helen's Marriage," was Miss Mabel Normand. Faro Kate, in "With the Enemy's Help," was Miss Mary Pickford.

C. W. H.—See last week for Bison 101. Film Supply handles certain brands. The Mutual Corporation is closely related and makes some of those brands. Keystone and Broncho are now listed by the Film Supply.

Comments on the Films

Licensed

"THE INDELIBLE STAIN" (Selig), Sept. 12.—A picture wherein there are some fine scenes and strong dramatic situations. Thomas Santschi as the padre is at his best throughout. He is always particularly effective in these characters. It is a charming picture wherein the girl goes to the priest to inform him of her engagement. Frank Richardson, Bessie Eyton and Eugenie Besserer deserve special mention.

"THE ANCIENT PORT OF JAFFA" (Kalem), Sept. 11.—An interesting scenic, especially to Bible students. Among the more notable pictures are those of the dangers attending getting into and out of the port and the view of the house of Simon.

"DR SKINNEM'S WONDERFUL INVENTION" (Kalem), Sept. 11.—On the same reel as the foregoing. At the house where this reviewer saw this picture the exhibitor wisely ran other reels between the two, as obviously a film of this description would detract from the scenic by following immediately.

"THE LISTENERS' LESSON" (Essanay), Sept. 12.—A comedy based on the successful efforts of two city girls visiting in the country to "cut out" two country girls who had snubbed them. There is an amusing scene where the two city girls are seated in the grass with the two country boys. It is a fair comedy.

"THE HINDOO CURSE" (Vitagraph), Sept. 11.—A fair release, the chief quality, perhaps, being on the spectacular side, free use being made of three elephants, which are employed in an escape over a sandy plain. There are elaborate settings and many men are employed.

"THE FIGHTING INSTINCT" (Selig), Sept. 10.—In this story, written and played, as well as produced, by William Duncan, the relation of the title to the piece is not quite clear. The picture gets over, but it depends for its interest on the views of the sand-covered hills and valleys and on a fierce hand-to-hand fight down the side of a steep. Marshall Stedman plays the father and Myrtle Stedman the daughter.

"BLACK BEAUTY" (Pathe), Sept. 11.—A tale of a horse, or rather one in which several horses were involved, taken from the poem of the same name. It is interesting. The horses, however, should all or none have had the white star in the forehead.

"SCENES ALONG THE SALERNO COAST" (Cines), Sept. 10.—Pictures of very interesting scenery, marred by poor photography—in other words, the pictures had insufficient light in them or behind them.

"THE CONSPIRACY OF CATILINE" (Cines), Sept. 10.—A historical drama of the period of 66 to 62 B. C. The picture will undoubtedly have more interest for those who are familiar with the history of the period. It is a meritorious production, there being a large company and adequate settings.

"THE STRANGER AND THE TAXICAB" (Edison), Sept. 11.—Fair comedy. Willis Secord has the part of the jealous lover and Gertrude McCoy that of the girl whose brother caused so much harsh feeling. Edward O'Connor has the role of the butler, and he helps out all that he is permitted.

"THE STREET SINGER" (Kalem), Sept. 13.—Alice Joyce is featured in this picture as an opera singer, who as a child is taken in and protected and raised by a woman and her son, the latter of whom as the child gets older takes her to a music teacher. The singer is sent to Europe for study as the protegee of a wealthy woman, and on her successful debut on her return the patroness tries to keep the singer from seeking out the protector of her childhood. It is all a pretty story and very well done. One especially effective scene is that of Miss Joyce sitting at a harp in a dim light.

"BETTY AND THE ROSES" (Lubin), Sept. 12.—A picture not materially strengthened by a view of Miss Hawley in her nightie and marred by an unnecessarily protracted soul kiss as a finale. The action was melodramatic. The views of the interior of the country mansion were particularly elaborate—luxurious, in fact. There were one or two fine bits of comedy.

"THE DAM BUILDER" (Edison), Sept. 13.—Charles Ogle, George Lessey, Robert Brower and Edna Flugrath have plenty to do in this melodrama, with a background of a great dam in the making. The story will hold.

"BLIND LOVE" (Biograph), Sept. 12.—Strong drama, and at the same time wholesome drama, carrying a lesson that will serve in all communities. It is a story of a girl in a small community, fascinated by the scoundrel of good appearancee, who passes over the plain young man who had formerly held her affections. She is one of the fortunate ones who is enabled shortly to get rid of her mistaken alliance and find happiness in the companionship of a man worthy of her. It is all well done.

"A TRUSTEE OF THE LAW" (Lubin), Sept. 14.—A dramatic picture telling a love story of the South. Its hero is a sheriff, who has arrested a negro, suspected of murdering a brother of the picture's heroine whom the sheriff loves. This negro is the "trustee of the law" in the sheriff's eyes and he does his best to protect him from the mob, led on by his sweetheart's other brother. It is a very naturally conducted picture, with good action all through. The situation, characters and backgrounds are all freshly interesting and it makes a very commendable offering; is a strong picture.

"HONORS DIVIDED" (Cines), Sept. 14.—There are situations that depend on purely local peculiarities. The atmosphere of European life is in subtle ways, which it is hard to define, different from life here. We see pictures occasionally that we can't wholly understand. They are pictures dealing with family relationships usually; but pictures dealing with political situations or the relationship of a sovereign with his people, now and then, fall into this class. They assume in the spectator a knowledge that our experience hasn't furnished to us. They don't affect us deeply. We don't know why and the feeling has grown that foreign pictures are not so good for us as our own. But when any picture deals with what are called universal things, it makes no difference where they are made. Simple religion, with all things that spring from it; family affections, etc.; love when it is simply pictured; and patriotism; these are all universal things. The picture of these things will be understood all around the world. We take as much interest in the story of Ruth and Naomi as though it had been written in America.

This picture is a love story in a universal atmosphere; it shows no earmarks of its foreign make. It is simple, graceful and pleasing as to Italians so to Americans. The hero is a playwright. He divides his honors with his sweetheart, who had completed his manuscript while he is sick and delirious, in order to get it in on time. The hero and heroine are very acceptable; the acting is natural throughout and the action clear and interesting. It makes a good offering.

"STERN PAPA" (Biograph), Sept. 16.—A picture of farcical characters that made a large audience on Broadway shout with laughter. The fun comes from the get-ups and the acting.

"LOVE'S MESSENGER" (Biograph), Sept. 16.—The very farcical atmosphere of this picture saves it, as salt does bread, and keeps it very amusing. It is on the same reel with the above and both were thoroughly enjoyed. The kitchen maid and the French cook are deep in love. There's a "love's messenger," a biscuit with a note in it. The note was for the maid; the husband gets the biscuit and misunderstands.

PATHE'S WEEKLY, NO. 38, Sept. 16.—The topical has its usual interest. One good item is a picture of the two little Spanish princes. There are a number of athletic contests included.

"NEPTUNE'S DAUGHTER" (Essanay), Sept. 17.—An artist (Francis X. Bushman) painting near the shore falls asleep and has a dream, which is the story of the picture. There are two girls in the dream; one is a human sweetheart, one is a mermaid, Neptune's daughter, played by Martha Russell. There always will be something unnatural in mermaids and gods in motion pictures; but in a fantasy such as this they become acceptable even while very unconvincing. Miss Russell gives character to the picture by her interpretation of the sea-maiden turned human and out of water. The natural ending is for her to go back to it and drown. It is set near a rocky shore and gives views of waves breaking quietly. A fair offering.

"POPULAR BETTY" (Vitagraph), Sept. 14.—A summer hotel farce with a good, fresh idea that makes it so. Miss C. K. Young plays Betty, a society girl who "escaped" to a hotel where she wasn't known. Miss Dorothy Kelly and the other girls at the place are jealous of Betty and this, with what comes of it, makes the picture acceptably dramatic. Mr. Harold Wilson, Mr. James Young and Mr. Chas. E. Bennet have roles. Miss Daisy R. Stone is the authoress; Mr. J. Young, the producer.

"THE FORTUNE IN A TEACUP" (Vitagraph), Sept. 14.—On the same reel is this whimsical love story in which Miss Rosemary Theby plays the lead. Miss Norma Talmadge plays her friend who reads her fortune by the leaves in a cup of tea. Earle Williams plays the lover and the interpreter of the "fortune." It is easy enough to be "far from home" and "across water," if there is a handy brook and one wants to take a long walk. Miss G. B. Winsat wrote the little comedy. Albert W. Hale produced it. The two make a good offering.

"NEVER AGAIN" (Lubin), Sept. 13.—A dream farce in which the papier mache heads often used in Mardi Gras processions are used with good effect. The man who dreams this fearful nightmare is never again going to drink. There is a good deal of freshness in it and it distinctly makes fun. We commend it as a light offering.

"BUSTER AND THE PIRATES" (Lubin), Sept. 13.—This is one of the Lubin pictures by the children's company. As usual it is Buster's dream and there were some in the audience who got much good amusement out of it. These pictures are still a novelty.

"THE PARASITE" (Kalem), Sept. 16.—There is no lack of fresh dramatic interest in this picture in spite of its old situation. It is strongly handled and very natural in its acting and although the situation is in itself not probable, the picture holds convincingly. A scamp finds his double supposedly dead on a Mexican battlefield and steals his clothes and papers in order to impersonate him. But the double isn't dead. The interest comes from the kind of reputation we see the scamp building up. It makes a very good offering.

"THE SLEEPER" (Lubin), Sept. 16.—The "Sleeper" is the name of a mine. The locating of the claim was only a joke on the part of drunken cowboys who noticed the old prospector asleep; but the claim turned out very rich. The picture's big feature is the stampede of all classes and con-

ditions of men to the new goldfields and the big tent city that springs in a night. Without a very new outline the picture is kept fresh by its handling and by its natural acting. It is a picture that will widely interest.

"A VITAGRAPH ROMANCE" (Vitagraph), Sept. 18.—A dandy offering that we feel sure will please. It tells a good story convincingly and uses the Vitagraph plant as a background and in a very interesting way. The romance has its beginning at a seaside resort of which we have some pretty glimpses. It is here that a young author (James Morrison) meets and falls in love with the daughter of a senator (Clara Kimball Young). The senator (Edward Kimball) refuses his consent and sends the girl to boarding school where we find Flora Finch as the principal. There's a moonlight elopement from the school, troubled waters for the young people and then they get a job with the Vitagraph Company where at length the forgiving senator finds them. The Vitagraph scenes are very good. In the office, Messrs. W. T. Rock, A. E. Smith and J. Stewart Blackton are in consultation. Mr. S. M. Spedon enters for a moment just before the senator is introduced. The visitor is conducted through the yard to the studio where one of Miss Florence Turner's pictures is being made. This he interrupts to greet his daughter right in the middle of a scene. Mr. James Young is both author and producer and has made an excellent offering.

"THE RESCUE, CARE AND EDUCATION OF BLIND BABIES" (Edison), Sept. 14.—This is unquestionably a rare film. The picture has been reviewed at length in The World. It only remains for this reviewer to say that no exhibitor should fail to give his patrons a full opportunity to see it. It will bring home to many a phase of life that perhaps they never before have given a moment's consideration. The film shows just what the title indicates, and in the course of the picture there are moments of deep pathos—and sharper perhaps than would be drawn out by the best drama of a month. It makes a strong appeal to the sympathies of intelligent men and women.

"FOR HER LORD" (C. G. P. C.), Sept. 13.—This black and white picture is a dramatic interpretation of an incident of the Chouan uprising following the French Revolution. The interest is sharp throughout and the work of the entire cast is of the best.

"THE LATE HARRIET QUIMBY'S FLIGHT ACROSS THE ENGLISH CHANNEL" (C. G. P. C.), Sept. 13.—The film shows the start of the flight. Other scenes are of the preparations and of the landing, some of which manifestly were taken at a time when the light was better than when the start actually was made. It is a short picture, a filler for the foregoing.

"A RAILROAD LOCHINVAR" (Kalem), Sept. 14.—This is fine drama, with an excellent comedy ending. There is one of the famous Kalem railroad scenes, in which two locomotives are used in a pursuit. It is a pretty story, and it is well done.

"BILLY McGRATH'S LOVE LETTERS" (Essanay), Sept. 13.—John Steppling and Miss Beverly Bayne make good comedy in this picture. It is a story of the mischief-making younger sister, who in revenge puts feminine trifles in the pocket of Billy, and this quite naturally starts trouble which results in the return of love letters. More trouble follows when the little one, playing postoffice, distributes along the street some of the returned letters. All ends well.

"THE SUBSTITUTE MODEL" (Selig), Sept. 16.—Taking advantage of one of the big fashion shows, Hobart Bosworth has written and produced a story with a dramatic climax. Eugenie Besserer takes the title role, and she, with Bettie Harte, who plays the part of the sister requiring the services of an eye specialist, carries the brunt of the story. The work of Miss Harte in the final scene, when the bandage is removed from her eyes, is well worth seeing. The picture will be of deep interest to women by reason of the costume display alone. It will interest all on account of the play itself.

Independent

"WON BY A CALL" (Nestor), Sept. 20.—A young doctor arrives at a little town in the West and starts his career with falling in love with a girl loved by someone else. The girl reciprocates the doctor's love. The father sides with the disappointed lover. A scheme is rigged whereby the girl is put to bed as having been hurt, and the doctor, being the only one within twenty miles, is called in. Telling the ex-sweetheart the girl will probably never walk again, there is half of a clear field. Inducing the father to believe the doctor will effect a cure, the field is entirely cleared. While there is nothing novel in the plot, the acting is acceptable.

"SWEET ALICE, BEN BOLT" (Imp), Sept. 19.—Ben and Alice are shown as children and then as grown-ups. The press gang gets Ben and takes him on board a British man-of-war. Alice, setting out to look for Ben, is hit by a swinging boom. She is discovered by the captain of a British man-of-war and brought on board. Later, when war is declared between England and France, the girl is put ashore in France. Ben, going ashore for water, is wounded by French soldiers and makes his way to the house where Alice is staying. As she has suffered a loss of memory by reason of the blow from the boom, she does not recognize Ben. She is brought home, however, and apparently her memory is restored by old associations. The play is not without interest.

"FLO'S DISCIPLINE" (Victor), Sept. 20.—Owen Moore and Florence Lawrence have the leads in a comedy which is not notable for its strength. There are only three other adults in the cast. A troop of boys pose as members of a boarding school.

"ALL ON ACCOUNT OF A WIDOW" (Powers), Sept. 18.—Some very young girls, miffed because some young men decide there should be a chaperone taken on an outing, rebel and organize a "No Men Wanted" club. The men try to get back into the good graces of the girls, and have some difficulty doing so. There is a little fun in the process.

"TOMMY'S PLAYMATE" (Lux), Sept. 13.—A melodramatic story in which the chief incident is the shutting up by a crazy man of a child in a hut in a lonesome woods and of the discovery of the place of concealment by the faithful dog of the little fellow. The scenes are laid in fine surroundings. The dog is a feature in himself.

"UNDINE" (Thanhouser), Sept. 24.—These two reels were reviewed in the World of last week. "Undine" is a beautiful production. No Independent exhibitor should fail to give his people ample opportunity to see it.

"LOST—A HUSBAND" (Rex), Sept. 15.—The central idea presented by this picture has furnished other pictures; but it hasn't yet been used too often and is surely amusing. The wife of the irritable husband goes to her sister's for a while and the grouchy man finds that things don't go smoothly at home. Miss Marion Leonard plays the lead in several pretty dresses and some of its scenes are fine. The picture, as a whole, impresses one as artificial. More than once the leading man told the camera what he was going to do. To do this doesn't help one whit; it is a bad mistake. It adds positively nothing that is worth while and spoils every scene where it is noticeable. The best asset of the picture is Miss Leonard and her frocks. It is not a convincing picture.

"ANIMATED WEEKLY," Sept. 11.—The topical this week has a number of very interesting items. Perhaps the best of them shows a realistic sham battle in California fought by regulars and photographed in part from an aeroplane moving above the field. The "Who's Who in Stageland" item give Walter Whiteside with his wife and daughter at their country home. Among the other items are: Columbus Centennial parade; National swimming championship races at Chicago; the launching of the "Jupiter" at Mare Island, Cal., the biggest collier ever made; the enthroning of the new Bishop of Truro in England; the Curtiss bi-plane making a sensational flight; and a few views of the Elgin automobile races.

"THE RANCHMAN'S AWAKENING" (Bison, Universal), Sept. 17.—The ranchman is made to wake up to a knowledge of all that his faithful, self-denying wife has been doing for him. The picture first makes known to us the quality of the wife's devotion and then introduces the usual fascinating widow. The wife has her hours of misery; but in a pretty dress becomes so attractive to the men that her husband's eyes are opened. He awakes to the fact that no woman can be a kitchen drudge and a parlor belle at the same time. There are good things in the picture, with much that is not fresh; but it is perfectly clear and it gets over. The best thing about the picture is the homely wholesomeness of the situation. It will stir sympathies even though it has been often used. The photography is also good.

"A WESTERN VACATION" (Nestor), Sept. 18.—A ranch life farce that develops some amusing situations, but that, in general outline, follows other elopement pictures of this kind. It is cleverly handled, at least toward the end, and gives one or two lovely scenes. It will amuse and makes a fair light offering.

"ONLY A PRIVATE" (Lux), Sept. 20.—This is a story of an attempt to bribe a private soldier by a spy who was curious to know how much powder was in reserve in the barracks. The soldier needed money to prevent the foreclosure of a mortgage on his parents' home and agreed to permit the spy to enter the powder magazine when he should be on guard. He changed his mind at the pinch and refused. The spy sneaked back, stabbed the sentry, and entered the building. After getting his information he decided he would fire the place. It did seem as if he would have saved time had he done that first. The sentry recovered consciousness and entered the magazine and grappled with his assailant. The flames brought the soldiers, who extinguished the blaze. There was no explosion. The soldier was a hero. His comrades paid the mortgage.

"BENOIT'S FORTUNE" (Great Northern), Sept. 21.—Fine comedy. A large man who plays the cabinet maker suddenly become wealthy is a comedian who makes a lot of fun. The entire cast is good.

"THE FORECLOSURE" (American), Sept. 19.—Good straight drama by the premier company. The acting is restrained and the photography excellent.

"THE LIFE OF A ROSE" (Solax), Sept. 20.—A pictorialized poem, in which there is a measure of drama. In one case a girl, portraying a cripple, was attired in male garb. She carried her role excellently, though why a girl should have been chosen for the part is difficult to understand. This custom results in enforced and unnecessary artificiality.

"THE PICTURESQUE HUDSON RIVER" (Solax), Sept. 20.—On the same reel as the foregoing are some excellent views of the Hudson, evidently taken near the source. The river, very narrow, winds between great cliffs. There are also scenes of Winter on the Hudson and of ice sports.

"THE FUNERAL OF GENERAL BOOTH" (Gaumont), Sept. 21.—This topical picture gives views of the General speaking and of the scenes at his funeral. There will be interest in the enormous crowds alone. Also a good idea will be given of the vast organization of the Salvation Army in England.

"THE ECLIPSE OF THE SUN" (Gaumont), Sept. 21.—Interesting views of the great observatory at Paris and of the recent eclipse of the sun.

"BAD PETE'S GRATITUDE" (American), Sept. 25.—This cannot be said to be strong drama. It is not interesting.

"AT THE FOOT OF THE LADDER" (Thanhouser), Sept. 22.—Good comedy. Father desires daughter to marry his partner, mother desires daughter to marry a society young man, daughter desires to marry a reporter; daughter wins out.

"MARY'S CHAUFFEUR" (Majestic), Sept. 22.—Mr. Prior and Miss Trunnelle have the leads in a good comedy. The theme is old, but it is handled in a most interesting manner.

"THE REDEMPTION" (Reliance), Sept. 21.—Strong drama, based on the jealousy of a husband of an unknown brother-in-law. The husband is inclined to melodrama, but the situation is strong and perhaps justifies the interpretation given.

"THE HORSE-THIEF'S DAUGHTER" (Nestor), Sept. 16.—Well-chosen scenes give background to this story which, as presented, has much that has been shown in other Nestors, but which has the perennial freshness of an effectively constructed picture. The figures that the story deals with are well known; they are not living characters; but the kaleidoscopic change of incident makes a new story. The horse-thief's daughter, as usual, falls in love with the deputy sheriff, and the father dies of heart disease just as the gang is captured. It is naturally acted, full of action and well photographed.

"THE DUMMY DIRECTOR" (Comedy), Sept. 16.—A picture of business life. It tells an absorbingly interesting story and opens in a down town office just as an illegal merger is formed to control the price of foodstuffs. The dummy director is an old bookkeeper, who is made nominal owner of a large block of the stock merely for the purpose of deceiving the authorities. The old man's daughter is a stenographer in the office and the president causes the girl's downfall. The plot is dramatically effective and clear. There is no real character drawing, the object being merely to bring out the situation, but in this it succeeds very well indeed. An interesting offering with substantial merit.

"KINGS IN EXILE" (Gaumont), Sept. 19.—Such pictures as this, and there are this week others of the same high quality, are the best, the only effective answer to the charge that moving picture makers lack imagination. It is a two-reel offering and shows a struggle in the heart of a royal prince whom duty calls one way and love the other. He succumbs to love and abdicates in favor of his younger brother. It will mean more to European spectators than to Americans; but it is very effectively put on and makes a good story. The picture opens in Paris, where the prince is living in temporary exile with his mother, and carries to Biarritz, the famously beautiful seaside resort of France. The views of this watering place that are given are lovely. It is a picture that will excite enthusiasm, especially among the critical-minded. The first reel is more human and more effective than the second, which is very romantic; but both are good. It can be safely advertised as something better than usual.

"FAR AWAY FIELDS" (Rex), Sept. 19.—A poetic picture full of lovely scenes, whose object is to contrast the paths of the life that may be called homely with the more graceful-seeming life of silks and brocades in a beautiful palace. This contrast is subtly developed and the picture makes a very satisfying as well as substantial offering. The plot is simple and the story is kept clear. The two sides of the picture are connected dramatically by bringing one of two sisters from the far away fields to the palace, where she finds how empty and vain its graceful life is. When she returns, quite forlorn, she finds that her younger sister has married the shepherd lad, her former sweetheart, and is happy. Miss Lois Webber plays the ambitious sister; Miss Cleo Ridgley the other sister and Mr. Phillips Smalley the shepherd. The photographs of these poetic scenes are excellent and make a good offering, one that will please everywhere.

"BLIND MUSICIAN" (Imp).—Sept. 21.—A picture in which a blind music teacher goes to his daughter's assistance with a revolver. The situation has dramatic possibilities which are pretty well brought out and since the music teacher is an old man and is well acted by J. Ober it is made believable and effective. Miss Vivian Prescott, as the daughter, makes good use of her part, as does Mr. Herbert Brennon, who plays the unwelcome suitor. With the comedy on the same reel, the release is commendable as an offering to the public. It will be welcome.

"EXCHANGING LABELS" (Imp), Sept. 23.—A comedy on the same reel with the above. It is very slight, but short, merely a good joke story put into pictures. It is played very naturally by Mr. Pollard, Miss Fisher and Mr. Eugene Kelly.

"THE MILLIONAIRE COP" (Imp), Sept. 16.—A bright and clever farce of political life, quite fresh as to its idea and delightfully acted. King Baggot plays the cop. His father is a social leader, who doesn't want his son to go into politics, and the son gets the district leader to make him a bicycle cop in order to bring the father (Wm. Shay) to terms. The old man is soon caught speeding. Miss Violet Horner has a very pretty part as the son's sweetheart, while Miss Mabel Halsey is charming as a widow, whom the father loves. It makes a very acceptable offering, one that will please all kinds of people.

"MY WIFE'S AWAY, HURRAH!" (Eclair), Sept. 17.—A farce of domestic life by the American company. The stingy man's wife wasn't really in the country; she was, unknown to her husband, his darky cook. To learn that she was deaf and dumb pleased the old man. It is a picture with many pretty scenes and lovely portraiture and the action is very lively. There is too much sameness in the action and not enough change in incident; but the idea is good and the closing scenes are very interesting. It makes a fair light offering.

"FILIAL LOVE" (Eclair, American), Sept. 19.—The opening scenes of this two-reel picture were photographed in Pittsburgh and are dandy views of a big foundry and near it. The story takes for its subject the love of a boy for his father, who is a workman in the big foundry and who is unjustly accused of murdering his foreman. The larger part of the film is devoted to showing the adventures of the boy on his way to obtain a pardon. It is full of lovely scenes; but as a whole, it fails to convince. This is partly due to the fact that there was some awkwardness in stating the situation and it is partly because the little boy didn't succeed in convincing himself that he was playing a real story. The result is that we lose all interest in the boy's object in making the journey to Washington, and are held solely by the scenes of the trip. These are unusually beautiful. It will please many.

"A MARRIAGE OF CONVENIENCE" (Eclair, Paris), Sept. 15.—The well-remembered and very amusing Bill, recently with the Lux Company, plays the lead in this picture as suitor for the hand of a rich American girl who wants someone who can awaken in her "a great emotion." No other suitor could stir the lady's emotions; but Bill brings two lions. As a result, the house is turned topsy-turvy, but the girl has felt the emotion and accepts the fortunate young man. It gets over in fine shape and makes a desirable offering. It needs a growler sound effect; there will be plenty of use for such an instrument.

"AROUND CONSTANTINOPLE" (Eclair, Paris), Sept. 15.—On the same reel is found this excellent travelog; views seen from the harbor. It is a well photographed and interesting series of glimpses of a city that is attracting a great deal of attention.

"FOR LOVE OF HER" (Reliance), Sept. 14.—Gertrude Robinson as the daughter of a choleric father who loses his memory, and Hector Dion as a misjudged and unlucky lover, play under difficulties in this loose-jointed melodrama, which loses its strength from a lack of clearness and cohesion. Scenes on a canal and in the Hudson River near New York compensate in a measure for the faulty plot.

"ORATOR, KNIGHT AND COW CHARMER" (Thanhouser), Sept. 15.—A well-acted comedy in which a girl cartoonist (Miss Anderson) and Casey, a politician (Mr. Russell) with the help of a cow and a real, live mouse furnish some genuine amusement. A scene in which the cow trees the girl is particularly laughable. No less so is Casey's rage and retaliation when having rescued the girl she turns his gallantry to ungrateful advantage by drawing a comic of him as "Orator, Knight and Cow Charmer." He sends a mouse to her in a box of candy for revenge and marries her to finish the joke. The pictures are well composed.

"THE MAIL CLERK'S TEMPTATION" (Thanhouser), Sept. 17.—The heroine, a hotel clerk (Marguerite Snow) wavering in her choice between a drummer and the mail clerk, drives the latter to rifle a mail sack. That he thinks better in the nick of time and returns the stolen mail does not seem to satisfy his conscience because later he attempts suicide. The drama, admirably presented up to this point and of strong interest, loses something from the weak motive for suicide. The final action would have been better had the hero found difficulties in returning what he had stolen. The hotel lobby is an unusually well-planned interior and the by-plays are skillfully introduced.

"THE TWO SOULS" (Thanhouser), Sept. 20.—This presents the tragedy of a man who commits murder in a quarrel and of a girl dogged by poverty and ill health. A good horse race quickens the interest at the outset of the action and some strong traits of character in the man serve much to relieve a generally dark atmosphere. The human touches and pathos in the most dramatic situations have a strong appeal.

"SUNDERED TIES" (Broncho), Sept. 18.—This drama of the war between the states contains a battle which is so utterly convincing and so carefully worked out in its details that the film ranks very high among exceptionally good productions. From the first view of the field of action to the final one in the field hospital the picture unfolds a succession of gripping scenes and dramatic incidents. On such background is depicted the struggle of a young Union officer whose convictions have kept him in the Northern army against natural family ties, which would bind him to the Southern cause. At the outbreak of war his sweetheart turns him away, his father joins the Confederate army and later his brother, a small boy, is killed during the battle, which occurs near his home. No legitimate opportunity is lost to show the constant clash between the hero's sense of duty and love of his people. The story moves logically and easily, it is nowhere marred or strained by irrelevant accidents, and the acting is evenly balanced throughout. Comic relief is introduced through an old, black butler and the inevitable "mammy," and they handle their parts particularly well at the closing scenes, which show the happy reunion of the sundered family. There is no other answer to the whole production than one of sincere praise.

"THE DOCTOR'S DOUBLE" (Bison, N. Y. M. P. Co.), Sept. 20.—A double role picture in which the leading man plays both the doctor and the bandit, for whose sins he only escapes punishment by grace of his wife turning dectective and, disguised as a man, encompassing the capture of the real bandit. A Mexican wine garden, in which this happy incident occurs, offers an interesting setting. Swift action characterizes all of the film.

"THE PENALTY" (Bison, N. Y. Motion Picture Co.), Sept. 17.—The parts of Thunder Cloud, a renegade Indian soldier, and that of his accomplice, a discharged comrade, are well handled in this drama of the frontier. An Indian attack on the stockade furnishes a novel spectacle in the destruction of the braves by means of a number of bombs planted in the ground before the gate. Thunder Cloud escapes this death trap, but is blinded and meets his end in the desert. The action is spirited from the beginning, and many of the scenes, particularly those attending the passage of a wagon train in the mountains, are extremely picturesque.

ESSANAY DRAMATIC SUBJECTS.

The Essanay Company during the past three weeks has completed a number of fine dramatic subjects, unusual in plot and grippingly portrayed. Among these are "The Way of the Transgressor," a melodrama of an Oriental nature and showing scenes of Chicago's Chinatown; "The Warning Hand," an extraordinary melodrama containing some fine examples of double-exposure; "Sunshine," a melodrama that excels Essanay's famous picture "Out of the Night," released some months ago, and which portrays the story by double-exposure throughout; "The Moving Finger," a superb drama of gripping intensity, and "Chains," one of the greatest dramas of the year. These, together with the scenic, educational and sparkling comedies Essanay is famous for, insure weekly bookings of more than ordinary interest to exhibitors.

PLEASED WITH ESSANAY.

The Essanay Company's announcement of "Five-a-Week," beginning Wednesday, Sept. 25th, has brought a flood of letters from exhibitors throughout the country expressing satisfaction and delight. To quote from one "booster" in Baltimore: "Your fifth weekly release cannot come any too soon to suit me. I make a feature of Essanay nights on Wednesday of each week, and your new one just hits in the right spot. Keep them coming, and more power to you." This is just a sample of the many communications the Essanay Company is receiving, and it is a source of the deepest satisfaction to know that the new release will "hit in a good many right spots" the world over.

Projection Department

Edited by F. H. RICHARDSON

Baxter Morton.

As was noted in the pages of last week's issue, Mr. Baxter Morton, formerly general manager of the Nicholas Power Company, has passed into the Great Beyond. The editor of this department had for and with Mr. Morton such warm friendship, and such close personal relations that he cannot refrain from voicing, through his own department, his regret and grief at the untimely taking away of so brilliant a man. Mr. Baxter Morton was indeed a remarkable personality. Few men possessed so clear an understanding, and so thorough a knowledge of so many different branches of learning. Few men active in the business world, possessed so few enemies and so many friends. A friendship with Baxter Morton was a thing to be valued; it was one of the good things of life. But he is gone. His barque has set sail on the Great Journey and has vanished in the shadows of the unknown, leaving behind a wide circle of friends who will miss his presence, and mourn his departure.

More Foolish Laws.

A small city in Texas has just passed an ordinance regulating the construction and operation of moving picture theaters. A portion of the section, bearing on the operating room, reads as follows:

> Section 15. That the picture machine shall be placed in an enclosure or house made of or lined with fireproof material, thoroughly ventilated to the outside of the building, and large enough for the operator to walk freely on either side or back of the machine. Such enclosure or house shall have no openings into the auditorium other than the opening where the light for the pictures is emitted, to be not larger than six (6) inches high by twelve (12) inches long, and operator's window to be not larger than twelve (12) inches high by four (4) inches wide, and these openings must be provided with fireproof coverings, or doors, arranged to close by strong springs, and to be held open by a fine combustible cord which shall be easily in reach of the operator so that it can be released by hand, which doors must be constructed so that they can be securely closed. Furthermore, if said electrical inspector shall decide that the arrangements are such as would require it, such doors must be so arranged that they may be released automatically. Only one entrance to enclosure permitted, same to be not more than five and one-half feet high by two feet wide, and such entrance shall open into some other part of the building or theater than the main auditorium, and be arranged in accordance with the above requirements. No electrical fixtures or material of any kind shall be permitted in the operating booth other than the picture machine and its accessories.

This ordinance contains the same old bewhiskered, mouldy chestnuts, which have done duty under the guise of laws for lo, these many years. It says that "the machines shall be placed in an enclosure, or a house made of, or lined with fireproof material, and thoroughly ventilated to the outside of the building." There is an abundance of room for argument there. "Fireproof" might consist of one thickness of ordinary tin, nailed to wooden joist, and still satisfy the provisions of this "ordinance." "Thoroughly ventilated" might mean almost anything, according to the ideas of the individual. It is strange that city councils are still passing such fossilized jokes, and dignifying them by the name of laws. I might also add that thorough ventilation, viewed merely as ventilation, might be one thing, and carrying off smoke from a film fire might be quite another thing. Thorough ventilation could be accomplished by blowing a stream of air through an opening in the front wall into, and through, the operating room, and on into the auditorium, but this would be a fine condition if a fire happened, wouldn't it? Why not use just a little horse sense, and stipulate a vent flue of ample size to carry off all smoke in time of fire, giving proper dimension of such a pipe, which same has been published in the Projection Department of this paper, from whence it may be had at any time. It is by this "ordinance," gravely ordered, that the observation port shall not be larger than 12 inches high by 4 inches wide. By enacting such an unwise and utterly useless provision as this, the city council has perpetrated an outrage on the manager, on the operator, and on the audience, but the most asinine part of the whole business is that they have stood this little inadequate 4 x 12 port up on its end. It would be bad enough if it were 4 inches high by 12 inches wide, but 12 inches high by 4 inches wide means that the operator must get his face right up almost against the wall in order to have a view of all his picture at one time, unless the throw be a very long one, or the picture quite small. As has been pointed out in this department, almost times without number one of the prime essentials to good projection is that the operator shall have a clear, unobstructed view of his entire picture at all times, when seated, or standing, in ordinary operating position. This he cannot possibly have with an observation port 4 inches wide. In case of fire there will be plenty of smoke and flame coming out of a 4 x 12 hole if the shutter doesn't close. The audience will be alarmed and stampede just as quickly as though the hole were three times that size. The ordinance provides for shutters for these openings, though not in any adequate way. There is little sense in restricting the size of the operating room door to 2 feet wide and 5½ feet high. Granted that that is probably big enough to serve the purpose, still why solemnly enact that particular size into law? What difference would it make if a door of standard dimensions were used? In another place the ordinance prohibits the use of motors for running the machine. Wouldn't it have been more wise to prohibit motors, except where the installation is approved by the electrical department of the city? New York City is now approving motors on such machines as the Powers 6A, Standard, and Simplex. I am not sure about the Edison and Motiograph, but I believe they are not yet approved, for the reason that the film is not wholly enclosed. This particular city council has, like many another city council sought to enact a law to control something about which the law-makers knew little or nothing. They apparently have gotten hold of a lot of ordinances from different cities and hashed them up, picking out what they thought best; but they seem to have failed to seek any expert advice of any kind whatsoever. It seems to me about time this particular brand of foolishness be stopped.

If operators in cities where a law of this kind is about to be passed will secure a copy of the proposed ordinance and send it to the Projection Department, it will be criticised and any foolish provisions it may contain; it will be rewritten into common sense, and submitted in practical form. That is one of the things this department is for and we shall be glad to lend any assistance possible among those lines.

Setting the Shutter.

Mr. William Batterson, Elite Theater, Stromsburg, Neb,, contributes the following:

> I often see in the Projection Department, where some one is asking how to set a revolving shutter, and as most of your replies to those questions are similar, I suppose the principle of shutter setting on all machines is about the same. When I start a new Edison machine, I always make preparation so that it will be an easy matter to set the shutter when I have to take the mechanism apart to put in new parts or to clean and adjust it. I go about it in this way. Take, for instance, the three-wing shutter. First, I draw a line exactly in the center of the wide blade, from the hub to the rim, using a sharp scratch awl, so that the line will be permanent. Next I frame the carriage up and down until I find the point where it has completed exactly half of its travel, and with the scratch-awl I make a line across the film guard, just at the top of the aperture, using the same as a sort of straight edge. Now I put the shutter on the shaft and turn the set screw in the hub so that it will meet the key way and I fasten the shutter on the shaft there. Now I stand above the machine and sight down along the aperture plate to the intermittent sprocket, and get my eye on the first sprocket tooth that stands clear of the aperture plate. This sprocket tooth must be the first one in a set of four which pull the film down while the screen is dark. I count this as tooth No. 1. I now turn the flywheel until the next tooth takes the place of the first one, and this is No. 2. Turn the flywheel again and the next sprocket, No. 3, should be stopped in exactly the place where No. 1 was before the flywheel was turned. Leave the machine right there and loosen the three little screws which hold the blades to the hub, and turn the blades until the line made on the wide blade is right in the center of the lens tube; set the screws tight and the job is done, and if one is careful to follow directions exactly the shutter will be as nearly perfect as possible. Here is another method I use sometimes. On the front of the shutter shaft (outside shutter), is a small collar put on with a set screw. This is, of course, to keep the shutter shaft from slipping back towards the machine. Get that collar loose and shove the shaft back and it will turn, independent of the machine. Turn the blades of the shutter until the large set screw in the hub is in line with the line that we made on the wide blade, and fasten the blades on the hub there. Frame the machine to the center of its travel, count out the three sprockets, put the shutter on the shaft, turn the set screw into the key way, put the line on the wide blade in the center of the lens tube pull the shaft out where it belongs, fasten the collar, and the shutter should be O. K. I was sorry to read in the last issue of the World that the Hand-book would not be ready for about sixty days, but I suppose it will be better than ever. We get several trade papers at our theater, but there is nothing fills the place of "Old Reliable," the Moving Picture World. The Projection Department and Advertising for Exhibitors are the pages interesting us most at present, and I have certainly gained a lot of knowledge through the Projection Department.

We are obliged to Friend Batterson for the excellent description of his method for setting the Edison outside shutter. I think it is plain enough that anyone can understand and follow the directions. Yes, the new Hand-book will make the old one look like a joke. Our only regret is that we have been compelled to add a dollar to the price. The new book will contain almost two hundred illustrations, and will, I believe, contain almost, if not quite, four hundred pages. I feel sure the book will be such as will not only command wide sale in this country, but will also be popular in English speaking Europe. The first book sold almost to the

same mark, and was still going out at the rate of from five to ten a day, when the edition was exhausted. It would probably have easily passed the 10,000 mark. We are, of course, glad you like the Moving Picture World, and naturally I am well pleased to have you appreciate and commend the Projection Department.

Bartlesville.

Oklahoma, contributes the following:

I have not propounded any questions as yet, but am not so wise that I don't have to be shown once in a while. On page 878, August 31st issue, I believe Iowa's troubles lie in his projection lens. It seems to me it contains moisture, or he may clean it and then get too much oil on his machine so that a drop will be thrown on the back combination. I don't write this because you spoke of moisture and oil, but because I had the same trouble myself. I am using a carbon projector, which is simple. I punch a pin hole just above the condenser mount, and use a broken condenser which has cracked straight across. I lay this on top of the condenser-mount, in front of the pin hole, and if the machine is in line it will project an image of the carbon, upsidedown, on the upper magazine. The advantage is that the image is right before the operator's eyes, and he is looking at the front of the crater instead of the side. Some of us here in Bartlesville have been able to get better results from a Fort Wayne Compensarc than from a rectifier or a motor generator set. I sure want to get that new "Bible" when it comes out, and, while I think of it, just tell the operators to make better splices and the exchanges will not need to do so much inspecting.

It seems to me that while the projection of the carbon on the magazine is most excellent indeed, it would be better to look at the side than front of the crater, since its angle to the condensers would thus be better shown. If you got better results with alternating current than with D. C., then it must have been because you were using a rectifier and motor generator set of too small capacity, or else there was something wrong with the installation. I'll bet that "May" isn't a front name at all but has a "J. T." before it; probably my old college chump, J. T. May.

Traveling.

New York City sends in the following:

Have just returned from a trip through Canada, and of course while there employed a portion of my time in looking over the moving picture theaters. In general I found the business in a very healthy condition. Montreal has more moving picture theaters than ever. One peculiarity which attracted my attention in that city is that the majority of them are "scopes." There is the Nationalscope, Rochonoscope, Vitascope, Reidoscope, Omniscope, Bioscope and a lot more; but all these various "scopes" are playing to capacity. In Quebec, Three Rivers and Sherbrooke there was some good business being done. In St. Ann of Beaupre, where so many miracles happened, many speculators have opened moving picture theaters, but have been obliged to close them, for of the great number of people going there constantly none attend the theaters. They go there with one purpose in view, viz.: To pray and ask St. Ann for some favor. In Toronto, Hamilton, Kingston, St. Catherines and Niagara Falls, business is booming and projection is, on the average, high class. I also stopped at a small town in northern New York, Rouse's Point, a village of 1,800 and I found there a nice little theater seating 700, and putting up very good projection. People come in automobiles by the dozen. Mr. Wilfred Couture is owner, manager and operator. He cannot get a good film service. He has tried exchanges in Plattsburg, Albany, Ogdensburg and Boston. Has tried Independent and Licensed, and is paying more for junk film than we here are for high class service. I found this to be true in every small town I visited. The exchange men seem to think the small places don't understand the difference between good and bad films. The rule seems to be good service for large cities, and junk for the village. I personally inspected some of Mr. Couture's films as they came from the express office that evening, and their condition was an outrage.

I am indeed glad to receive a letter in such optimistic vein, always supposing the facts to justify the report, as I have no doubt they do. That capacity business sounds good, and trust the Canadian boys are putting up projection that will fully justify what has been said. As regards the junk-for-the-village proposition, it must be remembered that, as a general rule, very few of the small town managers are willing to pay the price for good service. It must also be taken into consideration that good service will cost a lot more money in a small town, than in a large city. In the city the films lose no time at all. For instance: a house in Brooklyn gets service from a 14th Street exchange in New York. The film goes out to the theater at noon, is used that afternoon and night, is returned that night, or the next morning, inspected, (?????), and at once goes out to a theater, perhaps up in the Bronx, so that there is no lost time at all. The small theater one hundred miles from New York also takes service. The exchange ships the film out and it loses one day on the road. The theater uses it one day and it loses another day coming back. If the place is not more than one hundred miles away, quite possibly there will only be a total loss of one day in transit, but that kind of business of course requires a very much larger investment on the part of the exchange. However, if a small town exhibitor wants good service and is willing to pay for it, understanding that the price will be proportionately high on account of the necessary lost time, then he ought to be able to get it, and I think he can. The whole thing sums up in this: Lost time on old films, for which there is not much demand, does not cut so large a figure; lost time on new films, which everybody wants, is expensive and there you are.

Light Trouble.

Silver City, Utah, comes in with the following:

Here is some more light trouble, and it seems that it is the greatest trouble in the projection of motion pictures. I am bothered with a weak light at times and have long tried to get at the root of the cause. I am getting current through a Fort Wayne Compensarc, 110 volts, 60 cycle a. c. Now I want to know if you could tell me the size condensers to use to get the best results. The machine is a Power's No. 5 and I have a 57-foot throw. I am using a No. 2 Bausch & Lomb lens but do not seem to get the sharpness of the pictures on the screen. At times there is a blue ghost in the center of the screen and when the lamphouse is back very far, the light then begins to weaken. I have to run on 40 amperes to get a strong enough light, at all. I would be pleased to read whatever you could advise in the next issue of The Moving Picture World. I always read everything in the Projection Department and, so far, have been benefited thereby.

Yes, Silver City, light trouble is naturally the biggest thing we have to deal with in projection, since that is the very foundation stone of the whole business. How many times have I got to tell you boys to give me the throw and the width of the picture when you want to know about lens size, or focal length. I presume I could dig up the information as to just what a Bausch & Lomb, No. 2 lens is by hunting through a stack of catalogs, but I haven't the time to do it. Give me the width of your picture and I will tell you what you ought to have, because having the width of the picture I can figure the focal length of your objective. Pulling the lamphouse back cannot make any difference in the amount of light you get, but it is possible to pull it back so far that the corners of your picture become dark, and while the same amount of light is going through, it is of inferior quality, due to the fact that the colored edge of the light, produced by chromatic aberration, is mixed with the white rays thus injuring the whole illumination. I would suggest that you get two 6½ and two 7½ condensers, and try (a) two 6½ (b) one 6½, one 7½, with the 7½ in front, and (c) two 7½, using the combination which gives the best results. You certainly will have to pull at least 40 amperes. You could not expect to get anything on less, using a. c. I would not consider the projecting of a 12-foot, or larger picture with less than 60 amperes of a. c. 40 amperes is a minimum, and I would not consider it as being enough a. c. for anything larger than a 10-foot picture.

Operator Visitor.

Mr. E. H. Spears, formerly Business Agent, Rochester Operators' Local Union No. 253, called on the editor last week. Brother Spears has taken a position as operator for the Eastman Kodak Company in an advertising road show they are putting out. He will travel extensively and is well pleased with his new position, in which we wish him every success.

Speed.

Missouri writes:

I have been a silent reader of the Department for a long time. Now I wish to ask a few questions concerning the Detroit Isolated Plant, 60 volts, 2 k.w. generator, and 3 h.p. engine. Do they give a good steady light? I own a good 3 h.p. Fairbanks-Morse engine. Could I buy the rest of the outfit and use the engine? I am using an Edison Exhibition Model machine and it has never given a bit of trouble. Could a screen be made by coating it with aluminum bronze?

I think, Speed, a moment's consideration would convince you I cannot offer advice of this kind, through the Department, concerning any specific kind of apparatus. I have some very good reports from the outfit in question; also I have some not so good. As a matter of fact, I think a good deal depends on the person who handles the outfit. I would suggest, however, that you write to the Detroit people direct, concerning these matters; also asking them whether you can buy a generator separate or not; I suppose you can. No, I would not coat my screen with aluminum if I were you. If done just right it makes a fairly good surface at first, but soon turns dark through oxidization. I cannot recommend it.

Corrections.

S. K. Leen, proprietor Rigby Theater, Madison, S. D., writes as follows:

I wish to correct a few slight errors made in the article I sent in, September 8th issue, concerning my isolated light plant. It should have been eight 15 watt tungstens, two 40 watt tungstens, one 1¾ h.p. motor for the machine; 76½-foot throw, whereas it was made to read eighteen 15 watt tungstens, twenty 48 tungstens, one ¾ h.p. motor, and 76-foot throw. No, friend R., I didn't make an error when I said "wired in a series, with 11 in the series." It is merely that you got the wrong understanding of it, which I note might easily be done from the way I wrote it. I meant the sixty-six 5 watt tungstens only are wired in series of 11. They are 10 volt lamps, so of course would have to be wired in series of 11 to take care of 110 volt pressure. I am glad you called myself, as well as Villisca's attention to the importance of giving the running expense of our isolated outfits per hour. We both neglected to do this, and according to Villisca's statement he certainly has me beat to a standstill on economy, for it takes one gallon of gasoline per hour to do my work and at the present writing I am paying fourteen cents per gallon. But even at that I am perfectly satisfied, since before I installed my plant, I paid the city thirty-two cents per hour for current. I should like very much to have Villisca state how much his running expense is per hour, for I am interested in his statement of economy—also, for information, would he state why he uses a 6 h.p. engine on a 2½ k.w. dynamo, and still claims more power for kerosene. I am running a 4 k.w. dynamo, with an overload, with my 6 h.p. Fairmont gas engine, and it makes no difference, full load, overload, or no load at all. It doesn't affect my engine in the least,

for it keeps up the same steady speed. I note that Neighbor Villisca claims kerosene to be cleaner than gasoline. I have had no experience with kerosene, but don't see where it could be any cleaner than gasoline, since I have not cleaned my spark plug or spark plug chamber for the last two months. My spark plug chamber gives me no trouble whatever, and I have no oil cups to fill or watch that they drip eight drops per minute. The only oil cup I have is the one for each crank shaft bearing. These I fill with hard oil once a week. Those who have not tried it have no idea what satisfaction it is to own and operate one's own private light plant.

Many thanks, Brother Leen, for your excellent letter. If you can run your whole theater, projection light and all, for fourteen cents per hour, I don't think you have any kick in the matter of expense. That would be a dollar and forty cents for ten hours, and I note that you are pulling more than 4 k.w. We shall now expect to hear from friend Villisca, with a statement of his hourly expense, etc. Brother Leen wrote "hard oil." Presume he meant lard oil. The only hard oil I know of is a varnish.

Film Fault.

Durant, Okla., writes:

For the last month or so, I have noticed that the final few pictures of a great number of scenes would go out of focus, while the next scene would be all right. I have only seen this in the Nestor, and these clippings were cut from "The Little Moonshiner." We use thirty-day stuff.

The samples of film submitted show Durant's statement to be correct. The samples are from four to five pictures long, and while the first picture is sharp and clear, the others are more or less blurred. I shall send these samples to the Universal people, calling their attention to the matter, and it will no doubt be promptly remedied.

Isolated Plant.

The Electric Theater Company, Winfield, Iowa, writes as follows:

Like all the up-to-date theater managers and operators, we are constant readers of The World. The letters in the Projection Department concerning isolated light plants, have been of special interest, for the reason we ourselves own and operate what we consider the best plant in existence for this particular purpose. The entire outfit, consisting of engine, generator and switchboard with Weston instruments, was purchased from Fairbanks-Morse & Co., Chicago. The 10 h.p. Special Electric Gasoline Engine, with fly-wheel 5 feet 6 inches in diameter, a 5-inch face, speed 300 r.p.m., gives a power as steady as steam. The cooling system is a Forrester circulating pump pulling water from a well located about 25 feet from the pump. The water circulates through the engine and back through a return pipe to the well. This system eliminates all possibly danger of injury to the engine from freezing up, because when the engine is stopped the pump drains it automatically. The engine weighs about 6,000 pounds, and is set on a 15,000 pound concrete base. The generator is a direct current c.p. type, 7½ k.w., 115 volts (65 amperes). The pulley on generator is leather covered, 11¼ inches in diameter, belted to the engine fly-wheel by a 30-foot, two-ply endless leather belt, making the speed of generator 1,700, plus. The switchboard is equipped with voltmeter, ammeter, rheostat and two pilot lights. The entire outfit requires a floor space of about 15 feet long by 4 feet wide. Have operated this plant for one year, an average of two and a half to three hours per night, six nights in a week, with occasional mid-week matinees, and several Sunday religious services take place in the theater. In all that time there has been not one cent expended for repairs. I might add here that this was accomplished without any previous experience with electricity; though had some experience with gasoline engines. However, I claim that anybody with average intelligence could operate this plant successfully with but very little instruction. The satisfaction in operating and the results obtained cannot be overestimated. We project positively the plainest, steadiest and clearest picture possible. This is not only our opinion but the opinion of hundreds of strangers who have visited our little city. I honestly believe that in the year's time we have operated this plant, it has actually paid for itself in the way it has advertised our business. We use 35 amperes inside, burning six 40 watt tungstens, fourteen 25 watt tungstens, nine 4 c.p. incandescents, four 12-inch oscillating fans, two 12-inch stationary fans, one 18-inch exhaust fan and the arc through a grid type Edison rheostat, at the cost of approximately twenty-five cents per hour. Are running an airdome only now, with 22 amperes all told. Have run both theater and airdome at a cost not exceeding thirty-five cents per hour. Always operate at 115 volts, and there is scarcely any variation in pressure (not to exceed one volt) whether the amperage is increased or decreased. We are doing a good business, but whatever has been our success in the past, or may be in the future, is due to large extent to the satisfactory plant which produces the excellent light that projects the kind of pictures which make people talk. Our house is not large. It has a seating capacity of less than 200, but it is well ventilated, very attractive and has opera chairs on inclined floor. Might say in closing that our best advertisement is the people waiting outside to get in. If you think there is anything of interest or value in this letter, you are at liberty to publish any part of it or all of it. In closing we beg to remain yours for the uplift of the moving picture business in all its branches.

You certainly have a surplus of power in your engine, Winfield, since according to your statement you are only using about half of its capacity. I am a firm believer in a surplus of power in the engine and in the dynamo also; however, I should say this was more than is necessary. Your generator surplus is not so excessive—in fact, I would call the generator just about right for the work in hand, but unless you are projecting a very small picture, it seems to me you are not using enough current to get the best results. I have not figured out what all those motors will take, but do not think you can be using more than 25 amperes at the arc, which is hardly sufficient if your picture is more than 12 feet in width. However, you say you are getting the results, and that is what counts. The outfit is certainly a very complete one, but its first cost must have been pretty heavy. In looking through your letter again, I see I may be in error. You are probably using more current at the arc than I had supposed, because some of your incandescents would be switched off while the show is running. Moreover you do not say that the 35 amperes carries the whole business. We appreciate your kindness in sending in so complete a report, and trust that the S. R. O. sign will continue to be displayed at your house for a long time to come, but our advice would be for you to start thinking about building a larger house.

Voltage and Fuses.

New York City asks as follows:

(1) I pull 25 amperes d.c. through 30 ampere fuses from a d.c. 110 volt line. If I connect the same outfit on a 220 volt a.c. line would it cause the 30 ampere fuses to instantly blow when the switch is closed and the carbons brought together. I know the rheostat is liable to burn out bye and bye, but whether it would blow the fuses immediately or not puzzles me. (2) If the fire shutter is in good condition, the machine running at usual speed, film isn't broken, and the aperture clean of film scraps, could you think of anything else which will cause the film to catch fire from the arc? (3) Do they allow the use of cartridge fuses on a meter cutout? I know they are not allowed on operating room cut outs in New York City.

(1) Most certainly your knowledge of resistance is in urgent need of a new foundation and superstructure. It is so weak that it is in danger of total collapse. Certainly the fuses would blow, since the resistance of the rheostat, which would give you 25 amperes on 110 volts d.c. would give you about 90 on 220 a.c. while it lasted. The practical effect would be, however, to instantly blow the fuses, and if 90 ampere fuses were installed, then the rheostat coils or grids would become incandescent and burn off probably within one or two minutes. (2) Yes, should the sprocket holes be ripped out on both sides for a space of an inch or more, it might pass the upper sprocket and yet not pass the intermittent sprocket, thus causing the film to stop behind the gate, and, inasmuch as the upper sprocket would still be feeding, the film might bulge out over the top fire shield and down into the light, thus becoming ignited. This would not, however, be possible with all makes of machines. (3) Yes. The cartridge fuse is no longer allowed in New York operating room circuits, by reason of the fact that the boosting of these fuses is altogether too simple and handy an operation.

The West Replies.

One of the Western delegates to the I. A. T. S. E. convention writes as follows:

I note in The World of August 31st, a statement from Detroit presumably from some delegate to the convention that the Western delegates lent no assistance toward securing the financial assistance asked for by the Boston local and otherwise obstructed legislation beneficial to the operators. I can not remember this delegate having been on the floor of the convention in any cause, and fail to find his name in the proceedings in this manner although he is listed as being "also present" and as his statement is so much in error, I think he must have a bad case of grouch at something or other. Boston showed the delegates that they needed assistance and they certainly received the support of all operator delegates, their request being granted on the motion made by Dolliver of San Francisco 162, who is certainly a Western delegate. If Boston had any plans for the election of one or more grand officers they were careful to keep it to themselves, instead of offering it in the caucus held for this purpose where it surely would have been gladly received if it had any merit other than that of emanating from Boston. Now Boston having received the assistance asked for, and it having been repeatedly ruled that there shall be no distinction between operators' locals and stage hands' locals in any or all matters I fail to see why the operators' locals will not receive any just assistance due them, and I believe they will, as the increased per capita tax, so bitterly fought by many Eastern locals makes it possible for the International to give that assistance, and until I see some operators' local ask for deserved assistance and be refused I shall not change this belief.

I had fully expected that the Western men would be defended. The delegate, whose report was published, enjoys the confidence and esteem of the labor forces of the entire Pacific Coast. He is the official head, not only of a large operators' union, but also of one of the biggest organizations of theatrical employees on the entire Pacific Coast. I think the Toledo man misunderstood the delegate. There is a radical difference between the methods of the men of the East and the men of the West, and the man of the East is likely to believe his Western brother is a four-flusher because he goes about things in an energetic and above-board way; also there is more of a tendency on the part of the Western man to talk than we find in his Eastern brother. Should you meet a total stranger on the street of a Western city and speak to him, you would probably get a courteous, open-hearted response. Speak to a total stranger on the street in New York, and you will very likely get a grunt and a stare or the stare minus the grunt. Now, I don't mean this in any way a disparagement of the Eastern man. It is simply the result of his training. It is one of the differences between the East and the West. In the West, we

are more apt to accept our brother man on his own say so. In the East we are more prone to put him down as, to say the very least, suspicious, until he is proven otherwise. As to the controversy over the convention doings, I was not there and therefore cannot comment intelligently. I had intended to attend the convention, but it was too far away. I am doubly sorry for this, in view of the fact that I am told that certain delegates censured me, and while I had able defenders, still I had rather have looked those traducers in the eye, telling them a few good hard truths with my own voice.

There still exist a few narrow-minded men who believe that the dissemination of knowledge is injurious to organized labor. How idiotic! One could scarcely believe such benighted ideas could exist in this enlightened age. These men, had they lived in the early days of trades unionism, would have been among those who strenuously fought and opposed the introduction of machinery, claiming that it would bring starvation to the laborer and utterly ruin the skilled crafts. Few know how fiercely the early trades unions fought the introduction of machinery; but machinery was introduced just the same, and instead of ruining the worker it helped him.

The union which cannot improve the financial and working conditions of its members without resorting to the suppression of knowledge is indeed a miserable failure, and has no right to exist at all. The editor of this Department was active in the labor movement before some of these wise men of the East who criticised him were born. He was in the trades union movement in the days when to be a trade unionist was a disgrace; when the agitator was a stench in the nostrils of mankind; when the labor advocate was regarded almost as a leper; when we won most of our strikes by physical force and violence, and he believes he knows about as much about the requirements of the labor movement and has perhaps done fully as much for that great movement as have some of his twenty-year-old detractors. But to the credit of the operators at large, and the organized operators in particular, these narrow-minded men are comparatively few in number, and are becoming fewer every year. They will soon, I believe, disappear altogether.

A Kick from Oklahoma.

Bartlesville, Okla., writes:

> What in the world is the matter with the Vitagraph? We have not had one in the last month but what jumped very badly. Also, why do some branches of the General Film Co. fail to send repairs which are ordered promptly, sometimes compelling one to wait as much as from three to five weeks, and often obliging one to re-order two or three times before the goods are finally received. And now I am going to make you jealous, friend Richardson. There is now, for the first time, a full grown operating room in this city. It is 10 x 14, with a 7½-foot ceiling, and only has one machine in it. The work bench is a 2 x 12, 13 feet long. There is a voltmeter and ammeter, city water and sink, outside window, etc. The tool kit consists of every tool named in the Handbook; besides which I have an assortment of drills from 3-64 to 13-64, by 64ths; also a screw plate from ⅛ to ¼ and another from 5-64 to 5-16 for machine screws. A neat tool cabinet is provided for keeping these in. The machine is an Edison—motor driven. All light circuits are controlled from the operating room, and an intercommunication system is arranged to the box office. I see several of the boys are sending in photos of their operating rooms, therefore thought I would show them that they're not so many after all. To again bring up a buried subject, here is some more dope on that fly-wheel-drive proposition. By actual test a weight of 264 lbs. did not spring the main spindle of an Edison machine enough to be able to detect it with a machinist's steel rule. This being the case, the weight of a belt weighing about ½ lb., and a one-pound tension weight certainly should not affect the intermittent movement in the least. I followed your directions in regard to "laying a ghost" and it helped greatly. I have been having trouble with condenser breakage lately. I was on the verge of giving up and asking you to help when I discovered a remedy. My prescription is: Drill a line of nine ⅛-inch holes in front of the lamphouse as near as possible to the condenser mount. This allows the hot air which gathers in the top part of the front of the lamphouse to escape. Also drill about five holes in the cone as near the condenser mount as possible. This causes a very much more free circulation of air in the cone. The point I make is this: There is practically no ventilation on either side of the condensers, except through the condenser mount between the lenses. The hot air rising creates a draught through the condenser mount between the lenses, but in the lamphouse there is no vent near the condensers, except directly under them, therefore inasmuch as the hot air will not go down and out through this vent, and there is no vent above the condensers, it stays there. In the cone the circulation is much better owing to the front end being open and to the opening for the slide carrier. This is the reason it is nearly always the rear condenser which breaks. The cold air is drawn up against one side of it while the other side has no ventilation, and this naturally causes uneven contraction and expansion which breaks the lens. The nine holes in the front of the lamphouse wall above the condenser allow the circulation of air on the other side of the lens and remedies this condition. I would like very much to have you express your opinion on this matter as it is a subject of much importance.

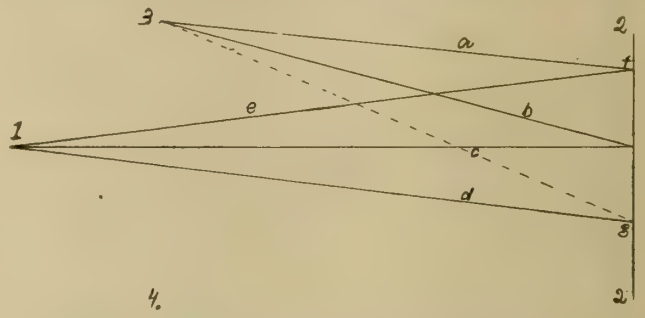
The film jump matter is respectfully referred to the Vitagraph Co., for investigation, and I am sure if any fault exists it will be remedied by that company as soon as it is brought to their attention. Very likely the exchange you deal with doesn't have the repairs you order in stock, and has to send for them. There is probably a delay of a day or two before they make the order, then the order has to go to New York or Chicago with a delay of anywhere from one day to a week there, and then two or three more days coming back. This would account for the whole matter, though it is only a guess on my part. The best way is for the exhibitor to carry in stock such spare parts as he is likely to use—that is to say, have extra parts on hand all the time. Allow me to compliment you on your operating room and its kit of tools. No, I am not jealous, but I am mightily pleased to have such reports as this. As to the fly-wheel shaft, it is not a question of springing the shaft at all. It is a question of excessive wear on the bearing. I thought I made that matter perfectly clear. Glad to know the ghost laying instructions have helped you. As to the condenser matter, I don't quite "get cha Steve." You say the hot air, not having any way of escaping, must remain in the lamphouse. My dear sir, what in Sam Hill are the vent openings at the top of the lamphouse for anyhow? I was under the impression they were to allow the escape of hot air, and I have repeatedly cautioned the operators to keep the top vent holes and screen perfectly clean and open, so as to allow free circulation. Possibly the holes you speak of will help. I don't dispute that proposition, though I very much doubt if drilling holes in the cone would have any practical effect, since there is a big opening there anyhow, both at the outer end and around the slide carrier. We thank you for submitting your solution of the matter, and repeat that the holes in the lamphouse wall may be of a great deal of value. Reports seem to indicate this.

An Optical Problem.

Pennsylvania writes:

> Am having a bunch of trouble and, as an interested reader of the department, think you can probably help me. In the first place, I am troubled with a blue center in my picture. Am using Power's Five, projecting a 13-foot picture at 88 feet; 6-inch e. f. lens with a 6-inch back and a 7½-inch front condensing lens. What would you suggest? But here is the great puzzle, and if you can solve it, you are the first one whom I have ever met who would even give a guess. Am a member of Auxiliary Local 37, of Philadelphia, and have asked all the boys in the Union, but they cannot help me. We are using a large glass screen, the same being two store windows covered with aluminum. When you sit on the right side of the house, the right side of the picture is very bright, but the left side dark. At times you can hardly see the picture on that half. When you reverse your position in the house and sit on the left side, the effect is reversed, but when you sit in the center the picture is very bright all over. Now, Brother Richardson, I trust you can help me in this, as my employer and I are floored, and it is the only thing against our show, as we are running the steadiest, brightest picture in town.

I would suggest the substitution of two 7½-inch condensers, instead of one 6-inch and one 7½-inch, and the pulling back of your lamphouse as far as it will go. As to the screen I can only offer my own theory in the matter, but I believe the theory is correct.



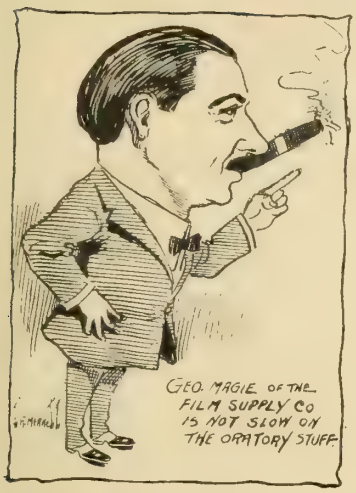
In the sketch 1 represents the lens, 2-2 the screen, 3 the eye of a person seated at the left of the screen. We are supposed to be above looking down on the floor of the house. Ray C is a light ray coming straight from the lens to the center of the screen. You must clearly understand that a picture is seen wholly and entirely by reflected light, and that in light reflection the angle of incidence must always be equal to the angle of reflection. That is to say, a line drawn from the screen to a point half way between 2 and 3 would represent the basic line and the angle between that line and lines A and E would be equal. Now, it is a somewhat difficult proposition to make you understand what I am driving at, but in the first place you must remember that you have a perfectly or practically a perfectly smooth surface on your screen, so that there will be little or no diffusion of the light. Now glancing at rays A and E, you will readily see, I think, that there would be a great deal more reflection from point F reaching the eye of a person seated at 3, than there would be from point G. I don't know as I can explain this, unless you can understand it from the diagram, but, the surface being perfectly smooth, the angle of ray D would be towards 4, and the only light from such a ray, which could reach the eye of a person at 3 would be that due to roughness in the surface of the screen. Now, the cloth screen is quite rough and the surface presents almost every angle so that 3 would see just as much light from G, as 4 would, but with a perfectly smooth surface, the proposition is changed. I think there lies your whole trouble.

I would like to ask Brother Rembusch, President of the Mirror Screen Co., to say whether I am or am not correct in this theory. It is one which I have evolved myself in reply to this question, and I may be wrong. Let us hear from you Neighbor Rembusch, if you please.

NEW FILM MANUFACTURER.

Sidney Franklin, the well-known comedy scenario writer and producer is now with the Arrow Motion Picture Company. This company intends releasing one genuine farce comedy every Tuesday and expects to help meet the increasing demand for good, clean comedy. Exhibitors all over the country are crying for better comedy and more of it, and all the film manufacturers who produce really good comedies find a steadily increasing demand.

Flickers.



George A. Magie.

IT is worth your while to know the subject of this thumb-nail sketch if you are in the film game. A genial, easy-going, always the same sort of fellow is George Magie. Nothing spectacular about him, you know; just an every-day business man—one of the few who, by some chance, got into the business of promoting pictures. If you are looking for George you will most likely find him at the offices of the Film Supply Company, the equipment of which is due to his good taste; but he is, strictly speaking, the business end of the Solax Company, the product of which he has placed before the public in a most favorable light. I am of a mind to say many pleasant words for George, whom I esteem as a friend, did the occasion require, but those of you who meet him will realize, upon first acquaintance, that he needs no sponsor. George really looks what he is—a gentleman and a level-headed business man.

* * *

While on his last Western trip, Mr. A. Warner, of Warner's Feature Film Company, established two new branch offices. The National Educational & Feature Film Company, of Detroit, will handle Warner's features for the State of Michigan, and the Feature Film & Calcium Light Company, of Pittsburg, will attend to the bookings for Pennsylvania and West Virginia.

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The old saying, "you can't keep a good man down," is again proving itself. Hector J. Stryckmans, one of the best publicity men and house organ editors in the business, is about to play a fourth organ. The Mutual Film Corporation will shortly issue the first number of a new house organ and have secured the services of Mr. Stryckmans as editor.

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The Feature Photoplay Company is now in its new offices in the Exchange Building, and working to capacity. Mr. Coles has assumed charge of the bookings for New York and New Jersey and has made wonderful and rapid strides in developing this department.

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The American sales agency for Itala films has located in the new Mecca Building, overlooking Broadway on the corner of 48th Street. Miss Agnes Egan, one of the best known young women in the film business, is to manage the affairs of the new company. Miss Egan possesses several years' experience, a good personality and a vast acquaintance in the trade, which makes her a valuable asset.

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Miss Pearl White, at present playing leading roles with the Pathe American company, will sever her connection with that company, to accept a leading position with the Crystal Film Company.

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The Republic Film Company, which, since the dissolution of the Motion Picture Distributing and Sales Company, has confined its efforts to the manufacturing of feature productions, is establishing a string of branch offices throughout the country, which, when completed, will number about forty. The new company will be known as the International Feature Film Company, with its home office in the Exchange Building, 145 West 45th Street.

* * *

The General Film Publicity and Sales Company has closed negotiations with two of Broadway's best-known stars to pose in a series of seven well-known dramas, the first of which will be released some time in October. Mr. H. A. Spanuth, president of the above company, is very much pleased with the large amount of orders already on hand for the Theodore Roosevelt pictures.

* * *

J. Parker Reid, of the Garden of Allah Film Company, 145 West 45th Street, has contracted with two large European manufacturers of feature films for the entire output of their plants. These films will be released through the American market.

MAC.

Screen Club a Winner.

Rapidly Increasing Membership of Prominent Motion Picture Men Seems to Indicate the Fulfillment of a Long-Felt Want in Filmdom.

THE fourth meeting of the Screen Club was held Saturday evening, September 14, at Bryant Hall, Sixth Avenue near 42nd Street, New York, Mr. King Baggot presiding. The presence of many new faces, most of them prominent in the motion picture industry, seems to make it certain that the Screen Club is going to be one of the most active and prosperous of the theatrical clubs in New York. There is every indication at the outset that the organization will fill a long-felt want. The ready response of so many men who stand high in their profession is evidence enough of the fact that there is a fraternal spirit in the business. Many of the men assembled there had heard of each other by reputation, but the opportunity of a meeting had never presented itself.

There have been few clubs formed with better prospects of a healthy financial condition. Money was immediately forthcoming from the assemblage without the slightest suggestion of hesitancy. There was almost a scramble among the men to get their money in the cash register and their names in the book as charter members. At the close of the fourth meeting the temporary treasurer reported that the paid membership amounted to 101, and with $5 from each member the treasury stood $505 to the good, minus incidental expenses of about $35.

One of the most encouraging aspects of the Screen Club is the general desire for the uplift of the business. This sentiment is very strong and most of the members seem to feel in honor bound to work for the elimination of existing evils and for the raising of the industry to the highest status of respectability and dignity. In his address at the third meeting, Mr. Harry Raver, manager of the Film Supply Company, voiced the sentiments of all when he stated his views that that club should be absolutely non-partisan. It has been quite definitely understood all around that all barriers dividing the licensed and independent factions shall not exist insofar as the organization is concerned.

Mr. Bunny was the principal speaker at the last meeting. As chairman of the membership committee he reported progress, and then gave the members some fatherly advice. He warned them particularly against the practice of electioneering, defining what he meant as the action some company might make in touting one of its members for executive office for the sake of what publicity might be gained from such an election. He brought up the question of the "black-ball," defining it as both a great menace and a great safeguard. Rightly used he recognized in it a means of keeping the organization pure and confined to high minded men who had the best interests of the business at heart. Wrongfully used he described it as an institution of injustice that might be invoked for the satisfaction of personal animosities or for a dozen other motives. Mr. Bunny used this warning to bring home the importance of the fact that the selection of officers should not be hasty and that every precaution should be taken to elect to office men of unquestioned integrity and highest character; men who could not, in their very natures, stoop to any abuse of the power of the black-ball.

Mr. Bunny gave evidence of his strong enthusiasm for the club, pledging his time, his effort and some of his money to further its interests. He is one of the most ardent of picture fans and his greatest desire is to bring about the ranking of the motion picture business as one of the fine arts.

There were also brief addresses by Mr. James Kirkwood, Tony O'Sullivan, Oscar E. Appel, George Nicholls, Billy Quirk, H. Z. Levine and Jack Goodwin. The sentiments of these gentlemen were enthusiastically in favor of organization with the highest of aims and motives. In fact, the sentiments of the entire gathering were along these lines. One praiseworthy aspect of the organization is a determination of the members to keep the club truly representative of the motion picture industry, and to rigidly exclude the button-hole makers, haberdashery salesmen and their ilk, for all time.

The meeting adjourned until Thursday evening, September 19, at 8.30 p. m., the meeting to be held at the same hall.

TOM NASH TO MANAGE SELIG'S WESTERN PLANT.

Mr. Tom Nash, for several years superintendent of the Selig Polyscope Company, with headquarters at Chicago, has been appointed general manager of the Selig Western studios. Mr. Nash has been connected with the Selig company for the past fourteen years and is recognized as one of the most capable men in the motion picture business.

Manufacturers Advance Notes

"NEPTUNE'S DAUGHTER" (Essanay).

This is a remarkable and extraordinary dramatic subject, unusual in portrayal and scenic beauty, from the Essanay Eastern Stock Company, and features Martha Russell and Francis X. Bushman in feature roles. For absolute novelty of plot this production has never been surpassed.

While walking along the rocky shore with his pretty sweetheart, Charles Fleming, an artist, hears a weird, strange musical sound coming from the water below, and pauses to listen. His sweetheart's scarf now blows away, and he clambers down to get it. Frightened by his approach Undine, a beautful mermaid,

Scene from "Neptune's Daughter" (Essanay).

who has been sunning herself on the rocks, slips out of sight into the waves, but not before Fleming catches sight of her and follows her course through the water with astonishment and admiration. Determined to meet her he returns the next morning and finds her on the rocks. Wooing her with all the fire of his passionate soul he secures her promise to assume a mortal form and wed him. Father Neptune is now summoned from the deep, but warns Undine that if she assumes mortal form she can return to the sea no more. At dawn the artist returns and finds her waiting for him as a beautiful young girl. After the marriage the honeymoon in the cottage by the sea begins, but Fleming soon tires of her eccentricities and longs for his old sweetheart. One morning, in a fit of passion, he leaves her. Broken-hearted, Undine calls on Father Neptune to take her back into the bosom of the deep. Next morning the artist, regretting his desertion of the beautiful mermaid, is hastening along the shore when he comes upon her dead body cast up by the waves of which she is no longer a part. In a wild burst of grief he sinks down beside her, then slowly the scene fades and Fleming sits up with a start as he realizes it has all been a dream.

It will at once be seen that the production is extraordinary, both in point of production, plot and portrayal. The marine scenes were taken at Devil's Island in Lake Superior, during the recent trip of the Essanay players to Bayfield, Wis., and are exquisite for their rugged beauty and grandeur.

Martha Russell gives a striking portrayal of Undine, the "mermaid," a most difficult and exhausting characterization; Francis X. Bushman is vital and gripping as Fleming, the artist; Harry Cashman renders a splendid character of Father Neptune; Ruth Stonehouse is prettily cast as the sweetheart, and Wm. Walters plays Father McCabe, the priest. The production was released September 17th.

"THE MUSKETEER'S CONSCIENCE" (C. G. P. C.).

This play is perhaps not so remarkable for plot as it is for its very fine acting. The parts are difficult to carry off well, and that they are very striking is to the credit of the cast selected. Beautiful old-time scenery harmonizes with the silk and velvet of ladies and musketeers, and throughout the play the effects are bold and broad.

A French nobleman is in love with a Vampire, who asks him to secure for her a magnificent necklace, the property of a Countess. The noble, financially ruined, is unable to purchase the jewelry, and, consequently, stoops to robbery. In the dead of the night he enters the chateau and has secured the necklace when his presence is discovered by the Countess. She moves as if to warn the servants and the musketeer, losing his self-control, suddenly seizes and strangles her.

Scene from "The Musketeer's Conscience" (C. G. P. C.).

The deed once committed, self-preservation and oblivion are the two things his thoughts claim. But oblivion is impossible for, wherever he turns, he imagines he is pursued by the dead woman, holding out the necklace to him. Fleeing from the apparition, he suddenly topples out of one of the windows behind him.

He is found by the woman for whom he has cast away his honor and life, and by her orders is carried within; she bends over him to attend him, but even as she does this she catches sight of the necklace he has stolen, and with a little cry of joy she snatches it away. Turning to the mirror she adorns herself with it and admires her reflection in the glass, whilst her lover, after struggling before her to gain one last look or word of thanks, passes away realizing the futility of his love and sacrifice. It will be released September 27th.

"A MARRIAGE OF CONVENIENCE" (Eclair).

Wild animals in a picture can generally be counted upon to furnish the audience with a thrill, and this well done Eclair comedy is no exception. A couple of handsome young lions are used in the picture and the situations created by their presence in a well-regulated household provide the comedy and the thrills. It is one of those daring motion picture exploits that will make any audience, no matter how jaded, sit up and pay attention.

As the story runs: A beautiful young American heiress sojourning in Europe is overcome with ennui. The world and its pleasures seem to have lost their power to furnish her with any new sensations or even to keep her blood circulating in the proper way. She finally inserts an advertisement in a daily paper to the effect that she is an heiress and is willing to take as a husband any desirable man who can thrill her with any great emotion which she has not experienced before. The paper is read by a little sawed-off half-portion of a man. The effect of the advertisement upon him is a thrill that he himself has never before experienced, for he sees in it an opening to make his everlasting fortune. He does not know just exactly how he will furnish the thrill, but being a fellow who has always lived by his wits, he knows he will produce it somehow, even if he has to dynamite the house.

Scene from "A Marriage of Convenience" (Eclair).

There are, of course, other applicants, and when he arrives at the young lady's dwelling he finds there two previous callers, both of them long of body and short of wit. In the matter of size they have him looking like a shrimp, and as for manners, the two elongated specimens shunt him back into the boor class from his very entrance. However, Mr. Pee-Wee is a determined little fellow, who has evidently been coping with tall men all his life.

While rambling around and racking his brain for an idea, he comes to the menagerie in a park. As he pauses before a cage of lions, an idea comes to him instantly. He bribes the keeper to loan him two of the lions and, somehow or other, he manages to get them to the young lady's house. He turns them loose in the hallway and then runs through the house alarming the occupants. The lions come rushing on through the various rooms after the flying occupants, both of the tall suitors being well in advance of the fugitive party. The little comedian brings up in the rear and with a whip beats off the lions when they get too close to the heiress, who is nearly dead with fright. Finally, when all but the heiress have made their escape from the house, little Pee-Wee walks over to the lions and strokes them as though they were pet dogs. He quiets the fears of the heiress and induces her to fondle one of the lions. She is quite pleased with this new sensation, and the bravery of her half-sized suitor makes such an impression upon her that she accepts him forthwith.

As will be supposed from the foregoing description, the comedy is full of life and sensation. The lions are very beautiful specimens and are more than pleasing to look at. They do not appear to be worked by a professional animal man, but the entire cast of the comedy appears in the scene with them. Of course, they are tame, but not too tame to make such a picture a pleasant undertaking. The actors play their parts with extreme unction under the circumstances, and do not at any time, except when the story calls for it, give any visible evidence of fear. It ought to be a big winner and one that will send the audience out talking.

"ROSE OF THE ISLANDS" (Champion).

"Rose of the Islands," a Champion release for September 23, is a very romantic picture of fisherfolk set in typical backgrounds that give us glimpses of lowly homes on the beach and of salty waves. It tells a story of love's self-sacrifice and final vindication.

As the first act opens, we see the charming heroine, a fisherman's pretty daughter, busy mending a net. It is she who is the Rose of the Islands. Her name is Rose and her beauty has marked her out from the other girls of the village. She has two lovers who quickly appear. She prefers Jean; but Peter is soon shown to be the more worthy of the two. Jean is a gambler and this weakness leads him to other vices until we see in him a thief.

Scene from "Rose of the Islands" (Champion).

The second act is largely set in an interior, the hut of Rose's old father from whose little hoard Peter has found Jean stealing. At this point the two men hear Rose coming. Peter, to save her the pain of knowing Jean a thief, hides him; but the entrance of the old father brings about the discovery of the culprit in his hiding place. Peter now has to accuse Jean or take the blame himself, for that the crime has been committed is all too plain. Jean points at Peter, who admits being the thief.

The third act shows the result of this. Peter is in trouble. Rose suspects the truth, refuses to marry Jean and ends by stowing herself away in Peter's boat. She knows that he is preparing to leave the island for good. The last scene shows them sailing away together, very happy.

CORT HEADS TALKING PICTURE COMPANY.

John Cort, widely known as a promoter of legitimate theatrical enterprises, is now president of the Cort-Kitsee Company, formed to exploit the invention of Dr. Isadore Kitsee known as the Chrono-Kinetograph. Dr. Kitsee made his first attempt to master a device for the development of speaking-moving pictures in the year 1905. In his laboratories in Philadelphia he first produced films in which, through a chemical process, the exact spacing was attained. Later on he used electromagnetic means for this purpose evolving his present device, which may be applied to any of the existing types of projecting machines, synchronizing the same with any existing types of phonograph machines; in other words, given a picture house already equipped with a projecting machine Dr. Kitsee is said to be able to synchronize the same with a phonograph of any type desired, either of his own invention or any of the machines already on the market.

A demonstration of Dr. Kitsee's device was given on Sept. 16 in St. Timothy Hall, Philadelphia, Pa.

"THE WINNER AND THE SPOILS" (Majestic).

As a costume play, "The Winner and the Spoils" is one of the handsomest pictures that has been done by Majestic in a long time. The story is laid in France, during the seventeenth century. The costumes are in correct accordance with the period and the story itself reminds one of Stanley Weyman's stories, such as "Under the Red Robe" or "A Gentleman of France." As may be expected there are sword passages and more or less swashbucking as the story unfolds. This production is the work of Mr. Oscar E. Apfel and reflects much credit upon him.

Like many of the French romantic stories, this one hinges upon a game of cards. The young scion of an aristocratic family has plunged himself deeply into debt to a Marquis, who is an expert at cards and more or less a professional. He fleeces the young man regularly until the youth is reduced to absolute penury. The victim's last resort is to get possession of his family's jewels. His sister, however, learns that he is desperate for money and surmises that he will try to steal the jewels. Her warning fears are fulfilled as she goes to the secret hiding place and finds that he has been there first and taken the family heirlooms, to stake at the gambling table. The girl determines that she will save the family treasure by disguising herself as a boy and making her entrance into the gambling room of the tavern. She effects an entrance but is quickly recognized by her brother and the crafty Marquis. In spite of her presence the crafty Marquis wins the jewels from the lad and it is then that his sister openly denounces the Marquis as a thief.

Scene from "The Winner and the Spoils" (Majestic).

The Marquis, of course, according to the custom of the time, promptly challenges the disguised girl to a duel, and she accepts the challenge on condition that the winner of the duel shall be the possessor of the jewels. This is signed and agreed to, and all parties repair to the grove, the disguised girl trembling in her boots at the prospect of being impaled upon a sword. However, she proves to be a vixenish little creature, and disregards all the polite rules of duelling by using her sword with both hands and lunging fearlessly at the Marquis. During a moment's truce she takes full advantage of the Marquis off his guard and stabs him without the least compunction. The Marquis is unable to continue the duel, therefore the girl is the winner.

Next day the wounded Marquis appears at the ancestral halls of the young lady's family, there to fulfill his pledge of delivering the spoils to the winner, and he turns over the family jewels to her. At the same time he brings a commission from the army, sending the girl's spendthrift brother to an army position in Africa. By bringing back the jewels as promised, the gambling Marquis arouses a certain latent admiration on the part of the young woman who defeated him. The closing of the story indicates that a love affair between the two is well under way.

As a costume play it is surely well done, both from a standpoint of scenery and costumes, and is well acted besides. Miss Mabel Trunnelle appears as the soldier's sister and Herbert Prior is seen in the part of the gambling Marquis.

TO PRODUCE WELL-KNOWN FICTION SERIES.

The Bradley Film Manufacturing Company beginning at an early date will produce the well known "Jimmy Flynn" short stories. Some of the best juvenile players around these parts have already been gathered for this intent, and as some of the characters in them are typical, it will provide the youngsters excellent opportunity to prove their worth. Among a few of the first to be released may be mentioned, "Bull-Dogs and Automobiles," "An Unexpected Venture," "The Eternal Triangle," "Bullhead's Waterloo," and "A Rainy Day Affair."

N. Y. WORLD INTERVIEWS JAP ACTRESS.

Her name is Taku Takagi and she plays the female lead in the Thanhouser series of Japanese plays that begins with the release of "Birth of the Lotus Blossom," Friday, Sept. 13. She is a real Japanese, and the other day "Our Japanese Reporter" of the New York World went to New Rochelle and interviewed her on picture acting as it appealed to her Japanese temperament. And here's how, according to the printed story:

"Acting for moving pictures is such a fun, but it isn't as easy as it looks. The hardest part is they want me to play an Americanized Japanese. They want me to play just like a Japanese girl the American imagines. Lots of actresses who never saw Japan played the Japanese girl parts, and they want me to act just like those American actresses did."

It will be noticed that the newspaper printed Miss Takagi's remarks apparently as they came from her, not in a perfect English but in the simple, picturesque wording of the Oriental translator. Continuing on her New Rochelle experience, Miss Takagi said, regretfully:

Miss Taku Takagi.

"When I am trying to act naturally, then somebody says. 'Cut it out, you don't look like a Japanese.' But I don't know how the Americans want a Japanese girl to act. I am a Japanese and am trying to act naturally, as I did in Japan. But they don't want that."

The "Japanese Reporter" asked her if she "wishes to be a moving picture actress all the time," and she said:

"Oh, no! It's fun and I like it. But I don't want to keep it up. I want to act on stage. But not yet; I am now studying the American dancing and singing."

The Jap reporter next queried on "which she liked better, the Japanese way of acting or the American way of acting." The interviewed replied:

"I think the American way is better, because it is so natural. The old acting of Japan is so formal, though there are many things that are beautiful and good."

Thanhouser Company launched the Japanese series, in which Miss Takagi is featured at the head of a company of Jap players, on learning that Jap plays will be in vogue on Broadway this season, three prominent theaters opening with productions of that nature.

"A SISTER'S DEVOTION" (American).

The American offers a Western subject under the title of "A Sister's Devotion," which possesses the elements that should please most patrons of the photoplay. The first scene opens in a modest home in the East, where Paul Trainor is preparing for his departure for the West. Paul and his sister Bess are orphans. Paul is like most boys—rather wayward and improvident, but his sister has a woman's saving qualities and has laid by a nice little sum for a rainy day. By this means she is able to provide her brother with sufficient money for his venture and he fares forth to establish himself in a new country.

Scene from "A Sister's Devotion" (American).

Paul arrives at his destination—a Western mining camp, and falls in with gamblers who soon relieve him of the money his sister gave him. The hotel keeper, who learns of the young man's circumstances, writes his sister a warning letter which determines her to go to his rescue. She falls in with kindly disposed people who give her every possible service. Paul has not yet broken away from his evil companions and is still dallying with the cards.

Scene from "A Sister's Devotion" (American).

In a game in which it appears as though luck has changed and he is about to recoup himself for his numerous losses he detects a fraud which, if successful, would have caused him to lose. There are two shots. Paul leaps through the window and is a fugitive from justice. He rushes to his sister for aid, quick as a flash she determines on a course of action and, disguised in her brother's clothes, is off on horseback. Paul and a friend start in another direction. The sheriff's posse are off in pursuit of their quarry. The pursued takes refuge in a mine, leaves a note at the mouth that the first man entering will be shot.

The posse keep a guard at the mine and early the next morning enter only to find they have been deceived. This ruse gains time for Paul and he succeeds in crossing the State line. At the coroner's inquest it develops that Paul shot in self-defense and is exonerated. The news is carried to Paul by Bess and a joyful reunion is held. Paul's friend and Bess have developed mutual admiration for each other and the story closes with a beautiful tableau of Bess and her lover.

The action is good, photography is also good and the settings are in keeping. Altogether this makes a very good and delightfully pleasing story.

SPANUTH GETS A ROOSEVELT PICTURE.

Announcement is made by H. A. Spanuth, president of the General Film Publicity and Sales Company, that exclusive right to make a picture covering the whirlwind trip of Colonel Roosevelt over the United States, has been secured by his company from the National Progressive Party and Colonel Roosevelt personally. Through this arrangement it has been possible to place a camera man on the car with the Roosevelt party.

MR. H. A. SPANUTH,
President of the General Publicity and Sales Co.

The film is not to be political in character or uses, but is to show the greatest and most conspicuous American of today to the people as a man, and to allow the people in the towns which are unfortunate enough not to be able to see him, to get as near a life-like presentation of the Colonel as it is possible to give.

Besides the film will be shown photographs of the great men with whom he has come in contact in the different States and his associations with the cowboys and the Indians and as an engine-driver while his train crossed the Great Divide.

By an additional piece of good fortune, Mr. Spanuth was able to get the royal moving picture photographs of the German Emperor escorting Mrs. Roosevelt and Colonel Roosevelt escorting the Empress through the cheering crowds in Berlin. The importance of this film will be understood when it is taken into consideration that none of the pictures of the German Emperor are allowed to be released without his consent and that it was the German Emperor's friendship for our ex-President that got for the General Film Publicity & Sales Company this concession.

UNIVERSAL'S NEW QUARTERS.

Increase in Volume of Business Necessitates Larger Accommodations.

When the Universal Film Manufacturing Co. was formally organized it found very convenient and comfortable quarters at 1 Union Square, New York. At first, five offices were sufficient to meet the requirements of the big executive and clerical force, but as the business became systematized, and the volume of business done became greater new rooms were added until they occupied nine large offices on the seventh floor of that building.

View of Mecca Building, Broadway and 48th Street.

With the addition of several new brands and the acquisition of the output of several foreign manufacturers, including the Ambrosio, the Great Northern Features, Milano, etc., even the great amount of floor space occupied was not sufficient to accommodate the large working force required and other quarters had to be secured.

The new quarters will be in the Mecca Building, an imposing structure at 48th St. and Broadway. The entire third floor has been leased and when the necessary alterations are completed the Universal will have the largest and most thoroughly equipped executive offices of any film manufacturing company in the world.

The various departments will be arranged so as to facilitate the operations of each with the other. Special offices will be maintained for the accounting, scenario, advertising, publicity, stenographic, clerical, poster, photograph and other departments.

PROMINENT EXCHANGE MEN VISIT AMERICAN PLANT.

Last week Mr. E. Mandlebaum of the Lake Shore Film Supply Co., Cleveland, Ohio, Mr. Phil Gleichman of the Mutual Film Corporation, Detroit, Mich., and Mr. Fred C. Amer, of the Buckeye Lake Shore Film Co., Columbus, Ohio, visited Chicago and made a trip out to the Flying "A" plant. After a careful inspection of the studio and laboratories they witnessed a private exhibition of a few advance releases, concerning which they expressed themselves very favorably.

THANHOUSER OUTING.

Employees of the New Rochelle Studio and Factory, With Their Friends, at City Island.

Two hundred members and friends of the Thanhouser Company's force went to the Bay View Hotel, City Island, on Saturday, September 7, for the first annual outing. Athletic events took place and the winners follow:

Men's bowling—Won by John Wallace; ladies' bowling won by Anna Drew.

Men's 20-yard dash—Won by Carl Leviness; ladies' 20-yard dash, won by Blanche Bugle.

Men's potato race—Won by John Gleason; ladies' potato race, won by Edith Houser.

Dancing price—Won by Mrs. Hattie McCroskery and Theodore Heise.

Fat ladies' race—Won by Mrs. Harry Benham, with Tilly Specht second.

The committee in charge was composed of Bertram Adler, Charles Gercke and Charles Van Houten.

The judges of the events were Frank Zimmerman and John Andren.

One thing the party did not appreciate. The large motor "bus," used to convey them home, was heavily loaded, necessitating unloading at the foot of every hill. Many of the men who were compelled to walk had to help the progress of the "bus" by pushing it. Their remarks are not printed.

Others who went included Jessie B. Bishop, Teresa Burke, Adele Jordan, Francis Lyons, Frank Capparelli, Mrs. G. J. Badgely and daughter Helen, Mrs. Mike McCurran, James Booker, Mrs. Theodore Heise, Andrew Harte, Mrs. Charles Gercke, J. Chesterman.

Walter Foy, Leon Allen, John Burke, John Desmond, Frank Stroh, George Kraft, Cyril Connelly, Ernest Marx, Mrs. F. L. Zimmerman, John Jackowitz, Ernest Haller, Lawrence Fowler, Irene Christie, Lawrence Williams, Mrs. C. J Van Houten, Nora Riley, Nettie Stamp, Elizabeth Edwards, Mabel Zimmerman, Francis Newburg, Mrs. L. J. Henderson, Frank Grimmer, William Garwood, Harry Benham, Marie Eline and mother, Mignon Anderson and mother, A. A. Cadwell.

C. L. Gregory, William Zollinger, Fanna Gregory, Harry Spear, C. Dull, Robert Newman, Elizabeth Webber, H. A. Markes, C. Carey, F. Champury, Lewis Thomas, John Miller, James Wallace, Frank Urson, Perry Harton, Phil Brady, Dave Thompson, Jeanette Henry, Anna Drew, Rose Scott, Lila Chester and Mrs. John Henderson.

A THEODORE ROOSEVELT PICTURE.

Pathe Freres have it, the one big film of the year. With Sagamore Hill as a background, Colonel Theodore Roosevelt, the most talked of man in the United States, was the target for a Pathe Freres camera for an entire day. Everybody's curiosity is aroused when the name of the illustrious Colonel is mentioned. Think, Mr. Exhibitor, of the crowd you will draw when you announce at your theater. "Colonel Roosevelt will positively appear." The film can be had at your exchange on October 3rd.

There are many pictures of Mr. Roosevelt making addresses, but they do not compare with a film showing him following his natural bent—the unconventional, and proving himself capable, if necessary, of doing well any work his hands find to do.

The apostle of the strenuous life went through the day's routine, and nothing he did escaped the eye of the camera. The picture gives one an intimate insight into the habits of a man full of vitality, a man who loves the open country, and who, although perhaps the busiest in the land, still finds time to exercise sufficiently to keep himself in superb physical condition. Members of the Roosevelt family are introduced in the course of the film's run.

After the film was printed, Colonel Roosevelt called at Pathe Freres' office and viewed it on the screen. When the last foot of film was reeled off, his comment was: "Bully," and he gave them his permission to use it. Don't forget the release date, October 3rd.

NEW THEATER SYNDICATE ORGANIZED.

The Standard Motion Picture Theater Company of America is the name of a new company organized to purchase and operate motion picture theaters. It is capitalized for $300,000. The company owns and operates four theaters at the present time. The incorporators named are Elliot R. Couden, cashier of the Ridgewood National Bank; John C. Maracle, E. C. Davis, Maurice Davidson, W. P. Eisenhardt, general manager of the American M. P. Machine Co.; Albert B. Norwalk, and Sidney Ascher, a New York exhibitor.

"THE PRINCESS AND THE MERCHANT" (C. G. P. C.).

This is a delightful piece of work, worthy of the best traditions of our popular films. It has all the atmosphere of the east and tells the story of Princess Ourida, who fell in love with Abdullah, a young merchant in the bazaar to which she daily made visits. The preference shown by her to Abdullah, who on his part was by no means indifferent to charms, excited the hate and anger of Mohammed, his neighbor.

The Princess somewhat indiscreetly sent a note to Abdullah telling him that she wished to see him at eventide. This note was intercepted by Mohammed, who, cleverly sending his rival astray, kept the appointment himself. His sudden appearance sent the Princess into a dead faint, and, thinking her to be dead, Mohammed, quaking with fear,

Scene from "The Princess and the Merchant" (C. G. P. C.).

stuffed her limp body into a big chest which he dragged into the forest. On the way he was seen by Abdullah, who, as he had sold it to the Princess, immediately recognized the chest. He followed Mohammed, saw him commence to dig a grave in the forest, and also the lid of the chest suddenly open as the Princess, recovering from her faint, endeavored to emerge. He hastened to her assistance, was worsted in a struggle with Mohammed and lost consciousness himself. Mohammed, however, suddenly fell dead through a seizure, and Abdullah on recovering, had the happiness of learning that his pretty customer was a princess and that, with his rival out of the way, his chief business was to marry her. This film, handsomely colored, will be released September 24th.

Herbert Schulenberg, of New Bremen, Ohio, writes that he has let the contract for the erection of a moving picture house, 32 x 65 feet, to be completed on December 15. The new house will be devoted exclusively to moving pictures. Cade Schulenberg, son of the proprietor, will be the operator.

"THE LUCK LOSER" (Eclair).

"The Luck Loser" is one of those free, easy-swinging comedies on love and frivolity. It deals with the flirtations of a young lady intent on leading the young fellows to propose, and then joyfully turning them down, that she may gloat and boast over the hearts she has broken. But when Mama gets wise to the situation, daughter is told to make a choice among three young eligibles, or beget herself back to boarding school. Daughter having neither taste nor desire for convent school life, if of course forced to the other alternative of marriage, but whom to choose is her perplexing question.

Scene from "The Luck Loser" (Eclair).

So she plans to have the thre young men race to New Rochelle, where the winner is to find the wife-to-be awaiting his victorious arrival.

The one fellow she loved best down in her heart of hearts is tricked by the other two, and left injured by the roadside. He wires the girl, who rushes to his side and promises him her hand. Then she hurries back to meet the victor of the race. When he arrives she brings forth a colored maid, for she had merely promised the winner he would find a wife. It was her good fortune not to have said in implicit fashion, that she was to be the wife-to-be.

She was just a quick-witted girl who could take advantage of technicality.

BRADLEY TO HAVE CONCERN BEACON.

The latest addition to the newly-organized Bradley concern is a weekly publication entitled "Production Facts." It will be edited by Will K. Bradley, and will be illustrated profusely throughout, exploiting full data on all Bradley productions. It will be out in a few weeks, and a copy will be sent to each independent exhibitor for the asking.

Calender of Licensed Releases.

Current Releases.

MONDAY, SEPTEMBER 23rd, 1912.

BIOGRAPH—Friends (Drama) .....
EDISON—Benares and Agra, India (Scenic)..... 325
EDISON—How Bobby Joined the Circus (Comedy)... 650
KALEM—Fat Bill's Wooing (Comedy).....
KALEM—Roost, the Kidder (Comedy).....
LUBIN—A Gay Time in Quebec (Comedy).....1000
PATHE—Pathe's Weekly No. 39 (Topical).....1000
SELIG—A Detective's Strategy (Drama).....1000
VITAGRAPH—Bobby's Father (Drama) 1000

TUESDAY, SEPTEMBER 24th, 1912.

EDISON—The Little Girl Next Door (Drama).....1000
ESSANAY—Across the Broad Pacific (Scenic).....1000
CINES—A Cavalier's Romance (Drama)..... 667
CINES—Castrovillari, Southern Italy (Scenic)..... 325
C. G. P. C.—The Princess and the Merchant (Juvenile)..
LUBIN—The Renegades (Drama) 1000
SELIG—The Cattle-Rustlers (Drama) 1000
VITAGRAPH—His Lordship, the Valet (Comedy)....1000

WEDNESDAY, SEPTEMBER 25th, 1912.

EDISON—Cynthia's Agreement (Comedy) 1000
ECLIPSE—The Sacrifice (Drama) 1000
ESSANAY—The Adventure of the Button (Com.-Dr.)..1000
KALEM—Queen of the Kitchen (Comedy).....
KALEM—Along the River Nile (Scenic).....
PATHE—Pals (Drama) .....
SELIG—Partners (Drama) 1000
VITAGRAPH—Bill Wilson's Gal (Drama).....1000

THURSDAY, SEPTEMBER 26th, 1912.

BIOGRAPH—A Disappointed Mamma (Comedy).....
BIOGRAPH—A Mixed Affair (Comedy).....
ESSANAY—A Little Louder, Please (Comedy).....1000
LUBIN—Buster and the Gypsies (Comedy).....
LUBIN—Swimming and Life Saving (Industrial).....
MELIES—The Beach Combers (Drama).....1000
PATHE—Glacier National Park (Scenic).....
PATHE—The Andreu (Acrobatic) .....
SELIG—The Pity of It (Drama).....1000
VITAGRAPH—The Signal Fire (Drama).....1000

FRIDAY, SEPTEMBER 27th, 1912.

EDISON—Mary in Stage Land (Drama).....1000
ESSANAY—The Voice of Conscience (Drama).....1000
C. G. P. C.—The Musketeer's Conscience (Drama).....
KALEM—The Heart of John Grimm (Drama).....1000
LUBIN—Glued (Comedy) .....
LUBIN—The Water Wagon (Comedy).....
SELIG—The Borrowed Umbrella (Comedy).....
SELIG—Harvesting Alfalfa in New Mexico (Industrial)
VITAGRAPH—The Counts (Comedy) 600
VITAGRAPH—Weary Starts Things in Pumpkinville (Comedy) 400

SATURDAY, SEPTEMBER 28th, 1912.

EDISON—'Ostler Joe (Drama) 1000
ESSANAY—An Indian Sunbeam (Drama).....1000
CINES—Quaint Sights in Sardinia (Scenic)..... 205
CINES—Reuben and the Boys (Comedy)..... 795
KALEM—The Apache Renegade (Drama).....
LUBIN—The Doctor's Debt (Drama).....1000
PATHE—The Filibuster's Ship (Drama).....
VITAGRAPH—The Irony of Fate (Drama).....1000

Advance Releases.

MONDAY, SEPTEMBER 30th, 1912.

BIOGRAPH—So Near, Yet So Far (Drama).....
EDISON—Calumet "K" (Drama) 1000
KALEM—The Poacher's Pardon (Drama).....1000
LUBIN—A Girl's Bravery (Drama).....1000
PATHE—Pathe's Weekly No. 40 (Topical).....
PATHE—The Man Hunt—Special Release (Drama)...
SELIG—Bread Upon the Waters (Drama).....1000
VITAGRAPH—Her Choice (Comedy-Drama) 1000

TUESDAY, OCTOBER 1st, 1912.

EDISON—The Girl from the Country (Drama) .....
ESSANAY—Ghosts (Drama) 1000
CINES—How a Brave Man Died (Drama)..... 540
CINES—The Island of Malta (Scenic)..... 460
C. G. P. C.—A Well Washed House (Comedy).....
C. G. P. C.—Evolution and Life of a Silk Worm (Edu.)
LUBIN—The Amateur Iceman (Comedy-Drama).....1000
SELIG—Why Jim Reformed (Drama).....1000
VITAGRAPH—The Adventure of the Smelling Salts (Drama) 1000

WEDNESDAY, OCTOBER 2nd, 1912.

EDISON—Olympic Games—Pittsburg, Y. M. C. A. (Athletic) 200
EDISON—The Green-Eyed Monster (Comedy)..... 700
ECLIPSE—A Foe to Race Suicide (Comedy)..... 500
ECLIPSE—A Trip Through Belgium (Scenic)..... 500
ESSANAY—Well Matched (Comedy) 1000
KALEM—A Hospital Hoax (Comedy).....
KALEM—Ancient Temples of Egypt (Scenic).....
PATHE—At the Burglar's Command (Comedy).....
SELIG—The Pirate's Daughter (Drama).....1000
VITAGRAPH—Bachelor Buttons (Comedy) .....
VITAGRAPH—Diana's Legacy (Comedy) .....

THURSDAY, OCTOBER 3rd, 1912.

BIOGRAPH—A Feud in the Kentucky Hills (Drama).
ESSANAY—The Redemption of Slivers (Drama).....1000
LUBIN—The Physician of Silver Gulch (Comedy).....1000
MELIES—A Western Coquette (Comedy).....
MELIES—Clearing Land for Farming in the West (Agricultural) .....
PATHE—Theodore Roosevelt (Topical) .....
PATHE—Experiments with Liquid Air (Science) ....
SELIG—The Great Drought (Drama).....1000
VITAGRAPH—She Cried (Comedy-Drama).....1000

FRIDAY, OCTOBER 4th, 1912.

EDISON—"Cashmere," the Chief Health Resort of India (Educational and Science) 1000
ESSANAY—Terrible Teddy (Comedy) 1000
C. G. P. C.—A Ship Boy's Grit (Drama).....
KALEM—The Village Vixen (Drama).....1000
LUBIN—Spoony Sam (Comedy) .....
LUBIN—Collection Day (Comedy) .....
SELIG—An Assisted Elopement (Comedy) 1000
VITAGRAPH—Her Spoiled Boy (Drama).....

SATURDAY, OCTOBER 5th, 1912.

EDISON—The Usurer's Grip (Drama).....1000
ESSANAY—Love on Tough Luck Ranch (Comedy)...1000
CINES—Trifle Not With Love (Drama)..... 700
CINES—Lorino, Southern Italy (Scenic)..... 300
KALEM—The Confederate Ironclad (Drama).....1000
LUBIN—His Life (Drama) 1000
PATHE—A Redman's Loyalty (Drama).....
VITAGRAPH—The Red Barrier (Drama).....1000

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Calendar of Independent Releases.

Releasing Through Universal Company

CURRENT RELEASES.

SUNDAY, SEPTEMBER 22nd, 1912.

REX—The Conflict's End (Drama) .....
ECLAIR—A Frivolous Heart (Drama) .....
ECLAIR—Through China (Scenic) .....

MONDAY, SEPTEMBER 23rd, 1912.

IMP—Getting Mary Married (Comedy) .....
NESTOR—Carl Von Gordon's Family (Comedy).....
CHAMPION—The Rose of the Island (Drama) .....

TUESDAY, SEPTEMBER 24th, 1912.

GEM—The Legend of Montmartre (Drama).....
BISON—The Sheriff's Reward (Western Drama) .....
ECLAIR—The Word of Honor (Drama) .....

WEDNESDAY, SEPTEMBER 25th, 1912.

NESTOR—The Criminologist (Drama) .....
POWERS—The Plan That Failed (Comedy) .....
POWERS—Swat the Fly (Educational) .....
AMBROSIO—Arabian Infamy (Drama) .....
UNIVERSAL—The Animated Weekly.....

THURSDAY, SEPTEMBER 26th, 1912.

REX—The Old Organist (Drama) .....
IMP—The Parson and the Moonshiner (Drama) .....
ECLAIR—The Old Clock on the Stairs (Drama) .....

FRIDAY, SEPTEMBER 27th, 1912.

VICTOR—The Advent of Jane (Drama) .....
NESTOR—Percy, the Bandit (Western Comedy) .....
POWERS—Her Ambition (Drama) .....

SATURDAY, SEPTEMBER 28th, 1912.

BISON—At Old Fort Dearborn (Two-Reel Hist. Dr.)..
IMP—Lie Not to Your Wife (Comedy) .....
IMP—Curing Hubby (Comedy) .....
MILANO—The Mysterious Auto (Comedy) .....
MILANO—Honesty Punished (Comedy-Drama) .....

Advance Releases.

SUNDAY, SEPTEMBER 29, 1912.

REX—The Hidden Bonds (Drama).....
ECLAIR—Love and Sacrifice (Comedy-Drama).....

MONDAY, SEPTEMBER 30th, 1912.

IMP—A Cruel Stepmother (Drama) .....
NESTOR—The Old Prospector (Drama).....
CHAMPION—Her Whole Duty (Drama).....

TUESDAY, OCTOBER 1st, 1912.

GEM—The Convict's Return (Drama).....
BISON—(Title not reported).....
ECLAIR—The Old Doctor's Humanity (Drama).....

WEDNESDAY, OCTOBER 2nd, 1912.

NESTOR—The Boomerang (Comedy) .....
POWERS—Early's Awakening (Drama).....
AMBROSIO—The Bowstring (Drama).....
UNIVERSAL—Animated Weekly .....

THURSDAY, OCTOBER 3rd, 1912.

IMP—A Country Girl (Drama) .....
REX—Bob's Deception (Drama) .....
ECLAIR—The Lucky Lover (Comedy).....

FRIDAY, OCTOBER 4th, 1912.

POWERS—Two Women (Drama).....
NESTOR—Hearts and Skirts (Comedy).....
VICTOR—Tangled Relations (Drama).....

SATURDAY, OCTOBER 5th, 1912.

BISON—(Title not reported) .....
IMP—He Had But Fifty Cents (Comedy).....
IMP—A Day in an Infant Asylum.....
MILANO—An Alpine Trawedy (Drama) .....

Releasing Through Film Supply Company.

CURRENT RELEASES.

SUNDAY, SEPTEMBER 22nd, 1912.

MAJESTIC—Mary's Chauffeur (Comedy) .....
THANHOUSER—At the Foot of the Ladder (Drama)
ITALA—Toto's Talisman (Comedy) .....
ITALA—A Naughty Boy (Comedy).....

MONDAY, SEPTEMBER 23rd, 1912.

AMERICAN—White Treachery (Drama) 1000
COMET—Title not reported.
KEYSTONE—Cohen Collects a Debt (Comedy).....
KEYSTONE—The Water Nymph (Comedy).....

TUESDAY, SEPTEMBER 24th, 1912.

"101" BISON (N. Y. M. P. Co.)—The Hidden Trail (Dr.)
MAJESTIC—The Butterfly (Drama) .....
GAUMONT—The Heart of a Red Man (Drama).....
THANHOUSER—Undine—Parts 1 and 2 (Drama)....

WEDNESDAY, SEPTEMBER 25th, 1912.

AMERICAN—Bad Pete's Gratitude (Drama).....
BRONCHO—His Better Self (Drama).....
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—The Geranium (Drama) .....
RELIANCE—Bedelia and Her Neighbor (Comedy)....
SOLAX—The Love of tl e Flag (Comedy-Drama).....

THURSDAY, SEPTEMBER 26th, 1912.

AMERICAN—Their Hero Son (Drama) 1000
GAUMONT—The Stolen Cub (Drama).....

FRIDAY, SEPTEMBER 27th, 1912.

"101" BISON (N. Y. M. P. C.)—On the Firing Line (Dr.)
LUX—Only a Private (Drama) 970
SOLAX—The Fugitive (Drama) .....
THANHOUSER—And the Greatest of These is Charity (Drama) .....

SATURDAY, SEPTEMBER 28th, 1912.

COMET—Title not reported.
GREAT NORTHERN—A Child of Genius (Comedy) ..
GREAT NORTHERN—A Sly Servant (Comedy) .....
RELIANCE—The Cuckoo Clock (Comedy-Drama)....
GAUMONT—The Chicago Aviation Meet (Topical)....
GAUMONT—Life in Caucasia (Educational).....

Advance Releases.

SUNDAY, SEPTEMBER 29th, 1912.

MAJESTIC—Belligerent Benjaman (Comedy) .....
MAJESTIC—A Garrison Joke (Comedy).....
THANHOUSER—Please Help the Poor (Drama).....
ITALA—His First Law Suit (Comedy).....
ITALA—A Nail in the Shoe (Comedy).....

MONDAY, SEPTEMBER 30th, 1912.

AMERICAN—Calamity Anne's Ward (Drama).....1000
COMET—Title not reported.
KEYSTONE—Riley and Schultze (Comedy).....
KEYSTONE—The New Neighbor (Comedy).....

TUESDAY, OCTOBER 1st, 1912.

"101" BISON (N. Y. M. P. Co.)—Title not reported.
MAJESTIC—The Call of the Blood (Drama).....
GAUMONT—The Convict's Brand (Drama.....
THANHOUSER—Letters of a Lifetime (Drama).....

WEDNESDAY, OCTOBER 2nd, 1912.

AMERICAN—The Renegade (Drama) 1000
BRONCHO—For the Honor of the 7th (Military Dr.)
GAUMONT—Gaumont's Weekly (Topical) .....
RELIANCE—Brothers Under the Skin (Drama).....
SOLAX—Si's Surprise Party (Comedy) .....

THURSDAY, OCTOBER 3rd, 1912.

AMERICAN—Father's Favorite (Drama) 1000
GAUMONT—Zigoto to the Rescue (Comedy).....

FRIDAY, OCTOBER 4th, 1912.

"101" BISON (N. Y. M. P. Co.)—Custer's Last Fight—Three Reels (Drama) .....
LUX—The Medallion (Drama) 983
SOLAX—The Retreat from Eden (Drama).....
THANHOUSER—The Warning (Drama) .....

SATURDAY, OCTOBER 5th, 1912.

COMET—Title not reported.
GREAT NORTHERN—Title not reported.
RELIANCE—Time Avenges .....
GAUMONT—Zigoto Drives a Locomotive (Comedy)..

CORRESPONDENCE

NEW ENGLAND.

THE Acme Amusement Company of Kennebunk, Me., state right owners of "Zigomar," the censored feature picture, report excellent returns from their investment. The Acme Amusement folks showed the writer testimonial letters from F. X. C. Cote, manager of Cote's Theater, Biddeford, Me., and from Thomas H. Cuddy, manager of the Augusta, Me., Opera House, stating that the feature was the greatest drawing card we have ever booked," etc.

Word comes to the writer that Mr. G. A. Haley of Woonsocket, R. I., who is well known in theatrical circles throughout the East, has just been appointed as the new manager of the National Theater, Boston, which opened for its season on August 26. Mr. Haley has already started in upon his new duties. Manager Haley is a prominent Elk in Woonsocket, and has been identified with the theatrical business for the last fifteen years. The Tremont-Berkeley Company, owners of the National, selected Mr. Haley from a large list of applicants. The National, which is a B. F. Keith theater, is now on its second season, and is the largest theater in the world that plays to vaudeville and pictures.

Mr. Victor J. Morris of the Orpheum Theater, Boston, a Marcus Loew theater, has brought considerable favorable comment upon his theater this summer. Manager Morris has been giving free entertainments to poor children during the hot weather, and has proven himself a good friend to the young folks.

The South End Theater, Marcus Loew's second Boston House, seems to be doing somewhat better business since the vaudeville has been cut out of the programs. A show of pictures and illustrated songs is given, and Manager Weiss feels that this is the sort of show that will make good with his trade. Mr. Weiss was formerly assistant manager of the Orpheum Theater, Boston, and is making good in his new job.

Exhibitors in Danbury, Conn., report that the Rev. A. T. Steele of their city, is an ardent believer in Motography, and spends considerable time in looking into the educational and religious aspects of motion pictures. Rev. Steele expects to exhibit moving pictures in his church, and promises something new along those lines.

The Santo Domingo Amusement Company has just been formed in Portland, Me., with the purpose of conducting entertainments of moving pictures in Santo Domingo. The promoters are all Portland people, and they intend to invade that island, and to build a chain of moving picture theaters. The corporation is a $50,000 one, with E. N. Noble as president, and E. V. Mann as treasurer. M. S. Matson is the third member, and is also one of the board of directors. Stock will be for sale, with the par value of $5.

Mr. Oscar Wernentin reports that the Iowa Theater, West Second Street, Danbury, Conn., which he has just purchased, is doing quite well. Manager Wernentin hopes to build up a steady patronage by giving his trade a big show of good pictures and songs.

Mr. Harry Stilwell reports that the new theater now being erected in Jackman, Me., is now very nearly completed. The new house, which is modern and cosy, has been named Jackman Station Theater, and will offer pictures and songs, under the management of Mr. Stilwell.

Mr. S. H. Wheeler of Bridgeport, Conn., will soon own a moving picture theater in that city, as plans calling for a 600-seat house are now being made. Mr. Wheeler is to erect a business block and the theater will occupy a portion of the space.

Main and South Colony Streets, Meriden, Conn., has been finally chosen by Mr. Charles Scimbel as the site for the moving picture theater he is about to erect. A modern house is called for by the plans, with a seating capacity of 600 people.

Ipswich, Mass., will have a new theater to play pictures and songs, provided the present plans of Mr. George Goldthorp do not fall through. Mr. Goldthorp is now negotiating for a suitable site upon which to build his house.

The Keith Theater, Portland, Me., may not revert to vaudeville and pictures this fall, as it is the present intention to continue the stock company attractions. The Portland Theater is to offer vaudeville and pictures and this fact may have led to the decision of the Keith house.

A new-comer to the ranks of vaudeville and pictures is the Holyoke Theater, Holyoke, Mass. For the last few years "stock" and melodrama has been sewed up at the Holyoke, but T. F. Murray has decided that it is vaudeville and pictures for him. Labor Day started the Holyoke on its new policy.

The Gaiety and Casino theaters of Boston, and playing burlesque attractions, announce that they will run Sunday evening concerts of vaudeville and pictures.

The Bijou Amusement Company of Springfield, Mass., has announced plans for a new house of old Spanish design. It will seat 3,000, and will be on the site of the present Bijou and Brunswick bowling alleys, on the south side of Worthington Street. The new theater has been leased by George A. Whitney, who recently received an offer from S. Z. Poli for the property. It is hoped to be able to open the new house by November 1, when programs of vaudeville and pictures will be given.

The Keith Theater, Lowell, Mass., has been placed in good shape and should have a good season of vaudeville and pictures.

The Goldstein Brothers of Springfield, Mass., who control a nice string of New England vaudeville and picture houses, announce that they intend to run stock company attractions in the Opera House, North Adams, Mass., during the coming season.

The Marcus Loew Booking Agency of Boston, has removed to its old headquarters, in the Orpheum Theater.

Mr. J. Warren Chase, who has been managing the J. W. Gorman Theater, Floating Bridge Park, near Lynn, Mass., has resigned in order to accept another position.

The Lynn Theater, Lynn, Mass., which plays to vaudeville and pictures, opened for its season on August 27. Mr. Jeff Callan, who has made a success of the Lynn Theater, can be seen in charge of the house.

Mr. L. M. Boas, manager of the Academy Theater of Fall River, Mass., has engaged an orchestra for his house, which he thinks will be a big addition to the regular programs of vaudeville and pictures. The Academy is a Marcus Loew house.

Big business has ruled at Greeley's Theater, Portland, Me., ever since it opened under its new name and owner, on August 12. The house has been carefully overhauled by Mr. Greeley, who owns the theater. Licensed pictures, vaudeville, and an orchestra form the programs.

Since I. M. Mosher has become manager of the new Portland Theater, Portland, Me., business has improved. Manager Mosher has made several changes in his house staff. Mr. Mosher was until recently manager of the Big Nickel Theater of Portland.

The Majestic Theater of Keene, N. H., has a new manager in the person of R. W. Snow. This house is owned by Mr. D. P. Alden, and plays vaudeville and pictures.

Messrs. Pulver and Kiefer report that the Opera House of New Milford, Conn., has been a winner, ever since they opened the house on August 7.

William Gane opened his new Witch Theater, Salem, Mass., on Labor Day. This new house seats 1,300, and is a first-class theater in every way. Vaudeville and pictures are to be shown.

The Bijou Theater, Newton, Mass., opened on Labor Day, and is now operated as a moving picture house, under new management.

The Mutual Corporation is finding things to its liking in Boston, and has opened up a large number of New England houses. Mr. Graham, of the Mutual, was in Boston for a few days recently, and expressed himself as being well satisfied with the outlook for his company.

Mr. Herman Rifkin announces that he has completed a deal with the Universal Feature Film Company, 225 West 42nd Street, New York, whereby he will control Universal features in New England. Boston will be the headquarters and Mr. Rifkin is confident that he will open up plenty of business as soon as he is ready to start operations.

Manager Joe Roth of the Olympic Theater, Boston, decided that the Mutual Corporation's service was what his house required, and has hooked up with the Boston office. The W. E. Greene Film Exchange, now owned by the Universal folks, formerly supplied the Olympic.

Manager Appleby of the Star Theater, Boston, may be seen most any day, "beating it" from the theater to the Mutual offices in his new Reo touring car.

Mr. Frank Vine of the Universal Film Exchange, Boston, has left for a trip through Maine and is opening up new business for his concern. Mr. Vine acted in a like capacity for the W. E. Greene Film Exchange, and was retained when that concern was taken over by the Universal.

The New Washington Theater, Boston, has returned to licensed service, after a few weeks with the Mutual people. Mr. F. C. Collier, manager of the Washington, evidently feels that his house thrives on licensed pictures.

It is rumored that the Jolliette Theater, Boston, will re-open this month. The Jolliette was closed last spring, due to the poor business it was having. Should the house open, the owners of the property will be found as the managers. The Jolliette is a house of the old type, and cannot compare in looks with its competitors.

Manager Buckley of the Roxbury and Orienta theaters, Boston, has sold the latter house to Mr. Enwright. The house is now open, and shows independent pictures. The Orienta is another house that has outlived its usefulness, and that cannot stand the competition of its neighbors.

Mr. John Henes, manager of the Apollo Theater, Roxbury, Mass., is now using the pictures of the Film Supply Company, which are handled by the Mutual's Boston office.

On Labor Day, September 2, the Globe Theater, Boston, began what it termed its "regular winter season of all-star vaudeville and the world's best motion pictures." The Globe now runs from 10 A. M. to 10.45 P. M. The price scale is: 10 to 6 P. M., all seats 10 cents. After 6 P. M., the prices are tilted to 10, 15 and 25 cents. A complete change of program is made on Mondays and Thursdays. The Globe is a former "legitimate" theater that has made good with moving pictures.

Mr. Harry Asher, manager of the W. E. Greene Film Exchange of Boston, has been retained in a like capacity by the Universal folks, who bought out Mr. Greene.

Mr. Oliver C. Edwards, who has managed Poli's Theater, Hartford, Conn., is no longer at that house, as he has been transferred to Poli's Theater, New Haven, Conn. Mr. W. D. Ascough has been chosen as manager of the Hartford house.

March 1, 1913, has been the date set for the opening of the new B. F. Keith Theater, at St. John's, N. B. This house will be one of the finest when completed, as no expense has been spared to make it a model vaudeville and picture house.

The Poli Theater, Waterbury, Conn., has decided that its policy this winter will be pictures and vaudeville, and three shows daily are to be given. This is a departure for Waterbury, as two shows daily has been the usual thing in the past.

The Scenic Theater, Westbrook; Greely's Theater, Portland, and the Opera House, Biddeford, all in Maine, have entered into a contract with the General Amusement Company of Boston, whereby that concern supplies them with "tryout" vaudeville acts.

Messrs. Malley and Denison have opened the Opera House, Lawrence, Mass., and business is reported as satisfactory.

The Moving Picture Operators' Protective Union, Local 182, appeared before Judge Morton in the equity Session of the Suffolk Superior Court this week, and asked that the Automatic Vaudeville Company of New York City be restrained from discharging union men, and replacing them with non-union men in the Theater Comique, Premier and New Palace theaters, Boston, which the company owns. As these columns have stated, the Automatic people discharged their union operators, giving as reason that the men were attempting to tell the owners how they should run their business. Mr. Brooks, a member of the corporation, and general manager of the Boston houses, stated that he refused to accept dictation at the hands of his employees, and further added that it was his present intention to fight the case to the limit.

The Opera House of Millentocke, Me., is to have some opposition this year, as the Millentocke Theater has been acquired by Mr. William Jones, who will open the house as soon as some needed improvements are made.

The Empire Theater, Pitsfield, Mass., which has been offering stock-company attractions for some time, has just announced a change of policy. The Empire will now devote itself to the presentation of vaudeville and pictures.

Moving pictures have appealed to the Massachusetts Society for the Prevention of Cruelty to Animals, as a means of showing up the cruel methods of work in the slaughter houses. Moving pictures have been made that depict the agony horses often are forced to endure and they are to be exhibited in the Massachusetts picture houses. In this way, a most determined effort is to be made to awaken public opinion, and it is hoped that the Cinematograph will lighten the burden of dumb animals.

Mr. O. C. Edwards, who was transferred from the Poli Theater of Hartford, Conn., to the Poli house in New Haven, Conn., was presented with a signet ring last Saturday evening. This was given by the employees, as an appreciation of Mr. Edwards' fair dealings with them.

The Hyperion Theater, New Haven, Conn., for years the "legitimate" theater of that city, has announced a change of policy for this season. The last three nights of the week will be devoted to high-class road attractions, just as in the past; but the first three days will be given over to real moving pictures, with prices from thirty cents downwards.

Mr. Benjamin Jackson has opened his Grand Theater, New Haven, Conn., which was closed for the summer. The house opened to good business, with vaudeville and pictures.

The Hathaway Theater of Lowell, Mass., is now known as the "Playhouse," as the name has been changed. It is under the same ownership.

A marked improvement in the Pastime Theater, Lawrence, Mass., has been noted since the management of the Victoria Theater of Lawrence, acquired the house. Mr. Joseph Blott is now managing the Pastime, while Mr. A. A. Kellman handles the Victoria. A good grade of pictures and songs are used in both theaters, with no vaudeville.

Mr. P. Geroux intends to build a moving picture theater in Newburyport, Mass., provided he can secure a location to suit. Mr. Geroux has a site in mind.

The Gem Theater will soon be ready for its opening in Williamantic, Conn. This house should do well, as it is cozy and modern, with an excellent location, near Hotel Hooker.

Moving pictures and vaudeville are promised for the people of Southbridge, Mass., as the Opera House has been acquired by Blanchard Brothers. A good business should be built up, as competition is not strong.

Mr. A. N. Merrifield of Springfield, Mass., expects to have work started soon on his new moving picture theater, to be built on Main Street.

A new incorporation is the Peoples' Theater Com-

pany of New Haven, Conn., which is a $10,000 concern. Mr. Jacob Svirsky has been elected president. This corporation expects to build several houses, all to be devoted to moving pictures. Work is to be started immediately on a new theater in New Haven, which is to be located on Oak Street. Louis Skolnick is treasurer of this company.

HENRY.

LOUISVILLE.

THE coming of the State Fair and the arrival of the National Association of Master Bakers for a big pow-wow during September, both promise a harvest for the picture shows. The bakers' assemblage should bring several thousand good fellows together from every portion of the country, and that they will take in every picture exhibition in the city is a matter of course. Even better returns are to be expected from the State Fair, when tens of thousands of up-state visitors congregate for a week's pleasure in the metropolis.

On October 15 an informal meeting of the Kentucky League of Moving Picture Exhibitors will be held in Louisville. This event is one of supreme interest throughout the photoplay world, for it is promised that a great deal of additional strength for the organization will be recruited. The nucleus of what is forecasted as a credit to the national body has already been formed in Kentucky. An invitation is extended by the officers and members of the league to every exhibitor in the state, urging his attendance at the coming meeting in Louisville. It is expected that at least one hundred enthusiastic members of the trade will respond and that this number will be augmented by the arrival of newcomers all the way from Maysville to Paducah. The Seelbach Hotel has been chosen as headquarters for the gathering, and in addition to an interesting program of business talks and round-table discussions of the exhibitor's problems, entertainment that will be worth while is to be provided. Louisville will leave no stone unturned in showing her compatriots around the state a good time. J. H. Stamper, of Lexington, Ky., will preside at the October meeting as president of the Kentucky League. Preparations locally are being completed by Louis J. Dittmar, vice-president of the league and president of the Majestic Amusement Company, while J. M. Ramsey, of Lexington, is doing good work in his official capacity of secretary.

The Ideal Theater, owned by the Ideal Amusement Company, a corporation controlled by the Broadway Amusement Company, was formally opened to the public Thursday, August 29, with appropriate ceremonies. The house, which is located at Twenty-third and Market Streets, has been more than welcomed by residents of the neighborhood for squares around. It is a handsome establishment of capacity sufficient to compare favorably with that of any similar suburban house in the South, and is offering an excellent program of Licensed films and vaudeville. An admission fee of ten cents is charged and the box office receipts to date bid fair to make the Ideal a leader in local amusement enterprises.

B. F. Keith's Mary Anderson Theater in Louisville, opened about September 8. The Anderson runs Keith's vaudeville, each show being wound up with moving pictures. J. L. Weed has returned to manage the house during the coming season for the Keith interests.

That a moving picture show is as much of an attraction when under the management of the clergy as it is when under the expert guidance of the laicty, is the fact established by the Bardstown Road Presbyterian Church in Louisville. The East End Presbyterian congregation recently held a Progressive Village Fair upon its grounds to raise funds for a new religious edifice on Deerwood Avenue. The Fair boasted of a genuine "bull moose," especially imported for the occasion, much to the edification of the Progressive Highlanders, but the supreme attraction at the big show was an out-door moving picture entertainment under the management of George W. Stroud and H. I. Fox.

Clyde Gaines, of Winchester, Ky., has been awarded a contract to erect a handsome little moving picture theater in Irvine, Ky.

The notable three-reel Selig feature "The Coming of Columbus" has been booked by the Lion Theater in Glasgow, Ky., and has been running for several days with marked success.

George Bleich, a well-known Western Kentucky moving picture exhibitor, is one of the incorporators of the Warrick Theater Company, of Hopkinsville, Ky. The Warrick company is capitalized at $24,000.

"It's Raining Picture Shows" is the vividly descriptive headline employed by a newspaper in Henderson, Ky., in outlining the growth of the photoplay industry in that city. Henderson is making strides toward distinction as one of the best picture cities in western Kentucky.

Stanley Spoehr of Henderson, Ky., is in possession of plans for an up-to-date theater to be built in Main Street and which will be called the Princess. Another handsome house is to be built on property formerly occupied by the Clay Drug Company and Louis Haag in that city, a company of Henderson business men having been formed to back the enterprise.

Safety for the public is to be the leading feature of the new Empress Theater in Owensboro, Ky., which is now in course of erection under the management of George A. Bleich, a well-known Owensboro exhibitor. The auditorium of the Empress is being provided with five exits, exclusive of the main entrance and exit, while the gallery is equipped with two broad stairways. Straight moving pictures are to constitute the program at the new house and the opening is planned for the near future.

E. T. Young, proprietor of the Brown-Proctoria Pharmacy in Winchester, Ky., has purchased a moving picture and vaudeville theater in Versailles, his home city, and is proceeding with the management of his new acquisition.

The Consolidated Theaters Company, recently formed, with a capitalization of $500,000, has taken its first step toward erecting a chain of theaters in Kentucky and elsewhere by beginning work on a new house in Shelbyville, Ky. The newest theater for that town will not be especially elaborate, having a seating capacity of about 300, fitted to the size of the place. The theater will be opened some time during the fall.

"Rip Van Winkle," a two-reel Vitagraph feature, was the Majestic Theater's offering for Labor Day, and it bucked numerous rival attractions in handsome style, reaping quite a harvest for the management of the Majestic.

President Simon, of the Princess Amusement Company, has returned to Louisville and work after a summer spent on the Great Lakes. One of Mr. Simon's first ventures on assuming his duties in Louisville was the presentation of anti-tuberculosis films for the State Board of Health during State Fair week in Louisville, September 9-14. The State organization set aside a handsome appropriation for the purpose of furthering its fight against the great white plague, and engaged Mr. Simon to exhibit the films. A tent was erected on the State Fair grounds, and everything conducted along approved lines. Admission to the exhibition was free to the thousands of visitors who were in Louisville for the fair. The results of the display of the anti-tuberculosis films were highly satisfactory to the State Board of Health. The State Fair show was given under the personal supervision of A. F. Mayer, treasurer of the Princess Amusement Company. Mr. Mayer has just returned from his summer's outing, which he spent around Chicago and the Great Lakes.

"The Passing Parade," an Eclair American film, seen at the Novelty theater recently, offered much out of the ordinary. It pleased a big Sunday crowd at the Fourth Street house. Despite hot weather, the Novelty has done a heavy volume of business and Manager Dave Levinson is highly satisfied with the outlook.

M. Switow, head of the Falls Cities Amusement Company, has completed interior alterations in the Grand Theater, New Albany, Ind. The house was re-decorated and the seating capacity enlarged.

A new moving picture theater in Hopkinsville, Ky., is being rushed to completion and will be opened in October, according to present plans.

The old Comet Theater, in the Odd Fellows' building, in Paris, Ky., is now being remodeled and will be re-opened about October 1, under a new name. A new front is being installed, while new fixtures and a modern ventilating system will be features of the place after the work is completed. An admission fee of five cents will be charged. Universal film service will be used exclusively.

L. H. Ramsey, owner of the Annex and Hippodrome theaters, of Lexington, Ky., is one of the incorporators of the Western Exhibitors' Feature Film Company, which recently was formed at a meeting held in Cincinnati. Exhibitors of Cleveland, Detroit and other cities are said to be interested in the new concern, which will work on a co-operative basis in the matter of buying and using foreign and American films.

G. D. CRAIN, Jr.

PHILADELPHIA.

THE William Penn Theater of West Philadelphia, reopened recently with pictures and vaudeville.

Manager Gibson of the Auditorium Theater, has been having exceedingly large crowds at the theater, and it is expected that he will shortly enlarge the house so as to be able to seat at least twice the number of people. Pictures and vaudeville for ten cents is the show.

Mr. J. Varker, manager of the Pastime Theater of Dunn, N. C., was a visitor in the city recently. He reports business in good shape in that, his home city.

William Kamp, the popular salesman of the Calehuff Supply Company, has just returned from a pleasant trip to Marble Hall, Pa., where he spent several weeks on the farm.

The first picture house that has ever been built at Stone Harbor, N. J., will shortly be opened.

Manager Bell of the Cadet Theater of Chester, Pa., has enlarged his house, which will add greatly to the seating capacity. New chairs have been installed, and a new machine and booth have been placed. Alterations have been made to the extent of $2,500.

Mark Swaab of the Swaab Film Service, may now be seen riding about the city on a newly purchased Hartford motorcycle. Mr. Swaab has been making frequent trips to the shore on the machine and thus far has had no serious accidents to mar the pleasure of riding.

The Jumbo Theater, on East Girard Avenue, will open shortly, showing a straight picture show. The Jumbo has one of the largest seating capacities of any picture house in the city.

The northwest corner of Kensington and Allegheny Avenues will be the site of a new moving picture house, which will be controlled by a syndicate. The theater will be of the latest design, and will cost in the neighborhood of $30,000.

H. R. Smith, of Scranton, Pa., who for a number of years has been connected with theaters in all parts of the country, and for the past year manager of the New Academy for Mr. C. Clancy, has resigned his position there to take up a position as General Circuit Manager for Treon & Company, operating a chain of picture houses in Scranton, Pittston and Wilkes-Barre. For a number of years Mr. Smith was connected with the Poli houses, previous to which he was manager of the Old Family Theater on Adams Street.

West Philadelphia is to have another large motion picture playhouse, which will be located at Nos. 5149-51 Woodland Avenue, and which will cost in the neighborhood of $25,000. Charles E. Flutcher is the owner of the new house.

A moving picture theater at Eighth Street and Washington Avenue was closed recently by Fire Marshal Lattimer because in his opinion the building is unsafe, due to defective electric light wiring. The theater is said to be overcrowded every night with women and children, and if a fire should happen to break out there would be a big chance of a serious outcome. Every house in the southern section of the city will be inspected in the course of the next few weeks, and it is the opinion of Fire Marshal Lattimer that a number of them will be compelled to close down.

Announcement was made a few days ago that William W. Miller, of the William Penn Theater, has acquired the Plaza Theater, at Broad and Porter Streets. He will build on the site a handsome modern theater as one of a chain of popular price houses which he intends erecting in this city. The new theater which will include a balcony and private boxes, will have a capacity of over 3,000. It is expected that the theater will be ready for occupancy at the close of the year.

Frank W. Buhler, the progressive manager of the Bijou Dream Theater on Market Street, is showing some class in the literary line by writing for the press of Philadelphia. It was only a few days ago that an article appeared in the Philadelphia Times under the name of Mr. Buhler.

Mr. Bradenburgh, of the Independent Film Service, has been given the agency for the Germania films of Duseldorf, Germany, their stars being Asta Neilson, Madam Gerhard and other leading lights of the motion picture industry of Europe. Miss Neilson is now in Spain, staging some of the famous Castillian plays. These films are released with special music.

Work has been begun on extensive alterations to the old Reigel Building, No. 333 Market Street, by William Steel & Sons Company, to convert the place into a motion picture theater. A lease has been taken for a term of years by the Moving Picture Company of America. There will be entrances both on Market Street and on Fourth Street. The theater will be opened in about two months.

A big throng of children and their parents attended the moving picture show at the Penn Avenue playgrounds, Scranton, recently, which was given through the courtesy of A. O. Ackerman in demonstrating the Edison kinetoscope.

The Lyric Amusement Company, of Washington, D. C., has recently been incorporated under the laws of Delaware, with a capital stock of $15,000.

While witnessing a moving picture of the battle of Gettysburg in the playhouse of Harry Davis in Milton, Pa., Harvey Geiger, a Civil War veteran, dropped dead of heart failure. The film showed a regiment acting the part Geiger's regiment took in the battle, and the old man, who was wounded in this engagement, became so overcome with emotion that he could not withstand the shock.

The Sun Film Manufacturing Company, of Wilmington, Del., has recently been incorporated with a capital stock of $75,000.

Mr. George Graff, manager, of the Star Feature Company has just returned from Ocean City, where he has been spending the Summer. Mr. Graff will shortly leave on an extended tour of the state, booming trade for the Star Company.

The new theater in Pottsville, Pa., has started an unique way of advertising the house and drawing patronage, by offering a gold prize for the name of the house, which will be chosen from those submitted by the people of that city. Already a large number of names have been sent in, and some of them are so good that a large amount of trouble is being had in picking the name out.

Charlie Meek, of the Star Company, has just returned from a tour of central Pennsylvania in the interest of the company.

The local trade was pleased to have Edward H. Condran, of Middletown, Pa., call upon them recently. Mr. Condran was kept quite busy visiting the different houses of the city, in an effort to get ideas for his own theater.

After having spent the greater part of the last six months in Richmond, Va., Mr. Frank H. Stewart, of the Calehuff Supply Company, Inc., has returned to the city. Mr. Stewart was in one of the large hospitals of that city, having his hand treated.

Mr. E. F. Rice, of Laurel, Del., was a local visitor recently and purchased a large amount of supplies for his theater in that city.

C. H. CONGDON.

The Avenue Theater began another season on Labor Day [illegible] under the management of Fred Mertz. The policy of the house will be unchanged.

The Quaker City Film Company of No. 804 Cherry Street, Philadelphia, has the second print of the automobile beauties of Paris which is meeting with great success with the exhibitors.

The recent bliss [illegible] of Miss Asta Nielsen, who is with the German Biograph Company are said that could be desired and managers are on the run to get them for their theater just Mr George W. Brodenbeck is handling the features.

The Franklin theater, at Fifty second Street and Girard Avenue, was the scene of a most notable musical event of its kind that was ever enacted in Philadelphia when Charles White dedicated the Hope Jones Unit Orchestra, which J. Hesser Walraven and Leon T. Carpenter have installed in that playplay house. The instrument is unique in the extreme, consisting of an entire symphony orchestra. A very pretty private musical was given after the regular performances for the many persons who were anxious to examine the unit orchestra to try and ascertain now and where the tone quality of the instrument came from. Mrs. Gale Natt Campbell, the soloist of the Franklin theater, presided over the instrument at the recital and showed remarkable talent in her orchestration as well as her technique.

The Aurora theater on Germantown Avenue, will have a matinee every day, and in addition the manager, Mr T. M. Pierce, has installed a new daylight screen.

Manager Harry Davis, of the Bijou Dream Theater of Milton, Pa., one of the most up-to-date picture men in the country, has arranged with the Gaumont Company to take pictures of that city, which he will use in his own house, after which he will send them throughout the State to advertise Milton as a commercial and business city. Mr. Davis has been in the picture business from the beginning, and there is nothing in the line that he does not know.

C. H. CONGDON.

IN THE MISSISSIPPI VALLEY.

MOVING pictures of Labor Day parade at Springfield, Ill., were taken by the Industrial Moving Picture Company of Chicago.

For one night a check good for five cents worth of goods at a local confectionery, was given with each five-cent ticket at the Star Theater in Mt. Carmel, Ill.

Clint Brown is the singer at the old Crystal Theater in Champaign, Ill., which recently was purchased by H. H. Johnson. The place has been remodeled and a new lighting system installed. The place has not yet been renamed.

P. A. Merriam, of the United States Navy, exhibited pictures of the naval service at the Marion County Soldiers' Reunion at Sandoval, Ill.

Thomas O'Dowd, manager of the Electric Theater, at Witt, Ill., went from the Chicago Convention to Indiana to visit relatives. Graydon Powell is singing at the Electric while Miss Caroline Wagner is spending her vacation in St. Louis.

The Rex airdome at Shelbyville, Ill., has been sold to D. B. Nigg and M. O. Finks.

M. H. Livingston has resigned as manager of the Theater De Luxe at Peoria, to accept the management of a branch agency of the Anti-Trust Film Company of Chicago. It is said an exchange will be opened in Peoria.

The Bushnell Horse Show Association of Bushnell, Ill., is contemplating the use of moving pictures for next year's advertising. Films of this year's exhibit will be made and then sent on a tour of Illinois.

Moving pictures of the Galesburg, Ill. horse races were shown at the Elite Theater in that city.

Jacob Hardacre, of Tipton, Iowa, is said to have left his native city $86,000 for the construction of an opera house.

E. F. Dunmeiser, who has the Indiana State rights for the Alaskan and Siberian pictures taken by Capt. F. E. Kleinschmidt, did a good business at the Buckles Theater at Elkhart, Ind. Claud Whitney has been doing the lecturing.

The Crystal and Princess Theaters at Waterloo, Iowa, have installed an indirect lighting system.

The Biograph at Alton, Ill., has opened its fall season.

The Western Exhibitors' Feature Film Company, of Toledo, Ohio, has been incorporated with a capital stock of $3,000. The incorporators are W. C. Bettis and L. W. Bettis.

William McFerren, of Hoopeston, Ill., has resumed the show at McFerren Opera House in that city. He gives two shows of three reels each and vaudeville nightly and Saturday matinee.

The Belmont Amusement Company of Chicago, Ill., has been incorporated with a capital stock of $5,000 for theatrical purposes. The incorporators are Sarah Belmont, Louis L. Hall and C. D. Potts.

The Iroquois Amusement Company of Indianapolis, Ind., has been incorporated with a capital stock of $5,000. The incorporators are Daniel P. Roberts, John Wohner and Jessie Wohner.

J. P. Quinn is again manager of the Majestic Theater on Eighteenth Street, Davenport, Iowa.

The regular summer season at the Majestic Theater in Peoria, Ill., has ended, but the gaps between road shows will be filled with tabs.

Burr H. Swan has secured a new lease on the opera house at Pittsfield, Ill., and the residents of that city are assured of a dignified [illegible]

Three thousand feet of film of the suffragists' parade at Columbus, Ohio, were made.

The Industrial Moving Picture Company of Chicago has been negotiating with Harvey Day of the Coliseum of that place, for a series of local pictures. The films were planned to include Uncle Joe Cannon on his front porch with a big black cigar at the proper angle.

W. W. Watts, manager of the Vaudette Theater, South Fifth Street, Springfield, Ill., was one of 170 members of the Ad. Men's Booster Club, who made a trip August 28, to Cantrall, Athens, Oakford, Tice, Kilbourne, and Havana. He was the first to violate the precept "Buy It in Springfield," losing his hat a few miles out from the capital city and posing as a plutocrat the rest of the day with an automobile cap, purchased in a country store. Upon the return of the 170 Boosters to the city that evening, they were the guests of Mr. Watts at a special show at the Vaudette. The Lyric Theater was represented on the trip by Leo Williams. In one town members of the moving picture fraternity discussed conditions with a local manager, who with his competitor, was running eight and nine reels for five cents. The house seats 200 persons and one show a night was given. The impressario admitted that neither was making any money, but found consolation in the fact that they were doing a big business.

Industrial moving pictures were taken at Burlington, Iowa.

Leonard Worley, who has been manager of the opera house at Keokuk, Iowa, will be manager of the opera house at Aurora, Ill., this season.

The following officers have been elected by the La Salle Enterprise Company, which until the new theater is completed, will run vaudeville at the Majestic: President, W. G. Brown; Vice-President, I. Guthmann; Secretary, Wayne Hummer; Treasurer, C. B. Blakely; Directors, Fritz Worm, C. Diesterweg, N. W. Duncan, G. A. Weller and L. V. Orsinger. The theatre has been redecorated. A six-piece orchestra will be used.

The firm of Turl & Chance, which has been conducting the Lyric Motion Picture in connection with a coal, ice and transfer business at Farmington, Ill., has dissolved partnership. Jesse Chance, jr., takes the motion picture and Turl the remainder.

The Welting Opera House at Toledo, Iowa, which was a gift to the city from Mrs. P. G. Welting, has been opened.

W. H. Wales is manager of the Bijou Theater at Kewanee, Ill., which has been opened.

The Grand Opera House at Rockford, Ill., will have no dark nights, but will fill in with pictures.

Henry R. S. Slocum, who has been representing the Standard Film Exchange of Chicago, in Southern Illinois, has leased the Casino Theater at Flora, Ill., from A. Shirder, effective September 1st. The Casino will run two and three-reel features two nights a week, it is said. His intention is to open a circuit of houses in Southern Illinois.

A. H. Heaton, of Manchester, Ill., who s giving moving picture shows in Central Illinois towns, was held up and robbed at Manchester, following the night performance. Luckily he had already turned over the night's proceeds to his brother.

The Eagle Theater at Princeton, Ill., was slated to open September 2. The place will seat 400 and is well equipped.

Edward Fellis of the Opera House Theater at Hillsboro, Ill., gave a benefit performance for the Old Settlers Association.

The Princess Theater, at Marshall, Ill., which opened September 7, announces a three-reel program, six days a week for five cents. A Peerless Electric Orchestra has been installed.

Vernon C. Seaver, who owns the Princess Theater, as well as other amusement enterprises, in Peoria, will build a new theater at 307-309 South Adams Street, to cost $75,000. The Crescent Theater, in the 300 block on Main Street, is also to be remodeled at a cost of $50,000. The work will not begin until May 1, 1913.

A writ of injunction has been issued out of the United States District Court at Peoria, Ill., restraining the Peoria Theater Company, of 314 Fulton Street, Peoria, Ill., from using a certain projecting apparatus manufactured by the Jacobson Arc Company of Phoenix, Arizona, which claim that the device is an infringement upon their patent.

Deputy State Fire Marshals H. Hoops of Springfield, Ill., and J. H. Richards of Granite City, Ill., recently inspected the theaters at East St. Louis, Ill., and found them as a rule fairly well protected against fire. A few minor changes in wiring and exits were ordered.

Manager Alger of the Crystal, at Paxton, Ill., conducted a show in the park at Loda upon the occasion of the annual Modern Woodmen of America picnic.

C. H. Dutton of Mt. Carroll, Ill., is planning to take his moving picture show over a circuit of Iowa towns.

The Young Men's Christian Association of Alton, Ill., is contemplating the use of moving pictures, not in opposition to local theaters, but to make the evenings more attractive for its members.

Moving picture operators of St. Louis had a float in the Labor Day parade.

The St. Louis Motion Picture Company of St. Louis, took 3,000 feet of pictures of Troop B and Battery A of the First Infantry, Missouri National Guard, September 8. Troop B has already posed for 3,000 feet of pictures, the maneuvres taking place August 25, at the Chain of Rocks.

J. P. Smith, who has been singing at the Star photoplay theater in Lincoln, is popular in the leading Catholic churches, of that day, giving solos at mass, at St. Patrick's church.

Arthur Leach, of St. Louis, has purchased a half-interest in the Empire Moving Picture Theater, at Lincoln, Ill.

The Lyric Airdome at Robinson, Ill., was wrecked by a wind storm the night of August 29.

The Lyric Theater at Winsor, Ill., has been opened and will play on Friday and Saturday nights during the Winter. Manager Nolting of Stewardson, has his own electric plant.

John Allen, who has been in Chicago, is now operator at the Orpheum, in Ottawa, Ill.

The Lyric Theater, at Moline, has installed a $3,000 pipe organ, manufactured by the Bennett Organ Company of Rock Island, Ill. George Benson of Moline, has been engaged as organist.

The picture show on Cass Street, Woodstock, Ill., will no longer be known as the Vaudette, but has been rechristened the Rex. Manager Schock announces emphatically that there will be no more vaudeville at the Rex.

Sam Horowitz and M. W. Roskopf of Marshalltown, Iowa, have closed the contract for a new vaudeville theater building on East Main Street, to cost $25,000.

The large farm implement factories at Moline, Ill., were features of the industrial films in that city made by the Advance Motion Picture Company of Chicago.

W. M. Sauvage, who is constructing a handsome hippodrome in Alton, Ill., formerly worked in a retail book store. He switched from that to the wholesale business, then went into the express field, and in 1887 was chosen treasurer at the Temple Theater in Alton. A year later he became lessee and general manager of the place. In 1889 he organizedd the successful W. M. Sauvage Advertising System, and in 1905 constructed the first open air bathing pool, at Piasa, Chautauqua, operated the Lyric theater and generated a successful river excursion business on the Mississippi steamers. His airdome is one of the most successful in the middle west.

The city council at Cedar Rapids, Iowa, is expected to pass an ordinance providing that no new picture theaters will be allowed in the residence district.

The Walker opera house, at Champaign, Ill., will use licensed service in connection with vaudeville shows. Lawrence Powers will lead the orchestra.

Palmer Hawkins, operator at the Airdome, Alton, Illinois, has returned from a vacation trip to Denver, Colorado.

The alumni bureau of the University of Iowa, at Iowa City, will use moving pictures to secure new students. Films will be made of the University grounds, athletic contests, military drills and other activities, and the reel will be sent on a tour of the high schools of the state, accompanied by a member of the faculty as lecturer.

Mardie H. Duncan has purchased Dreamland theater at Streator, Ill. He has had six years' experience in the picture business.

Before placing his Powers 6-A in use, W. W. Watts, owner of the Vaudette, Springfield, Ill., exhibited the machine in the foyer of the theater and gave demonstrations. Attention to the exhibition was attracted by newspaper advertising.

The Main Street Theater at Galesburg, Ill., showed pictures of a big fire there, the next day. Five hundred feet of film were made by a local resident named Osgord.

E. M. Henle opened his new "A-Muse-U" theater on Sixth Avenue, at Clinton, Iowa, September 2. The house has a seating capacity of 1,000, an indirect lighting system, fireproof operating room, and is well ventilated. The walls of the auditorium are in red and green, with handsome salmon panels. The ceiling is paneled in cream and salmon.

J. F. Swain of Burlington, Iowa, has purchased the moving picture theater of Gilbert Johnson, at New London, Iowa.

The Lyric, at Champaign, Ill., was re-christened the Neil in a contest.

The Majestic, at Peoria, Ill., will have pictures two to five days each week.

F. H. MADISON.

SAN FRANCISCO.

THE local branch of the Y. M. C. A. makes weekly use of the motion picture in their magnificent hall, where a concrete booth and complete projection equipment is installed. The subjects are carefully chosen by their Mr. Strickler and usually consist of religious, educational and scenic pictures. Upon occasion special reels are made up, a recent one being "The Making of a Man," which was produced with the co-operation of the Y. M. C. A. Mr. Strickler also superintended the filming of this year's outing which was held on Labor Day. There a barbecue was held and various spectacular athletic events were indulged in. About 1,000 feet of film was secured. This will be shown first in this city, after which date the reel will be sent to the Eastern headquarters, and from there will be loaned the various Y. M. C. A. branches throughout the United States.

The Warners Feature Film Exchange at San Francisco, was opened August 26th, by Mr. M. Levinson, who will be the local manager.

A number of the local exhibitors are having their Wurlitzer automatic pianos rebuilt by the Wur-

litzer agents, Kohler & Chase. In this rebuilt instrument the music roll is under the control of the musician, and a "double tracker board" is being built into some of them. This, of course, means for the exhibitor, noninterrupted music and quick change of selection.

Mr. Lester L. Kahn paid his San Francisco branch of the Golden Gate Film Exchange a flying visit recently in order to confer with his business associate and manager, Mr. Lesser. Immediately upon Mr. Kahn's return to the Southern metropolis, the Los Angeles branch will commence making releases. The San Francisco exchange will thus be relieved of quite a bit of the "long-haul business" which it has been taking care of pending the opening of its sister exchange south of the Tehachapi.

Mr. F. B. Thompson, who is representing the Edison Home Kinetoscope, called recently on the San Francisco representative of the "World." Mr. Thompson is taking, with his wife, a long deferred vacation trip. An auto was the mode of conveyance from Los Angeles to this city, and many side trips were made from the main road while on the way up. Mr. and Mrs. Thompson left for Orange via Chicago, at which point they will make a short stop.

Sacramento's latest motion picture theater, The Actograph, was opened with an exclusive picture program. The four Independent pictures shown daily are being supplied by the California Film Exchange.

The local organization of Moving Picture Operators commemmorated its eighth birthday with a banquet and entertainment about the middle of August, and a very enjoyable evening was spent. One hundred and twenty covers were laid, and none was idle. Music for the occasion was donated by the Empress Theater orchestra, and vaudeville talent was volunteered by members of the White Rat and A. A. A. Unions. Motion pictures were not on the program, there being a city ordinance prohibiting the installation of a machine in the café where the festivities were held.

The Mission Theater has been under the direct management of the owners, Cooley & "Kid" Mohler (of baseball fame), for the past month. But their coming trip East compels their relinquishment of that honor, Mr. J. A. Morie taking up the duties upon their departure. He will continue the present policy of Independent pictures with a daily change, with vaudeville acts on two nights and matinee each week.

The Liberty Theater, under the management of Brown & Estes, are changing licensed pictures on Saturday, Tuesday and Thursday nights instead of twice a week only as heretofore. Thus their patrons who attend the Friday nights' "Amateur Show," will see new photoplays instead of the ones shown on the previous evenings.

Another indication of the popularity of the motion picture actor is being given by the announcement by the local manufacturers of a widely known confection that the baseball pictures which have been packed in each carton of their goods would give way to "photographs of a photoplay actor or actress."

The Unique Theater has just installed a semi-automatic type of organ, which has included within one case an organ, piano and sound effect box. It was used for the first time with the Vitagraph "Rip Van Winkle." The success of and the favorable comments upon this machine has caused the management to rush an order for a similar one for their other theater, the V. Odeon. Two operators will be employed in each house, the music in both being under the direction of M. Bacigalupi, a musician of local note.

The Peerless Theater, which opened with licensed service several weeks ago, began showing Independent pictures Sept. 2nd. The service is supplied by the Golden Gate Film Exchange, a daily change of program being made as before. As the date for the State convention approaches the outlook for an entirely successful meeting grows more rosy. This week the new lapel emblems were distributed and that handsome pin now adorns the top-coat of nearly every motion picture exhibitor in California. The publicity committee is making good use of nearly every advertising method known, and the replys from all parts of the State point to a largely attended meeting. The visiting members upon arrival will be taken in hand by the transportation and hotel committee, which will see that each and every member and his accompanying friends secure first-class accommodations at the official hotel.

"ANDY."

INDIANAPOLIS.

THE Alhambra, one of the finest motion picture houses in the city, has opened for business. It is owned by Dickson & Talbott, who also operate the Orpheum, and was built at a cost of about $25,000. The house is located in Washington Street, a few doors east of Illinois Street, and is regarded as one of the best locations in the city. Fireproof construction was used throughout and the house has a seating capacity of about 800. The exterior of the front is embellished in tile and terra cotta, and is extremely artistic in appearance. High grade motion pictures are being shown, and an admision fee of ten cents is charged.

O. J. Davy has received from the city building inspection department a permit to erect a motion picture theater at 2328 Brookside Avenue. The building will be a one-story brick structure, 28 by 75 feet, and will have a seating capacity of about 300. The cost will be $2,500. Fireproof seats are to be installed and the floor will be of cement. It will be ready for occupancy about September 15.

The Atlas Amusement Company has been organized and incorporated with an authorized capitalization of $10,000. Those interested in the concern are: G. G. Schmidt, R. H. Hesselden and E. H. Emrick. Heretofore the company, which conducts a motion picture theater and an airdome, has been conducted as a partnership.

Operators in the moving picture theaters of Terre Haute have joined the electricians' union, and have asked for a wage scale ranging from $20 to $24 a week. Heretofore they have been receiving from $10 to $15 a week. There are twenty motion picture houses in the city.

The Mutual Film Corporation has opened an office and salesroom at 217 North Illinois Street. The company, organized and incorporated some time ago, conducts a film exchange and sells general supplies for motion picture houses.

With an authorized capitalization of $10,000, the J. R. Brannen Amusement Company has been organized and incorporated at Evansville to conduct motion picture houses. Those interested in the company are J. R. Brannen, Edward Mooney and E. V. Mooney.

August Muhlhausen, J. E. Cox and C. H. Hendricks have formed the American Amusement Association at Evansville, and will conduct motion picture houses in that city. The company has been incorporated and has a capitalization of $10,000.

C. L. CUMMINS.

HOUSTON, TEX.

ANTHONY J. XYDIAS, proprietor of the Star Theater, and vice-president of the Motion Picture Exhibitors' League of Texas, is replacing the Star Theater seats by 260 commodious, handsome antique green opera chairs, and is also installing two Power's No. 6 A machines. With other undergoing improvements and embellishments to the interior and to the front, the Star will represent a strictly up-to-date moving picture amusement house.

The New Majestic has opened for the season with vaudeville and moving picture attractions.

Mr. Moye Wicks, Jr., proprietor of the Gem and Vaudette theaters, is enlarging his Vaudette Theater. It will be newly equipped with 250 opera chairs, Powers No. 6 A machines and other up-to-date equipments.

The Pastime Theater has recently changed hands and is now under the management of Mr. Horace Fisher, who is improving the theater's front and making other alterations to the interior. This theater's attendance is composed largely of business people.

The Princess, of Houston, is now taken over by Mr. P. J. Parker. The vaudeville conducted in this theater has been discontinued and moving pictures will be run exclusively.

President Neff of the Moving Picture Exhibitors' League, has called an exhibitors' meeting for October 15 and 16, at Dallas, Texas, for the purpose of organizing the Texas Exhibitors' League, of which Mr. A. J. Xydias of this city, is vice-president.

WYNDHAM ROBERTSON.

IN THE NORTHWEST.

THE Homestake Amusement Company of Lead, S. Dak., is erecting an amusement hall for its employes.

W. H. Stoddard, formerly manager of the new theater at Sheboygan, Wis., has become manager of the Henry Boyle and Royal Theaters, at Fond du Lac, Wis., which are under the control of the Cummings Amusement Company, of Madison, Wis.

Collector of the Port Harper, at Port Townsend, Wash., has received instruction from the Secretary of the Treasury to confiscate all prize fight films.

The Majestic Theater, at Milwaukee, Wis., which was secured by Sherwood & MacWilliams, for a motion picture house, opened September 14.

W. P. Davidson has purchased the Western St. Paul Opera House at Stryker and Colorado Avenues, St. Paul, for $80,000.

C. G. Haney, operator, and Miss Lenora F. Mastin, singer, in a moving picture theater at Albert Lea in Minnesota, were married.

Edith Rosen, eleven years old, was taken from the stage at a moving picture theater at 1923 Fourth Avenue, Minneapolis, Minnesota, and C. A. Coplinsky was arrested charged with violating the new State Child Labor Law. The girl declares she was singing "The Hypnotizing Rag." The state agent declares she was singing "I Want to Learn the Turkey Trot." The manager says she was singing "That Mysterious Rag."

The new Colonial Theater which was built by the Colonial Amusement Company, at Winona, Minnesota, was opened August 29, as a moving picture house. It is reported it may go into the vaudeville field later. The playhouse cost $60,000.

The film "The Baby and Cows" was used by the University of Minnesota, in its exhibit at the State Fair at St. Paul.

The council committee at Minneapolis granted the following licenses for moving picture shows: Abraham Engler, 1307 East Franklin Avenue; Hans Leines, 4133 Washington Avenue, N.; George MacNichol, 221 Crystal Lake Avenue, N.; Leines & Dworsky, 4312 Upton Avenue, S.

The Employment Bureau of the Young Men's Christian Association of the University of Minnesota, at St. Paul, reports that it has secured positions for many students as singers, piano players, and lecturers in moving picture shows.

A new theater is contemplated in Aberdeen, S. D., it is reported.

Shelley Jones, Sr., of Escanaba, Mich., is said to have purchased a half interest in the Bijou Theater in that city and turned the management over to his son, Shelley Jr., who is only thirteen years old.

Moving pictures of the scenic northwest were shown at the Household Show in Milwaukee, Wis., by William Bruce Leffingwell.

The "Horrors of the White Slave Traffic" films were ousted from the "pike" at the Minnesota State Fair Grounds by the management of the exposition.

F. H. MADISON.

OTTAWA.

THE development of the moving picture business in Canada is evidenced in the incorporation of two large new companies, notice of which was printed in the "Canada Gazette."One is the International Moving Picture Manufacturing Company, Limited, the capital stock of which amounts to one million dollars, divided into as many shares at one dollar each. Business will be carried on with Montreal as headquarters. The incorporators are James Edward Day, James Melton Adam, and Edward V. O'Sullivan. Some of the powers granted to the company are as follows: to acquire and maintain theaters, halls and places of entertainment for the display of moving pictures, and the carrying on of theatrical representations; to carry on the business of a film exchange, theatrical agents, amusement managers and of dramatic publishers.

Montreal Motion Pictures, Limited, is the second company, which has been incorporated. The capital stock amounts to $100,000 in one dollar shares, and the head offices in this case also will be at Montreal. This company is empowered to engage in the manufacture of moving pictures, specific clauses in the charter providing for the acquisition of machinery and buildings; agreements with actors, authors, publishers, etc., and generally to carry on the business of supplying anything capable of being used in connection with providing of amusement. The incorporators are Albert Joseph Gariepy and William Henry Zalde.

Mr. C. L. Woerner, formerly of Reading, Penn., has decided to establish a large moving picture theater at Eastview, a suburb of Ottawa. A gang of men are now engaged fitting up a suitable building, which will be ready for business by the first of next month. It will accommodate 400 people, and will have a stage 20 by 16 feet. The house will be known as the Woerner Theatorium.

O. Y. BROWN.

PORTLAND.

CONTRACTS have been signed by the Peoples' Amusement Company to exhibit Blanche Walsh in Tolstoy's "Resurrection" and the "Power of Destruction" throughout their circuit.

M. G. Winstock, general manager of the Peoples' Amusement Company, has been appointed by Governor West, of Oregon, as a delegate to the National Prison Congress which meets in Baltimore. After the session of this Congress, Mr. Winstock will study over the film situation in the East, and then go abroad, accompanied by Mrs. Winstock, to purchase cameras and other paraphernalia for the new film factory that is to be established in this city. In a personal interview with Mr. M. G. Winstock, he said: "I want you to tell the public that the Peoples' Amusement Company has no connection whatsoever with the Film Supply Co. of Oregon, nor has it any connection with the proposed establishment of the Lunagraph Company that is planning to turn out some film that will mystify the public. These two concerns are absolutely controlled by different stockholders and are not dictating one another's policies."

"Lucile" is being exhibited at the Peoples' Theater for an indefinite time. Twenty four-sheet stands are being used to advertise this masterpiece, and the same stands are being put up for Tolstoy's "Resurrection" and "The Power of Destruction."

The Peoples Amusement Company's cameraman is planning to take pictures of the horse races at the country club in Portland, and also of the famous regatta races at Astoria and the completion of the Hill electric road at Eugene, Ore.

To assist in the upbuilding and advertising of the great Oregon country, the Peoples' Amusement Company has promised to aid the commercial organizations of the state by giving them the use of the cameraman to film subjects of interest to be shown throughout the United States.

Plans are under consideration to change the Star Theater in Portland. The cost of this change will amount to $25,000. The front of the theater will be built on the plan of a shell effect, making it one of the handsomest entrances in the country.

G. M. Metzger, general manager of the Film Supply Company of Oregon, has returned from a trip throughout the state, securing contracts for the renting of film through this exchange, which is becoming popular along the Coast.

E. N. WEINBAUM.

Song Slide Releases.

Scott & Van Altena.

"Come to Dolly's Party"—H. Von Tilzer.
"Won't You Let Me Take You Home"—Crown.
"Those Wonderful Eyes"—Harris.
"After All I've Been to You"—Haviland.
"Any Time is Loving Time"—Crown.
"As Long as the Shamrock Grows Green"—Ted. Snyder.
"All I can say is I Love You"—Smith & Brown.
"I'm the Lonesomest Girl in Town"—York.
"You're Going to Love Your Honey Boy"—Morris.
"Way Down South"—Tell Taylor.
"I'm Going to Write You a Letter"—Tell Taylor.
"Parisienne"—York Music Co.
"We've Been Sweethearts, Mary, for Fifty Years"—Geo. H. Diamond.
"Ghost of the Goblin Man"—H. Von Tilzer.
"Take Me to the Cabaret"—Leo Feist.
"That Lovin' Gal of Mine"—E. F. Heberlein.

MOYER OPENS FEATURE EXCHANGE.

Another feature film exchange has opened up in Philadelphia, with J. E. Moyer, an old experienced hand, at the head of the new concern. Mr. Moyer has been connected with film services for the past ten years, and is thoroughly learned in every part of the business. Exclusive features will be handled by him, and every attention will be paid to the exhibitors to give them the very best service possible. At the present time Mr. Moyer has three cracker-jack features, which are being worked to their fullest capacity, and at a very near date five new ones will be released to the exhibitors, and then every week from that time on he will continue to place features of the very highest mark upon the market. Mr. Moyer's smiling face is always ready to greet new friends and keep them so.

NO PUBLIC DRINKING CUPS.

Public drinking cups in the theaters of the State of Washington have been abolished by the State Board of Health and must be thrown out before October 1. Paraffine paper cups will be substituted in most of the houses. Some have been placed on a self-supporting basis, advertisements being carried by department stores on the sides of the cups.

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LICENSED FILM STORIES

KALEM.

THE POACHER'S PARDON (Sept. 30).—The old gamekeeper knows that a poacher is operating on the estate, but all efforts to capture the hunter prove unavailing. Dora, the gamekeeper's daughter, meets Jim, the poacher, but knows nothing of his vocation, and the young couple fall in love. One day she discovers him at work. Just at this moment the gamekeeper appears, and by an artful subterfuge Dora shields Jim.

That night Dora overhears a consultation which takes place between her father and some of his neighbors, in which they plan to capture the mysterious poacher. Stealing out of the house Dora proceeds to search for Jim and is accidentally shot by one of the party who is endeavoring to locate the hunter. She manages to warn Jim, who makes his escape.

Visiting the tavern Jim learns that his sweetheart has been wounded. He abandons his illegal occupation and becomes an honest workman. A few weeks later Dora recovers and when Jim meets her he convinces the girl that he has proven worthy of her love.

A HOSPITAL HOAX (Oct. 2).—Tom becomes infatuated with a strange young woman and learns that she is a nurse in the local hospital. He determines to make her acquaintance and feigns illness that he may be taken to the hospital. Tom, however, makes the mistake of confiding in his friend, Bill, who, being a practical joker, sees an opportunity to have some fun at Tom's expense. Bill communicates with the hospital and informs Nora, the nurse, that Tim is laying siege to her heart through crafty subterfuge. Nora and the doctors then proceed to make things lively for the invalid (?) and Tom forgets his romance in a strenuous escape.

ANCIENT TEMPLES OF EGYPT (Oct. 2).—As the tourists wander about the old temples of Luxor they marvel at the avenue of columns. Mounting donkeys they journey to Karnak, about two miles distant. The great hall of the Temple at Karnak is very impressive and we behold a gigantic column in the foreground, which measures 23 feet in circumference. Under the temple is the king's secret passageway and a weird atmosphere pervades the scene.

The travelers cross the River Nile and enter the ancient town of Thebes. Through the Valley of Death to the Rest House they journey and are confronted by grotesque skulls of mummies, thousands of years old. Returning to Luxor the tourists are just in time to witness a quaint Mohammedan procession.

THE VILLAGE VIXEN (Oct. 4).—The ungovernable temper of Eva Storm has caused her to be known as "The Village Vixen." Her charming daughter, Maud, is the antithesis of her mother, and promises her hand to Willis, a wealthy young farmer.

Eva forbids Willis from visiting her home and the young man asks his father to help him in overcoming the unreasonable prejudice of the vixen. Harrison calls on Eva and asks her to explain why she objects to his son. But it is not in keeping with Eva Storm's nature to listen to reason and she dismisses Harrison. On the way home Harrison meets Maud and has her write the following note:

"Dear Mother: Willis is a good man and I love him. I do not know why you separate us. I cannot bear it and am going away."

Maud places the note on her table and then goes to the Harrison home. When Eva discovers the message she is highly indignant—then becomes apprehensive. She calls on Harrison and accuses him of complicity, but the appearance of Willis indicates that the young couple have not eloped. All through the village Eva searches for her daughter and finally returns home.

The unhappy woman mourns the loss of her daughter and realizes that she has brought this great sorrow to herself. There is a happy reunion of mother and daughter, and Willis is no longer forbidden from visiting his sweetheart.

THE CONFEDERATE IRONCLAD (Oct. 5).—Lieutenant Yancey's southern sweetheart, Rose, is jealous of Elinor, a northern girl, who is visiting her aunt, Mary de Lane. This jealousy is excited by an invitation which Yancey receives from Mary to call and meet her niece. Yancey visits the de Lane home, and while walking along the river with Elinor, he shows her where the Confederate Ironclad is being constructed. Elinor, having strong Union sympathies, reveals the location of the Ironclad to the commander of the Federal gunboats.

An attack is made on the Ironclad and Yancey rides to give warning. The Confederates are temporarily helpless as their power is exhausted. Yancey, knowing that a supply of ammunition is loaded on a train in another location, prepares to bring the needed powder to his compatriots.

As the train is about to leave, a Federal scouting party rides up and opens fire. Rose and Yancey jump on the engine and make a wild dash to escape with the powder. Elinor, from a distance, sees the fight and sets fire to the bridge over which the train must pass.

While riding over the bridge the last car catches fire. Yancey, who has been wounded, is left in the engine cab while Rose crawls over the loaded train and succeeds in cutting off the end car just in time to escape the explosion. The powder is delivered to the Ironclad in the nick of time, and a fierce battle wages between the Confederate vessel and the Union gunboats.

ECLIPSE.

A FOE TO RACE SUICIDE (Oct. 2).—Percy is a reckless youth, leading a gay and extravagant life, much to the disgust of his wealthy father. He returns home one night in a rather doubtful condition and is met by his parent who turns him out. Percy leaves the house very much depressed and attempts to end his life by jumping into the river, but is rescued by a girl, to whom he immediately proposes matrimony and is married.

Ten years later the old father still mourns for his lost son. One day he receives a letter which, after praising his many charitable deeds, requests his assistance for a young couple who are overburdened with the care of ten children.

He hurries off to investigate and, to his amazement, finds his own son surrounded by a crowd of noisy youngsters. The old man is satisfied that Percy has "paid the penalty" for his past shortcomings, and determines to let bygones be bygones.

A TRIP THROUGH BELGIUM (Oct. 2).—This small but densely populated country offers an endless number of interesting sights for tourists. We are shown scenes in the cities of Brussels, Bruges, Liege, and Ostend and a remarkable exhibition of shrimp fishing on horseback.

CINES.

HOW A BRAVE MAN DIED (Oct. 1).—His fearless spirit undaunted by many adversities, Murat, a former dashing leader of Napoleon's cavalry, and later King of Naples, lands with his followers at Calabria, in southern Italy, in an attempt to regain his kingdom.

Although anticipating a rousing welcome by the people, Murat's expedition proves a complete fiasco. He and his friends are fiercely attacked by the coast guards, overwhelmed by force of numbers, and put to rout. Most of his followers escape in their ships, but Murat is captured and imprisoned in the Castle of Pizzo, where he is subjected to all sorts of indignities. After a mock trial he is condemned to death and is allowed only a half hour for religious consolation. At the apointed time the brave man is led out and forced to face a file of soldiers with leveled muskets. "Aim at my heart!" are his last words.

THE ISLAND OF MALTA (Oct. 1).—Lying fifty miles directly south of Sicily, Malta is an important possession of the British Empire, especially as a naval base. The film shows the town of Valetta, its splendid harbor, the great underground storehouses for grain, the governor's palace and many other interesting sights of the city.

TRIFLE NOT WITH LOVE (Oct. 5).—All the girls at the house party are in love with George. They discuss his many qualities and vie with each other to be first in his affections. Belle, one of the prettiest of his admirers even makes a wager that she will win him.

George is rather overwhelmed with attention, but is inclined to favor Belle until Rose, a younger girl, whispers the fact of the wager to him. Believing then that Belle is only in fun he openly neglects her. She is broken-hearted at this, for she really loves George to distraction and consequently grows listless and melancholy. George becomes equally miserable, having fallen in love with Belle, but dares not tell her on account of the wager. When things are darkest little Rose realizes the situation, for which she is much to blame, and arranges to patch things up in a very ingenious manner as only the film can describe.

LAINO (SOUTHERN ITALY) (Oct. 5).—Commencing with a series of general views of this quaint Italian town, the film then shows several public buildings, and many quaint illustrations of native life and pursuits. Among its other attractions Laino boasts of containing the narrowed street in all Italy.

VITAGRAPH.

HER CHOICE (Sept. 30).—Without an heir, Mrs. Letitia Summers, the principal and proprietor of a most fashionable and exclusive boarding school, decides to give her two nieces an education and at the same time select one of them as her heir. Without letting them know who she is, she writes each a letter, stating that a lady of means has provided for their education at Mrs. Summers' seminary. Edith receives the announcement with joy. May, the other niece, who lives in another part of the country, is delighted with the news. Immediately she demands of her mother a lot of new things in order to satisfy her vanity and desire to make an impression. May, with her new clothes and outfit, attracts considerable attention when she arrives at the school. Edith, in her modest wardrobe and old-fashioned carpet bag, is received with disparaging remarks.

At the end of the school course, the two girls graduate with creditable showing in their studies. After the graduating exercises, Mrs. Summers calls the two girls into her private office and tells them that she is their aunt, and she has chosen Edith as her heir in recognition of her kindness and thoughtfulness for others, particularly for her poor mother.

THE ADVENTURE OF THE SMELLING SALTS (Oct. 1).—It is discovered that a large amount of diamonds are being brought into this country by a clever smuggler. The case is assigned to Lambert Chase, the detective, who employs a female assistant. Nellie Croy is suspected of the crime. Lambert Chase and his assistant trail her to a steamship ticket office, where they learn that she has secured passage to America. Immediately Chase reserves a stateroom adjoining Nellie's for his assistant, and another one for himself. Chase bores a hole through the partition between his assistant's and the smuggler's cabin, so that her every action can be carefully watched. He arranges with the captain of the boat to reverse the engines and give an alarm that there is possible danger. Chase's assistant is instructed to watch what Nellie seizes in her excitement, supposing that she will try to save that which she considers most valuable. She grabs a bottle of smelling salts and rushes from the cabin. This locates where she has concealed the diamonds. To fasten the crime upon her, Chase instructs his assistant when they land, during the examination of the luggage, on the other side, to faint and he will borrow the bottle of smelling salts from Nellie Croy. This plan is carried out, and he lets the bottle fall onto the floor. It breaks and the diamonds are exposed and the smuggler arrested.

BACHELOR BUTTONS (Oct. 2).—Bunny comes to the conclusion that no one loves a fat bachelor, and he will go out in the fields and curtail his miserable existence at the end of a rope. Contemplating this rash step, a dog comes along, seizes the rope and makes off with it. Bunny gives chase and throws a stick at the dog. He playfully drops the rope off the bridge and picks up the stick. Bunny more miserable than ever, returns to his home. The dog follows him. Bunny sitting disconsolate in his own little room, weeps over his unhappy fate. The dog enters, looks up sympathetically at him. Bunny prepares a frugal repast and proceeds to partake of it. The dog jumps on a chair beside him. This arouses the poor bachelor's attention. He offers the dog food, but she refuses to eat until he has helped himself first. Then she accepts some. At last, the lonely man has found a companion who cares for him and his interest in life is reawakened and he continues to live on, forgetting the trials and tribulations of the past.

DIANA'S LEGACY (Oct. 2).—By the death of a distant relative, a circus attache, Miss Diana Stubbins, an old maid, is left a baby elephant. The bequest is delivered at Diana's home and on the night of the day of its arrival, it is stolen by burglars, in lieu of anything else of value. Diana reports to the police that she has lost a baby, terrible news; and they make a thorough search for the missing child, which she later informs them is an elephant. The guardians of the law lose interest and the elephant is forgotten. In the meantime, the thieves, finding that they have an elephant on their hands, which may be their undoing, bring it back to Diana's home, and she finds it there upon her return from the police station.

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One Reel — **BRONCHO FEATURE** — Wednesday, Oct. 2

Thrilling, Spectacular, Military Subject

A lieutenant and a captain love the same girl. In a sensational battle with the Indians the soldiers are hard pressed. The lieutenant persuades him to order a retreat, though reinforcements are rushed to the rescue. The captain is court-martialed and the lieutenant turns against him. Discharged, the captain discovers the dual life of the lieutenant, and with bearded face secures employment as a scout. During a battle the lieutenant is fatally wounded and in a dramatic scene confesses his duplicity and the wrong he has done the captain, who is reunited with the girl he loves.

"SUNDERED TIES"—Sept. 18
A Wonderful War Story

Sept. 25—"HIS BETTER SELF"
A Stirring Western Drama

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Her delight is unbounded and the elephant has everything his own way. He is the light and life of her cherished and visionary hopes.

SHE CRIED (Oct. 3).—Mame is not very handsome, but she has an accomplishment that stands her in good stead. She can cry most effectively. She applied for a position in a box factory, and when she learns there is no vacancy for her, she cries so piteously a place is made for her, in which she is a downright failure. When told she is not competent, she pipes out another cry that lands her in another position in another department. This is the last straw, and all the bosses come to the conclusion that she is useless and tell her that her services are no longer required. This starts her to crying with increased energy, which brings the bosses to a consultation and a decision to turn her over to "Red" Grogan, the toughest and most dominating boss in the place. For a day or two they hear nothing from Mame, who has been dubbed the "Boss Weeper." She disappears, and with her, "Red" Grogan, who leaves a note, saying "Me and Mame was married this morning. I will be back to work in a week."

HER SPOILED BOY (Oct. 4).—Bobby Bristow becomes a self-willed and impetuous youth, beyond control and reason. He reads of opportunities in the unsettled West for young men and begs his mother to give him money to go there.

Reaching the West, and securing occupation with a farmer, he leaves him in a huff when he finds he cannot do as he pleases. He tries his hand at ranching, does not accept the pleasantries of his fellows gracefully and again finds himself out of a job. He writes his mother for more money, telling her that he has a good position, and will receive his wages at the end of the month. She mails him a letter, enclosing his request. Desperate and in need of funds, he holds up the very stagecoach carrying the mail and his mother's letter to him. He steals the mail bag, makes his way across the hills to a deserted cabin, where he examines its contents and discovers the letter from his mother. The robbery is reported to the officers and a posse starts in pursuit of Bobby. When he reads his mother's letter and realizes the sacrifice she has made for him, he is conscience-stricken, and determines to give himself up. On his own confession, he is convicted and serves the penalty of his crime in jail.

After his discharge he returns home, thoroughly repentant and determined to make amends to his poor mother for his past dishonor, never letting her know his experiences in the West, his arrest or imprisonment.

THE RED BARRIER (Oct. 5).—Count Sergius ingratiates himself into the favor of Professor Bain, and induces the old gentleman to consent to sacrifice his daughter Isabel upon the altar of Mammon, and wear his titled yoke. She loves Lieutenant Bruce, of the United States Navy, and refuses to give the Count his answer. Isabel reads in the newspapers that the Lieutenant has gone to Genoa. She is surprised and greatly piqued, because he did not come to bid her good-bye, and accepts his indifference as conclusive that he does not care for her. The fact is, that Bruce sent her a note asking permission to call and it was never delivered. In the anger of her disappointment, she consents to become the wife of the Count.

Two years later, Isabel and the Count are living in luxury and unhappiness in St. Petersburg, Russia. A State Ball is given, which officers plenipotentiary attend. Count Sergius, with Isabel, are there. Lieutenant Bruce, visiting St. Petersburg, is present. Later, Isabel sees Bruce and faints. Bruce rushes to her side and supports her to a seat. At this moment, Sergius enters. Bruce offers his hand, which the Count refuses, roughly seizes his wife and takes her to another part of the ballroom. Here he threatens to strike her. Bruce rushes forward, grabs the Russian and throws him to one side. Sergius demands an apology and insults Bruce, who is constrained from beating the Russian. Cards are exchanged, and a duel between the two men is arranged.

Bruce and the Count meet upon the dueling field. Isabel witnesses it all, praying for the safety of Bruce. At the exchange of shots, the Russian falls dead. Bruce visits Isabel. They meet in the parlor of her home, where she greets him with a love which has ever been his and he declares the love which has ever been hers.

NOTHING TO WEAR (Oct. 7).—A woman never has anything to wear, particularly if she is going anywhere out of the ordinary. This happens to be the case when Karl Schultz, a butcher, invites Susan, Mrs. Coster's maid, to attend a swell affair with him. Susan almost gives up in despair, when suddenly she is struck with a brilliant idea. Entering the parlor, her eyes light on the lamp shade, which she utilizes, with a few artificial flowers, from a vase as a very modish, mushroom hat. Taking down the portieres, she uses them as a very stylish dress. The brass rings and fastenings are her jewels, finishing off with a lace table cover which she wears as a shawl. Karl is struck with pride and amazement as he beholds her finery, convinced that she will be the best-dressed woman of the evening; and she is.

Mr. and Mrs. Coster return home from the theater. They discover the loss of their furnishings and come to the conclusion that they have been robbed. They notify the police. Later, Susan comes home, tries to replace her outfit. She is detected by the Costers, and the police take her to the station house. She notifies Karl, who comes to her aid. She makes a full confession and with the furnishings, in the presence of the Sergeant, gives a practical demonstration of how she used them. Her ingenuity is thoroughly appreciated by Karl and Mr. and Mrs. Coster. Of course she is forgiven and the whole affair is looked upon as an unusual bit of pleasantry.

ESSANAY.

GHOSTS (Oct. 1).—Colonel de Valpeau lives alone with his negro servant, Zeno. Being pressed for ready funds, the Colonel is refused a loan on the hereditary estate, and is threatened with eviction. Zeno now decides upon a plan whereby his master may remain in the great house without his presence being discovered, and shows the Colonel a sliding panel in the dining room wall that leads to a small garret inside. The Dixons, wealthy social climbers, now purchase the place, but firmly believe the place is haunted when they find the table has been used for mysterious company during the night and catch sight of the sliding panel shutting behind old Zeno as he goes to his master. Therefore, they leave in fright and refuse to purchase the place, which is now bought by Dr. Trueman. One evening, as the doctor and his friends are chatting, they catch Zeno coming through the panel and force him to disclose the secret. Upon learning of the colonel's identity the doctor writes him a note saying the old estate is his as long as he lives and that his presence is desired that evening. Finding the old-fashioned costume of one of his French ancestors in a trunk, the colonel dons it and is presented to the gentlemen in the great dining room. However, the strain of proposing a toast to his king is too much for the aged man, and he dies.

WELL MATCHED (Oct. 2).—Tom West and "Cuty" Gray, old sweethearts, who have not seen each other in five years, have grown enormously stout. They arrange to come on to the city and meet each other. The first thought each has is to find some method of reducing flesh, and both see Dr. Thin's advertisement in the paper, telling of his wonderful methods of reducing, etc. So both, unknown to the other, start in training at the obesity "cure." Without discovering identities they find a way to slip written notes back and forth under the partition that separates the two departments, exchanging compliments and confessing why they have to reduce. This is kept up at some length and the complications are highly amusing, as they tell each other their real weights and laugh at "themselves" in general without once knowing it. Finally each discovers they are heavier than when they started, and agree to quit and go out and have lunch together. Of course, it is not until they are taking leave of Dr. Thin that they come face to face, and recognize each other. Explanations are forthcoming and, deciding they like fat people best of all, they make haste to the nearest restaurant and enjoy a good square meal.

THE REDEMPTION OF SLIVERS (Oct. 3).—Detected in the act of stealing a wealthy woman's scarf from an auto, "Slivers," a thief, escapes from the clutches of a pursuing policeman and jumps a moving freight train. He applies at the Prescott farmhouse for something to eat, but refuses to work in payment until he meets Alice, the old farmer's charming daughter. The sight of her sets him on the right track and he is given work by Prescott. The discovery is made one evening by the Prescotts that "Sliver" cannot read, but the former thief secures a grammar, and he pores over the book until he delights Alice with his self-taught knowledge. Gradually a bond of affection springs up between the two that rapidly develops into love. "Slivers" makes good on the farm, and, at last, wins the consent of the Prescotts to marry Alice. A few days later Paul Prescott, Alice's brother, arrives back at the old farm on his vacation, and proves to be none other than the policeman from whom "Slivers" escaped that eventful day in the city. Informed of Alice's approaching marriage Paul hastens out to the orchard to meet his future brother-in-law, and the two men come face to face. Furiously Paul upbraids "Slivers" and is about to fell him to the ground when the ex-thief brokenly pleads for a chance to prove his complete reformation. Paul relents, clasps him by the hand, takes him back to the old folks, declares "Slivers" is an old friend, and gives Alice over to him.

TERRIBLE TEDDY (Oct. 4).—Lillian Boggs receives a telegram from her childhood sweetheart in the West saying that he is coming East to see her. Now Lillian loves Teddy Moose, her Western hero, and tells her other two suitors, Stepplng and Calvert, that they will have to prove their courage before Teddy arrives in order to receive any consideration. Stepplng engages the services of a thug to attack Lillian in the park so that he may play the hero. The plan works fine until the very moment that John is about to rush to Lillian's aid, when he is captured by a fair flirt and is only brought to his senses when Lillian appears with the thug she has battered up, and Stepplng receives a black eye from the enraged fellow, and is stung when both the flirt and Lilian leave him in disgust. Meanwhile, Calvert persuades his pal, Bailey, to impersonate Teddy Moose from the West, frighten old Boggs to death so that he may come in and throw him out at the proper moment and win the girl. The scheme is going great and Bailey, in the disguise of a wholly "badman," is raising Cain in the Boggs' residence, and has just been thrown out by Calvert when the real Teddy appears on the scene, exposes the fake to Lillian and her father, then kicks both plotters down the steps.

LOVE ON TOUGH LUCK RANCH (Oct. 5).—Old Jim Parsons, a ranchman, desires that his daughter, Ethel, shall marry old man Carney, a little dried up, weazened character. Ethel refuses to marry Carney. One morning a young stranger, Horace Vinton, is thrown from his horse and sustains a broken arm. Ethel and her father find him and Ethel cares for him at the ranchhouse until he recovers. Of course, the young people fall in love at sight, and old Carney finds them with heads together one day, summons Parsons, and young Vinton is ordered away from the ranch. Ethel manages to smuggle a note to him begging him to rescue her from Carney. Vinton replies by saying he will elope with her that night. The elopement takes place and the young people get a fine start of old Parsons and Carney, who attempt to overtake them in Carney's "ottermobile." Quite naturally the machine takes a notion to run over a few yards of rail fence, lands in the ditch and sticks there. So while the marriage knot is being tied, the old men cuss each other. Of course, the young newly-weds run across them on the way back. They hitch the disabled machine to the back of the rig, and after receiving parental blessings, the youngsters start back slowly to the ranch.

LUBIN.

A GIRL'S BRAVERY (Sept. 30).—Harry Tennant and friends are camping at Great Falls. In unpacking their effects they discover that the eggs have been broken. Harry departs upon a search for eggs. Crossing the Ohio Canal, he comes upon Mrs. Mason, the lockkeeper's wife. Mrs. Mason refuses Harry's request for eggs. Emily, her daughter, secures some for him. Harry returns to camp and the memory of the pretty face. The acquaintance thus made is continued, and the young people rapidly reach a stage where their interest bids fair to ripen into love. The return of John, Emily's brother, who has been on a trip with his canal boat, brings trouble. Coming unexpectedly upon the couple, John orders Harry from the place and forbids him to again meet his sister. Harry sends Emily a note, making an appointment, which she keeps. John witnesses the meeting and, following Harry, comes upon him at the crossing of one of the locks. An altercation follows and John hurls Harry into the swift flowing current. Madge, a young village girl, witnesses the fight and rushes away seeking aid. The current carries Harry down into the river, where he is seen by Emily. The brave girl jumps in after her lover and brings him to shore. Madge has arrived with assistance and helps pull the exhausted girl and her burden onto the bank. John's anger has subsided and he is horror-stricken at having, as he thinks, committed a murder. Realizing that he must leave the section of the country, he returns by night with the idea of seeking his sister's aid. She tells him of Harry's rescue and John, relieved, is only too glad to accompany his sister to Harry's camp, express his regret for his hasty action, and, assured of Harry's honorable intentions, consents to their engagement.

THE AMATEUR ICE MAN (Oct. 2).—James Westcott and John Baxter are two business acquaintances. Baxter has a daughter, Betty, whose indolent habits are a source of displeasure. One day she dresses herself as a maid and determines to demonstrate that she can be useful. Westcott has a son, Roy, who is busily engaged in sowing wild oats. Wescott's patience finally becomes exhausted, and he demands that Roy shall go to work, starting at the bottom by driving one of his father's ice wagons. Roy consents. Among the houses where Roy delivers ice is Baxter's. He sees Betty, and falls in love with her. That night he calls on her, in his character of iceman. The romance progresses until one hot day when Baxter meets Westcott and invites him to his front porch to have a cool drink. Betty, in her role of maid, goes to prepare it. Finding the ice box empty, she steps out on the rear porch to see if the iceman is coming. Roy appears with a great cake of ice and the young people stop to chat. The cake of ice slowly melts away under the hot sun, while Baxter and Westcott swelter on the front porch. The delay finally becomes unbearable and Baxter decides to investigate. He reaches the rear porch just as Roy is about to kiss Betty. He orders Betty into the house, and turns on Roy, and indignantly orders him off. Baxter rejoins Westcott on the front porch where they discuss the impudent iceman, while Ellen, the cook, serves them a warm drink containing the little piece of ice Roy has left. Roy cannot understand Baxter's action. Thoroughly angry, he determines to go back and get Betty and elope with her. He finds her in the kitchen, and she consents to go. Just as they are leaving, Ellen tells Baxter and Westcott that the iceman has stolen Betty. Roy places Betty in the ice wagon and drives off. The pursuers are being distanced when the help of a passing automobile enables them to overtake the fugitives. Betty sits on the back steps of the wagon and weeps while Baxter heaps abuse on Roy. Westcott discovers the identity of the iceman, and taking exception to Baxter's language, indignantly asks if his son is not good enough for Baxter's maid. Baxter reports that Betty is his daughter. Baxter and Westcott are not averse to such an alliance, they see the humor of the situation, and everyone is satisfied.

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THE PHYSICIAN OF SILVER GULCH (Oct. 3).—Dr. Ralph Jones settled in Silver Basin, and built up a practice. Everything went well until his practice fell off badly. One day Royce, the sheriff, called Jones to attend his child. That same day he received a message to guard the payroll of gold for the Bonanza Claim Mining Co. Royce goes to attend to his duty and Jones returns to his office. He finds himself short of cash. Thinking of the large shipment of gold, he is seized with the desire to steal it, and yields to the temptation. He steals through the bank window, and tries to open the door of the room where the gold is stored, only to find his hand seized from the other side. Not knowing who was in the other room, he endeavors to pull his hand out of the hole in the door, but in vain, as the sheriff has it tied to the door latch. While tying the hand the sheriff receives a phone call from his wife, telling him to hurry with the doctor as the baby is very ill again. With a supreme effort, Jones manages to release his hand, but not in time to escape a shot fired by the sheriff. Jones escapes and the sheriff endeavors to follow the robber, but finds that the outer cross bar has been securely fastened. He finally manages to release it, but too late to see or catch his man. A posse is organized and start on the hunt. Royce rushes to the doctor's house. Jones is tempted to run away, but decides to brave it out. Quickly covering his wounded hand with a glove, he opens the door. The sheriff rushes in and Jones is summoned to attend the child. The men go together and soon reached the house. The child passes the critical point. The physician has done his work and in an effort to thank him, the wife grasps the wounded hand. The sheriff hears the cry of pain and learns that a guilty man stands before him. The doctor admits his guilt, but the wife pleads with her husband not to arrest him. Considering that he saved the life of the child he permits the doctor to go.

SPOONY SAM (Oct. 4).—Spoony Sam and Sis Perkins think they are in love with each other. Sam is too spoony in his courtship to suit old man Perkins. Sam has a hated rival in the person of Cy Hawkins. Sam takes a desperate chance and buys a ring, engages the parson and boldly presents himself to old man Perkins, as a prospective son-in-law. The old man is furious at first, but finally weakens. Just as the parson is about to perform the ceremony, Sam runs away. Just then Cy Hawkins happens along and wants to know what the excitement is. He is informed that Sam and Sis were about to be married when Sam got cold feet and ran away. Cy tells the old man that there is no danger of him getting cold feet if placed in the same position. The parson starts to marry them when they discover that they have no ring. Just then Sam returns. Old man Perkins takes the ring away from Sam, and informs him that the best he will get is that Cy will marry Sis with his (Sam's) ring. In order that the ceremony may continue peacefully, old man Perkins is compelled to hold Spoony Sam's head in a bucket of water.

COLLECTION DAY (Oct. 4).—Julis Shutz, a shoemaker, who has an Irish wife, were living happily until business became dull and their credit at the various stores stopped and the creditors began assembling to collect back bills. Shutz and his wife see the landlord coming. Shutz hits upon the idea; his wife lies in bed critically ill and he attempts to hang himself on the chandelier. The scheme works wonders, for the landlord gives them money and promises more aid. They see the grocer approaching for his bill. This time Mrs. Shutz insists upon her husband playing ill, and tries the rope stunt herself, which proves more successful than the last, for the good hearted grocer leaves ten dollars with the starving couple. When the newsboy tries to collect his money for papers and is thrown out of the window by the Shutzs. He meets the landlord and tells him of the escapade. They immediately see through the Shutz's scheme and return for satisfaction. They discover that the Schutzs are missing, and give chase. After several exciting incidents and with two policemen, the delinquents are captured, brought before a magistrate, but said magistrate being unable to attend through sickness, hurriedly sends a friend whose knowledge of law is limited, and on seeing prisoners before him, recognizes Mrs Shutz as an old school friend. He forgets law and starts a little reminiscence of their school days. The police finally inform him that this is a court of law. He becomes angry and dismisses the whole court and resumes his school chat.

HIS LIFE (Oct. 5).—The man leaves home in the country to seek his fortune in the city. He tells his mother he will work for her and come back rich. After kissing his mother and sweetheart goodbye, he tells the latter to look after his mother. In later years he has gained success and fortune, but has forgotten his promises. He is leading a life of dissipation. The old mother sits at home dreaming of her boy and the sweetheart decides to write, telling him he is breaking his mother's heart by neglect. The man receives the letter in the midst of one of his gay parties, and destroys it. A scrub woman who cleans his office is discharged by the janitor because she caught him drinking. She goes to the man while he is in the midst of a fancy dress ball, and after some trouble the butler tells him a woman wants to see him. He leaves the woman he is dancing with, and goes to see the scrub woman. She tells him her troubles, and while he is handing her some money he sees her old work worn hands, which remind him of his mother. He rushes back into the ball room and denounces all his so-called friends who try to stop him. He rushes to his dressing room, changes his clothes, calls his machine and drives rapidly to the depot, where he takes a train to the old home. The mother and sweetheart receive him with open arms and the man begins a new life.

MELIES.

FORGIVE US OUR TRESPASSES (Oct. 10).—John Benson and his sister Mary are surprised one morning in learning that they have new neighbors in Mr. Gray and his son, Danny. Danny is taught to say the Lord's prayer every night and to practice its principles in his daily life. In his play one day, Danny is hurt and the father, in distraction, calls upon Mary for aid. She gives the care that only a woman can give to a sick person, and the acquaintance commences, so that later, when Mr. Gray is seriously injured at the stone works, she nurses him back to health. It is plain to be seen that Mr. Gray is beginning to evince more than admiration for his pretty neighbor. Mary takes Danny to town on the day that a theatrical troupe arrives and one of the actresses recognizes in the lad her little son. She tells Mary and is taken to Mr. Gray's house, but he will not receive her, because shortly after Danny's birth she left his home and went astray. Danny is soon taught by Mary to love his mother, but the kind neighbor is not equally successful with the father. Finally Danny brings about an unexpected meeting between father and mother, and, on bended knee repeats the prayer his daddy had so often taught him: "Forgive us our trespasses as we forgive . . ." The father touched by these words from his son, repents his sternness and receives his wife once more unto their home.

BIOGRAPH.

SO NEAR, YET SO FAR (Sept. 30).—The world may love the lover, but it often tantalizingly throws obstacles in his way. Howard saw the girl and was transfixed with admiration for her. Being of a backward nature, he misses the opportunity to be introduced. The girl is amused at his embarrassment, and when in his fluster he drops his fraternity pin, she picks it up, unobserved by him, and keeps it as a souvenir of their first near-meeting. On several other occasions he almost succeeds in being introduced to her, but always when he is nearest the goal of his desire he is hurled into the depths of despair. Still he persists, until finally his perseverance is rewarded through a most unique trick of fate.

A FEUD IN THE KENTUCKY HILLS (Oct. 3).—The two brothers and the little adopted daughter of the household grew up from childhood together. The girl and the younger brother were childhood sweethearts, he being so different in nature from his elder brother, who was considered the bad man and dead shot of the hills. The younger brother has been living in the valley for a long time and returns to his home at the time the story opens. He is quite a contrast to his elder brother, in fact to the whole family—refined, educated, and, of course, a revelation to the little girl, who, though betrothed to the elder brother, is strongly attracted by him. Hence there is a renewal of childhood affection. This the elder brother ferociously objects to, making it understood that the girl is engaged to him, so the younger boy, for the sake of peace, decides to leave the place. However, fate decrees it otherwise, for an old feud is reawakened and he joins his brother to fight the common enemy. This incident reverses conditions.

SELIG.

BREAD UPON THE WATERS (Sept. 30).—Tim Clancy, an ex-convict, on the day of his release, returns home and is welcomed by his mother and sweetheart. He decides to turn over a new leaf. He applies and secures work at the Ganes shoe factory. Here he is recognized by a detective and when his record is made known to the management he is discharged. The inevitable follows. Tim spends many weary weeks searching for work, but is rebuffed at every turn through the efforts of his nemisis, the detective. Finally he is forced to beg. He appears at the Preston home and asks for bread. Mrs. Preston gives him a loaf of bread she has just baked. After his departure, Mrs. Preston discovers the loss of one of her rings. Tim returns home with the bread and finds the ring inside the loaf. His mother prevails upon him to return the ring, and Tim starts for the Preston home. Arriving at the Preston's he is recognized as an ex-convict and before he has a chance to explain, the dog is set upon him. He flees, but is later captured and taken prisoner. He tells his story of finding the ring and when it is verified by Mrs. Preston, Tim is finally offered his old job in the shoe factory.

WHY JIM REFORMED (Oct. 1).—After a shopping trip to town one day an habitual drinker succumbs to the temptation of taking one drink at the roadhouse on the way home. The one drink develops into a great many and some hours later he awakens from a drunken stupor to find an empty flask and a revolver lying beside him on the grass. He cannot account for the gun until he discovers his friend, lying near him, dead. On his own hands he discovers blood stains. As everything seems to prove conclusively that he has committed the crime, Jim decides to give himself up to justice. He, therefore, goes to the sheriff to surrender himself. The sheriff meantime has learned that Jim's friend was accidentally killed by a wolf trap that had discharged a load of buckshot into his back. Jim is released, but this harrowing experience serves to teach him a very bitter lesson. Listening now to the pleadings of his wife, he quickly reforms.

THE PIRATE'S DAUGHTER (Oct. 2).—Old Dirago, a pirate who harried the coast of California in the early part of the last century, had a daughter of whom he was passionately fond. For her sake he was on his last voyage of collecting treasure, and was about to leave his wild life of buccaneering on the high seas. He took his daughter aboard, thinking she would not discover his method of life, but her keen instinct detected the truth, and she berated him for exposing her to the risk of being insulted by gross and brutal men. In one instance, at least, her instinct was right. The mate, Vargas, taking advantage of the captain's absence ashore, came to her cabin door, and when the captain returned and caught him, he lashed Vargas to the mast and subjected him to the tortures of the whip and thirst. In going ashore to a secret cove to bury his treasure in a safer place, the old pirate was seen by a vigilant coast guard and followed. In the fight that ensued he and his men were killed and Almita saw her father's fate from the deck. The three remaining guards rowed to the ship, where the pirates were drinking and fighting, and two were killed by some of the less intoxicated, at the direction of Almita. The third guard rowed away, but in their orgy the pirates had upset a lamp and the ship caught fire. Seeing a woman aboard the guard rowed back, but the frenzied ruffians, who had jumped over the side, seized the guard's boat, and he was compelled to swim to her aid. He succeeded in bringing her ashore, and the next day having buried her father, they took the treasure to the padre of the nearby mission. Almita told the padre it was to be used for the poor of his church, for she felt she could not touch it. And as he had saved her life, she gave it and her love to the brave man who had made her an orphan in the performance of his duty.

THE GREAT DROUGHT (Oct. 3).—Jim Harker is a landlord of the cruelest type. Harker evicts the Widow Cline and her son Andy from the house which he owns because they cannot pay the rent. The community is so aroused by Harker's action that his own family is ostracised. Finally he is driven out of town entirely, and moves to the Far West to try ranching.

In the meantime, neighbors provide a purse to send the Clines west. It chances that the Harkers and the Clines take up land in neighboring valleys, without knowing the presence of the others. Harker goes in for ranching on a large scale. His funds are low, but he pledges his crops in payment for the installments on the land, which is held by a brutal fellow named Dominguez. An old squaw appeals to Harker for food. He uses his usual brutal measures on her, and she utters against him a terrible curse:—"The drought be upon you." True, a terrible drought visits the region that season. Dominguez sees how things are going and calls for a pledge for the coming season. Dominguez has conceived a passion for Helen, but Helen loathes him. Dominguez proposes to Harker that he yield him his daughter in marriage if by the seventh day from date no rain has fallen. The father signs a document to this effect. The seventh day approaches without rain. Jim Harker is finally brought to his knees by his agony of mind, and goes out into the parched fields, falls on his knees and prays with tragic eloquence for rain. As Jim Harker prays, the clouds roll in, and rain falls on his upturned face. In the meantime, the Cines have struck water and prospered. On this day when the rain falls, Helen Harker mounts her pony and goes in desperation to bring help for her little brother, who lies stricken with fever. She has heard of the neighboring ranch and rides that way. She comes face to face with Andy Cline. The Clines come to her assistance, and Harker now abjectly asks the Widow Cline's forgiveness for the terrible wrong he had done her. Dominguez, hurrying toward Harker's ranch on the last day of grace to claim Helen, is overtaken by the rain. With the philosophy of the gambler he tears up the pledge signed by Harker and returns to town.

AN ASSISTED ELOPEMENT (Oct. 4).—Tom Richmond, who is spending his vacation at the beach, is rescued from drowning by a yachting party. Wilson's daughter Jane is aboard. The acquaintance soon ripens into love and Tom gets her promise to marry him, on the condition that he obtains her father's consent. Tom, who is poor, starts in with her father by telling him he is "in love with a girl worth a million." Wilson, not knowing it is his daughter, plans an elopement.

He lends Tom his auto, gives him passage to Honolulu as a wedding present, and lends him money for expenses. The elopement comes off as planned, but is almost spoiled by Tom sending an explanatory message to Wilson, before he has obtained his marriage license. Wilson arrives at the dock a few minutes after the vessel has left, and immediately chases it in a motor boat. He has given orders to the captain of his steamer that he is "to obey Tom's orders until he (Wilson), countermands them."

When he gets near the vessel Tom ties the whistle open so the captain can't hear Wilson's orders to

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AN ASSISTED ELOPEMENT

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A powerful story of western life. A man while under the influence of drink, is led to believe that he has committed a crime. His awakening teaches him a great lesson. About 1,000 ft.

Oct. 3rd, 1912.

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stop. Wilson is picked up from the motor-boat in a chair rigged to a block and tackle, but instead of being taken aboard, he is left hanging just out of reach of the rail, where he is compelled to witness the marriage ceremony, which is performed in front of him.

After it is over he is taken aboard and everyone is forgiven.

PATHE.

AT THE BURGLAR'S COMMAND (Oct. 2).—"Midnight Bill," entering a fashionable house for the purpose of pursuing his illegitimate trade, comes upon Gwendoline Smith with a pistol in her hand contemplating suicide because of a lover's quarrel. He forces her, at the pistol point, to call her lover, Philip Sawyer, on the 'phone and ask him to come to the house. He next summons a minister and acts as a witness to the ceremony. Too, he supplies a wedding ring from the loot he carries. When the couple embrace, at his command, they forget their differences and "Midnight Bill" withdraws, well satisfied that he has done at least one good turn in his life.

THEODORE ROOSEVELT (Oct. 3).—With Sagamore Hill as a background, Colonel Theodore Roosevelt was the target for our camera during one entire day. The cameraman followed him through the day's various activities, which began with a ride on his favorite horse, included an interview with a newspaper man, the answering of the morning mail and later, the more strenuous exercise of chopping down a tree. This picture gives one an intimate acquaintance with a man who loves the open country, and who, although perhaps the busiest man in the land, still finds time to exercise sufficiently to keep himself in superb physical condition.

A REDMAN'S LOYALTY (Oct. 5).—Bull Moose, an Indian guide, is accompanying Mrs. Hawkins and her little daughter, who are traveling west to join Dan Hawkins, over the Broken Trail. Crossing the Arizona desert the little party is attacked by a band of savages and forced to flee. The strain of the chase and the lack of water soon tell on Mrs. Hawkins and in the midst of the wild desert she passes away. As the Indians are crowding him, Bull Moose directs the girl to ride straight ahead. He staggers after her for a few paces and then drops exhausted in the sand. In the meantime, Hawkins, uneasy when his little family fails to arrive on time, suspects Bull Moose of killing them for the gold they carried. He gathers a few friends and they start a search for the party. Hawkins finds the Indian stretched out in the sand. There is no trace of his wife and child and Hawkins is with difficulty restrained from killing the Indian. One of his friends finds the little girl riding aimlessly about and brings her to Hawkins. She explains the manner of her mother's death and as Bull Moose breathes his last, she offers a prayer for a brave and loyal soul.

C. G. P. C.

A WELL-WASHED HOUSE (Oct. 1).—Two mischievous children steal the gardener's hose, turn on the water and begin washing a house. When the outside is clean they turn their attention to cleaning the inside and the results prove that this mirth provoker is a winner.

THE EVOLUTION AND LIFE OF A SILK WORM (Oct. 1).—A little worm which weaves the finest fabric known. The manner in which it does its work is clearly set forth by means of excellent photography and beautiful coloring.

A SHIP BOY'S GRIT (Oct. 4).—Little Franz Lender, an orphan, ships on an unseaworthy schooner. While the captain and the mate are in a stupor from liquor, the vessel springs a leak and the boy, with his hand and arm, keeps the water out all through the long night. When morning comes the captain and mate find him unconscious. Realizing the boy's bravery, they resolve to be better men and volunteer to act as the lad's protectors.

EDISON.

CALUMET "K" (Sept. 30).—Calumet "K" is a grain elevator in course of construction just outside of Chicago. The railroad fails to deliver lumber, there are mutterings of labor trouble, and altogether the man in charge is making but little progress. Therefore the contractors send a young man named Charles Bannon to finish up the job. Bannon finds things in pretty bad shape, and he gets the lumber delivered by a lake schooner.

Next the labor troubles manifest themselves. There is a walking delegate who is out for graft and upon Bannon's refusal to "come across," he starts a strike. Bannon, in his straightforward way, lays the whole case before the president of the labor union, who is a broad minded man and who starts an investigation. Suffice it to say that Bannon finishes the job on time, and receives the congratulations of his men.

THE GIRL FROM THE COUNTRY (Oct. 1).—Nellie is preparing herself for a stenographer's position by diligent study in her home town. As her proficiency increases she begins to hear the call of the city—and when Jennie, an old school chum, comes home from the city on a visit, she learns that it is easy to secure a position in the city and wins her mother's consent to go with her. Her sweetheart, Tom, a pigeon farmer, realizes that Jennie is not the kind of a girl she was before she left the old town, but forebears to speak of it even when Nellie refuses to marry him. He believes in Nellie and her ability to stand the test of the crucible. He is willing to wait.

Nellie's slender purse permits of only a hall-room on the top floor of a typical city rooming house. One night, having accepted an invitation to supper with two of Jennie's men friends she realizes the truth and understands Jennie's easy life. The horror of it appals her and she flees to the little hall room to think. She has lost her position because of the unwelcome attentions of her employer. Her funds are getting low and the future is dark.

In the meantime no word from Nellie has reached home for some period and Tom fearing that she is in trouble, has expressed her his favorite homing pigeon. It arrives in the darkest hour of her trials. Dear old Tom! She understands. Swiftwing is intended as her messenger to him if she needs help. A moment decides her and Swiftwing takes the air with a bit of ribbon as her message to Tom. Tom's timely arrival prevents Nellie being dispossessed by a brutal landlord.

OLYMPIC GAMES, PITTSBURGH Y. M. C. A. (Oct. 2).—Everybody likes to see athletic games and here we witness an exhibition of them which is every bit as good as being on the ground themselves. These games are held by the Y. M. C. A. of Pittsburgh, and are remarkable for the great number of nationalities represented among the contestants. Races, discus throwing, calisthenics, pole vaulting—all are interesting and some are sensational.

THE GREEN-EYED MONSTER (Oct. 2).—Two hungry tramps approach the rear of Mrs. Weston's house with the intention of begging for food. They overhear a spirited war of words between Mr. and Mrs. Weston, who appear to be insanely jealous of each other, and when the eavesdropping tramps appear on the threshold they are promptly kicked out.

This treatment so angers the tramps that they decide on a plan to get even and procure a square meal too. Accordingly they write an anonymous letter to Mr. Weston telling him of his wife's infatuation for a portrait artist, in whose studio she can be found at twelve o'clock. Mrs. Weston also receives an anonymous letter stating that her husband has an appointment in a dressmaker's establishment at the same hour.

The green-eyed monster is so firmly imbedded in this loving couple that they take this bait beautifully and are promptly on hand at the places indicated in the letters, with the result that the misinformed couple become entangled in some unexpected complications making them ridiculous and highly amusing to the spectator. Thoroughly disgusted, but still suspicious, they rush for home, where they both meet at the front door and demand to know where the other has been.

Still quarreling they enter the house, where they find the kitchen in great disorder, the refrigerator and larder having been robbed of every morsel of food, with the following note from the tramps: "Sorry to have caused any hard feeling between you but we needed a square meal. Kiss and make up. Weary and Pal. P. S. The pie was sure bum." They now see their folly and take the tramps' advice.

CASHMERE (Oct. 4).—Of all India, Cashmere excels in beauty and in antiquity. This picture tells the story in superb photography, bringing us under the Oriental skies, where cascades plunge hundreds of feet. Aside from the sumptuous settings of nature, are the homes and every-day contrivances of the people which are bound to open the eye with wonderment. One scene in particular, a bridge built of three ropes, over which natives draw themselves like spiders on a strand of silky web.

The arrival of the Maharajah from his winter sojourn in the plains, was taken at the landing-place and affords an exceptional view. The industrial activities of the people are the same as others in the Orient, slow and plodding, weaving, spinning and wood-carving being the chief occupations, of which they are masters.

THE USURER'S GRIP (Oct. 5).—A young clerk, a small salary, a wife and child, the child long ill—then the doctor's bill and other bills and debts accumulate—the advertisement in the newspaper about borrowing money on your furniture at six per cent.—Ah! That's the solution. I'll try it! Yes, he tried it and as the picture unfolds itself we see the clerk careworn and desperate borrowing twenty-five dollars from a loan shark, who compels him to return five of it for drawing up papers. At this the clerk remonstrates and shows the loan shark his own advertisement at six per cent. The shark snarls and snatches back the money—but the child is ill—what can he do but submit and take what he gets and sign that fatal card, which reads that he must pay forty-five dollars for the loan of twenty-five. He signs it—he has to.

Now comes with sickening regularity the dreaded monthly payments. He cannot always meet them—what then? Slowly they go, his watch, her brooch and last, the baby's ring.

And next comes the "bawler-out." The clerk at his desk in a large office is told that a woman wishes to see him. She demands a payment—he can't comply—she raises her voice, threatens, heaps imprecations on him—she will not be silenced. The clerk is humiliated before the whole office and the manager discharges him. He plods home and breaks the news to his wife, who comforts him and bids him try again.

The clerk succeeds in getting a new position and a kindly, sympathetic employer in whom he confides, when the "bawler-out" next appears. His employer takes him to a loan association, where anyone who is employed and in distress may borrow money at the legal rate of interest. Again, through his employer, the clerk meets the district attorney and tells him of the loan shark who is squeezing money from him, although he has already more than paid the debt. The district attorney investigates and intervenes just in time to prevent the ruffian from taking the very bed from under the clerk's sick child. He also compels him to give back all the usury interest he has received above six per cent.

Among the Exhibitors

Marshalltown, Ia.—Plans are being prepared for the erection of a new theater here.

Pittsfield, Ill.—Brant & Wells, of Pleasant View, have sold their K. P. opera house to S. T. King, of Chenoa, Ill. The purchaser leased the building to B. H. Swan, who will continue the motion picture show.

Marshalltown, Ia.—Plans have been prepared for the erection of a new theater on East Main Street, which will cost $25,000.

Cleveland, Ohio.—The new Duchess Theater at East 57th Street and Euclid Avenue, was opened to the public Sept. 16.

Iowa Falls, Ia.—C. H. Johnson, of Grundy Center, is receiving plans for a new opera house building.

St. Louis, Mo.—The Empress Amusement Company is preparing plans for a new theater at Grand and National Bridge Avenue.

Peoria, Ill.—The Imperial Theater will open the first of October.

Norway, Mich.—G. E. Berger has opened a new picture show.

Streator, Ill.—Marcus H. Duncan has purchased the Dreamland Theater.

Portage, Wis.—S. J. Houver has decided to open a picture show at 113 East Cook Street.

Crowley, La.—The Airdome will be sold at auction.

Richmond, Va.—Mrs. A. E. Thorp will erect a motion picture and vaudeville theater for negroes.

Baltimore, Md.—G. C. Spedon, of 640 Hanover Street, is preparing plans for a moving picture theater at 16-27 Pennsylvania Avenue.

Chicago, Ill.—Biefield, Hersh & Company, 76 West Monroe Street, is building a new theater at 3723 West 12th Street.

Architect Andrew R. James recently closed bids for a motion picture and vaudeville house for Dr. Edwin Behymer, on Eastern Avenue, between Delta and Standley Avenues.

Akron, Ohio.—Work on the new theater building in Main Street is progressing rapidly.

Bridgeport, Conn.—Architect William Schmidt has completed the plans for the proposed business block and the moving picture theater for Spargo & Winter.

Marshalltown, Ia.—Sam Horowitz and M. W. Roskopf, the former from Sioux City, have closed a contract for the erection of a new theater building in this city.

Philadelphia, Pa.—Work will begin immediately on the large theater which is to be built at the northeast corner of Frankford Avenue and Margaretta Street by William Frelhofer.

Pittsburgh, Pa.—Plans have been drawn and the contract for construction let for the new Liberty Theater at Liberty Avenue and Strawberry Way.

Springfield, Mass.—Plans were filed by the Bijou Realty Trust with the building department for the $100,000 new Bijou Theater which is to be erected at the southeast corner of Broadway and Worthington Street. The contract for the work was awarded to D. W. Mellen and E. W. Shattuck. H. L. Sprague is the architect.

Greenfield, Ia.—The new Star Theater was recently opened.

Oneida, N. Y.—The new Madison Theater was recently opened.

Storm Lake, Ia.—This city is to have a new theater. It will be called the Princess.

Eddyville, Ia.—J. M. Akers bought the Implement moving picture theater here.

Ft. Madison, Ia.—The Crown Theater changed hands and will be known as the Orpheum.

Monticello, Ia.—E. M. Byers has opened the New Princess Theater.

Hill City, Minn.—O. L. Cooley and Chas. Pierce will open a motion picture theater.

Neillsville, Wis.—James Owens will open the Majestic Theater here.

Philadelphia, Pa.—Plans are under way for the construction of five new moving picture theaters, four in West Philadelphia and one in Frankford.

Apoiston, Wis.—Ground was broken recently for the erection of the new Elite Theater on the Hyde property.

New York, N. Y.—A theater that will be the smallest in New York is to be built in the yard of two old dwellings at 66 and 68 West Thirty-eighth Street.

El Paso, Tex.—The Wigwam Theater is closed to be enlarged and beautified.

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CHAMPION.

ROSE OF THE ISLANDS (Sept. 23).—Jean Pichaud and Peter Brent, a boatman, are rivals for the hand of Rose—daughter of Ferrault, a fisherman. Jean wins her love. Jean, being a gambler, cajoles Rose into giving him a few coins from Ferrault's "stocking." Having found out where Ferrault keeps his savings, he returns in Rose's absence to steal the "stocking." He is caught at it by Brent, who, hearing Rose coming home, hides Jean in a cupboard, to save the girl from knowing her lover is a thief. Rose, seeing the torn plank on the floor, suspects Brent of the theft. Ferrault comes in and calls for rum from the cupboard. Rose, about to fetch it, is stopped by Brent. Truth dawns on her and Ferrault, impatient, throws open the cupboard himself. Jean is revealed. He points to Brent and accuses him of taking the stocking. The stocking, being found in Brent's bosom, where he had hastily thrust it, suspicion falls on him. Brent walks under a ban. Rose transfers her love to him. Brent, unknowingly, fearing lest the scorn of the community goad him to a true confession, decides to leave the island. Meanwhile, urged by Jean, Ferrault insists that Rose shall marry Jean at once. At bay, she determines to flee with Brent. She hides in his boat on the night of his departure. Brent in midsea is confronted by Rose, who confesses her love for him.

AMBROSIO.

ARABIAN INFAMY (Sept. 25).—An Arabian chief falls wildly in love with the French Consul's wife, and having been refused by her he steals her daughter. The mother, after a long search, finds her daughter in a disused cottage. The joy of the mother is of short duration—two lions attracted by the presence of living people, scratch at the door of the cottage and try to enter. The door does not long resist the pressure and is broken down by the lions. The moment is terrible, but the woman sees a way of salvation. In the middle of the room is a very deep hole in which a quantity of arms is hidden by the Arabians preparatory to a rebellion. The lions bounding into the room fall into the hole as the woman had hoped. The mother and child are saved—saved from the Arabian—saved from the lions.

BISON.

THE SHERIFF'S REWARD (Sept. 24).—The sheriff of Oklapola County is in love with Nell, and Nell has not only won the heart of the sheriff but also the fondness of his mother. Pasquale, a Mexican, and his band of outlaws are camping near Nell's home. Nell's father receives a check for $8,000. Pasquale sees this and goes at once to inform the bandits. It so transpires that the bandits have selected this very day for their robbery. Nell and her father are alone on the ranch and the father, seeing the bandits approaching, starts to defend himself, but is soon shot and falls to the floor wounded. They rush into the house, seize Nell, who has gone after the money, takes her captive, set fire to the house and dash away. The father finally revives, staggers to the stable, and rides to the village store. The cowboys meet him. He explains everything, and the sheriff's mother takes him into the house to wash his wounds. The sheriff and the boys are soon on the trail of the bandits, and they finally succeed in capturing them. Nell is rescued and the sheriff takes her to his home. A few weeks later, the sheriff receives for his reward a check for $2,000 from the governor of the State for ridding the community of the band of outlaws, which he turns over to the mother of two boys killed in the fight. His greater reward is the hand of his sweetheart Nell in marriage.

AT OLD FORT DEARBORN (Sept. 28).—One day, in the spring of 1812, Black Partridge, a friendly Pottawatomie chief, appeared before Captain N. Heald, the commander of the garrison at Fort Dearborn, which occupied the site of the city of Chicago previously to 1812. Singing Bird, a squaw, accompanied her father. Black Partridge handed back the famous "Peace Medal" to Commander Heald, telling him that the Indians were on the war path and beyond control. Rawlins, a dissolute Englishman, insulted Singing Bird, and was confined in the guard house, from which he escaped. He joined the Indians and incited them to attack and destroy the garrison and settlers. Captain Heald received a message, brought by a friendly Indian, from General Hull, telling him that Mackinaw had fallen and instructing him to evacuate the garrison and distribute the United States lands amongst the Indians. Rawlins plotted with the Indians to offer safe conduct to the whites at Fort Wayne. Heald deemed it policy to accept the offer, and the garrison and a handful of settlers evacuated and marched out. The attitude of the Indians was unmistakable and the band played the "Dead March in Saul." The attack was made, and with few exceptions the brave band was murdered. Captain Heald was overpowered and Mrs. Heald, standing bravely by her husband's side, was seized by Crouching Cat and was about to be captured when Singing Bird killed the Indian with a tomahawk. Rawlins endeavored to take her off, but Singing Bird pulled Mrs. Heald, badly wounded, upon her horse, and escaped with her.

Rawlins had Heald tied to a tree, having saved him in order to torture him. Singing Bird drugged the guard's water, and freed Heald and helped him to escape. The brave Indian girl was badly wounded and died in Mrs. Heald's arms as a detachment of soldiers from Fort Wayne rode up to complete the rescue. The Indians burned the fort and celebrated their victory.

REX.

THE OLD ORGANIST (Sept. 26).—Mary and her old father, the village organist, live by themselves. A stranger, Deering, appears in the little community, and falls in love with the country girl. He asks her hand in marriage, but the old organist, asks for a day's consideration. On entering his church for the evening service, he discovers Deering in an intoxicated condition, and tells his daughter. Deering is a noted New York crook who has selected this village for a temporary retirement from his scenes of lawlessness. Deering entices Mary to elope with him and she consents. They go to New York and Deering joins his old pals and Mary becomes the victim of his brutality. At length Deering throws his unfortunate wife out of the miserable home, and the poor girl determines to return to the village. In the meantime Deering and his pals have a falling out, and Deering is killed. The old organist is about to start for the city in search of his child, when overcome by his unwonted exertions, he dies peacefully in the old seat where he courted Mary's mother. Mary returns to find her old father at last at peace.

THE HIDDEN BONDS (Sept. 29).—Ruth Adams, the ward of a wealthy stock broker, refuses an offer of marriage from a well known and successful banker, who is a close friend of her guardian. She is in love with Tom Wright, an employee in the office of her guardian, the stock broker. Her guardian wishes to win her for himself, and is jealous of the young man. He conceives a plan to ruin the young fellow's career by altering his books and hiding some securities of which the young clerk is custodian. He then calls the young man in and accuses him of embezzlement. The poor fellow is taken away by an officer of the law. The girl, believing her sweetheart innocent, goes to see him. He tells her that he believes her guardian was the perpetrator of this dastardly act in order to put him, Tom, out of the way. She then calls upon the banker and persuades him to aid them in their difficulty. He promises his aid and asks for his reward her hand in marriage; owing to her great and unselfish love for Tom she consents. The banker by forcing up the stock market finally succeeds in compelling the broker, as a last resort, to use the hidden bonds, thus clearing Tom. When confronted with the "hidden bonds" the broker confesses. The banker then reminds Ruth of her promise, but at the last moment he releases her from her promise and joins hands of Ruth and Tom to their great relief and unbounding joy.

POWERS.

THE PLAN THAT FAILED (Sept. 25).—Matty wants to be a cowboy and hence, on Monday morning, his mother's snowy white wash is thrown on the ground so that Matty can use the rope as a lariat. He gets spanked. Early sees daddy working on a new bench and without any intention of doing any harm, she tries to assist by hammering a few nails into one of the sections. Matty wants to be a father also and he sees that the nails protrude inside of the board, so he takes a plane and tries to level them off. When he is discovered, they both get a spanking.

After a few more spankings Early gets an inspiration and places into the seat of Matty's trousers a little board and Matty does likewise for Early. They then tie ribbons on Polly, which belongs to a maiden aunt. Surprise and mortification when aunty does not spank them where the boards have been put, but chastises the hand instead.

SWAT THE FLY (Sept. 25).—This subject shows the life of the fly from birth up to the time that millions of them are killed by the children working for prizes which are being offered by the various city governments throughout the State.

HER AMBITION (Sept. 27).—Fritzi becomes acquainted with a young doctor and invites him to call at her home. The doctor is introduced by her to an older sister who is ambitious to have the good things of life and realizes if she can catch the doctor he will be able to furnish her with all the luxuries. She sets her cap for him and eventually he proposes and is accepted. Florence immediately makes her debut in society. Finally to continue to furnish her with money he speculates in the stock market. His fortune ebbs faster than ever before and eventually he is a ruined man. His wife comes upon the scene as Fritzi is sympathizing with him and discovers him with one arm apparently around the neck of Fritzi, but only patting her on the back and thanking her for her condolences. In the meantime all of the society friends, of course, discard the wife who is now only the wife of a poor physician. Realizing that all is not gold that glitters and that her husband's love is more to her than all else, she tears the jewels from her bodice and the rings from her fingers, and contentedly walks in and lays them before her discouraged husband and tells him to try and use them as he sees fit as all she wants is his love.

IMP.

GETTING MARY MARRIED (Sept. 23).—Father and mother are much pleased to see Peter, a well to do young man, making love to Mary, their daughter, but father on learning from his wife that he will have to stand the expense of $1,250, for the wedding, decides that by withholding his consent his daughter and Peter would elope and save him the $1,250. Mother gives her consent, but father refuses. He sends Peter on his way and locks Mary in her room and hustles to the City Hall to procure a marriage license for the couple. Finding Peter bewailing his fate, he manages to place the license where he finds it. How it came to be filled out in his and Mary's names is to him a mystery, but he decides to avail himself of the opportunity. The father procures the ladder so his daughter can escape from her room, furnishes the machine to accelerate their getting to the minister's, fixes the machine when it breaks down, and when they are disheartened and about to give up at not being able to rouse the deaf minister to whose house they have gone, the father manages to enter the house, awakens the minister and has the triple satisfaction of seeing the loving pair united in the holy bonds of matrimony, and of giving them his parental blessing and the knowledge that his elopement scheme turned out a wonderful success. So this is how father saved $1,250.

ECLAIR.

THE OLD DOCTOR'S HUMANITY (Oct. 1).—A young doctor arrives at a country town and hangs out his shingle. The old village doctor bids him welcome, saying, "There is room enough for both of us." But the village is skeptical of the newcomer's ability. Through the old doctor he meets the village banker's daughter, whish later brings him his first case, for when her little brother is ill, she persuades her father to send for the young doctor. He makes a mistake in writing the perscription which the village druggist detects and then proceeds to tell all the villagers about.

He cures a village cripple by way of proving his ability, but none will give him credit or compliment except the old doctor. Then an epidemic of typhoid breaks out. The old doctor is receiving more calls than he can attend to and recommends the young fellow. But all refuse to have him. The older one's wife and daughter are stricken down and he sends for the younger to attend them.

The epidemic passes, the old doctor has lost several of his patients, while the younger one brings the other's wife and daughter through to a splendid recovery. Overworked, the old doctor collapses and takes to his bed.

The villagers, not knowing that the young doctor has taken care of the elder's family, conclude that their own sick has been neglected while the old doctor spent his time upon his own family. So they come to him, bearing a letter of denunciation that he should allow their loved ones to die while he saved his own.

The committee arrives just as the young doctor is bringing his beloved old friend across the crisis. And so they see, and learn, and in the sorrow of shame, they turn and leave.

THE LUCKY LOSER (Oct. 3).—Lily Worthing receives three proposals from three eligible suitors. But Lily loves to play the kitten, craves attention and protestations, she refuses all that they will try again. Mother had seen the dejected expressions of the three young men, so she walks in on Lily's reverie of conquest and broken hearts, and rudely awakened her gloriful dream with the ultimatum, that she, Lily Worthing, make up her mind to accept one of these three young men or go back to boarding school.

Lily called the three lovers together, and tells them that they are to race to Boston, there to find a bride waiting for the winner. All secure saddle horses, and Lily gives the word to "go," and herself starts off in the auto and soon passes them. She gets to the designated hotel and awaits the arrival of the husband-to-be.

Lily, however, loves Will Ross the best of the trio and rather instinctively the other two feel it. So before the start is made, the pair had tampered with Will's cinch strap. Nearing the end of the race, the cinch breaks and Will falls and badly sprains his ankle. A farmer picks him up and Will has him send a wire to Lily, telling of his accident.

Lily receives the message and hurries to his resting-place, and there promises to marry him.

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Remembering the other two contestants, who will be waiting for her at the hotel, she hurries back just as they arrive. She secures an old colored woman and as the pair each come to claim their bride, presents them to Topsy as the bride she had meant them to have. Will recovers and takes Lily back to her mother as his wife.

THE LOCK OF HAIR (Oct. 6).—Away to war and sweethearts must part. John and Fair Franchon have said over and over again those many little things which lovers always tell. As John is leaving, Franchon gives him a lock of hair with the wish and hope that it will protect him should danger come.

John is away to war now. There are soldiers out on a forage. They enter a humble little home and soon come out with some meager little parcels of food, while plainly can be heard the pleas of the one inside not to take his all. But the soldiers laugh and a profane answer is all that is made. Now John comes in sight and enters this same home and learns of the sickness and need which the foraging soldiers had taken from.

He returns to camp and denounces the meanness of those who stole from the helpless. A quarrel ensues and blows are struck. John falls and is dying when he begs the now conscience-stricken soldier to take the lock of hair to his Fair Franchon.

GEM.

THE LEGEND OF MONTMARTRE (Sept. 17).—The Governor's daughter has many suitors. She tells them all that the one who brings her a branch from the Indian's sacred tree at the top of Montmartre shall win her hand. Two of the suitors accept the challenge and start out. Both arrive at the mount at the same time. A duel takes place between them and the defeated suitor apparently leaves for home, but realizing that the captain will win the hand of the girl, he plots with the Indians to do away with him for having dared to touch the tree which they think is sacred.

The Indians come upon the captain as he descends the tree with the precious branch and invite him to a feast. In the meantime several of the savages have loosened the roof of the cave and as the captain enters, the top caves in. The captain's life is spared, but he loses his eyesight forever. He becomes the charge of the superstitious Indians and is given to a squaw, who is instructed to take care of him.

Months afterward, the blind captain tells his faithful guard of his lost love and why he risked his life to climb their sacred tree. In the meantime, the Governor's daughter, believing the captain dead, consents to marry his rival, who has claimed that he was wounded while endeavoring to reach the tree and carried back the tale that the captain was killed. The Indian girl, after hearing the captain's story, yields to his entreaties to help him escape, and at arriving at the Governor's house they learn that the ceremony is about to take place in the chapel. As the Indian girl leads the blind captain into the church, the priest who is about to pronounce the rival and the Governor's daughter man and wife, is stopped by the cries of the captain. He tells his story and the Indian girl also tells the plot of the rival. The rival rushes from the church and the Governor's daughter, realizing the great wrong which she has done the captain, falls on her knees to ask forgiveness, which is readily given and the captain leads her to the altar and the ceremony is continued.

VICTOR.

THE ADVENT OF JANE (Sept. 27).—To a moonshine district in the mountains comes Jane A. Bixby, M. D. The advent of Jane causes considerable comment among the inhabitants of the locality, who without exception laugh at the very idea of "a woman doctor." But the majority of the men admire her charms, especially one Bill Jenkins, who plans to form her acquaintance. Joe Buford is also one who ridicules Jane's claims to medical ability. He has a little sister who is taken suddenly and seriously ill and all home remedies failing he is compelled to carry her to Jane. Jane treats the little girl's case wisely and quickly and she is soon on the short road to recovery. Jane makes a wonderful impression upon Buford and, when he discovers Bill Jenkins trying to form her acquaintance by a pretense of an injured hand, he rescues her from his unwelcome attentions. Later feeling under great obligations to Jane, he presents her with a jug of moonshine whiskey made in his own still. The newly appointed U. S. Marshal, Calvin Doane, comes to Jane's office and in a joking manner points to the jug of whiskey and then discovers it to be the product of an illicit still. He immediately starts out with his deputies to arrest Buford and destroy the still.

Buford jumps down the side of a cliff and swims a river in his attempt to escape and finally arrives at Jane's office with a broken arm. Just as Jane has completed dressing his arm, Doane arrives and Jane conceals Buford. The latter, however, is very bitter over being hounded by Doane and comes out from his hiding place with the intention of killing Doane. Jane then makes him give up his revolver. Doane then starts to place the handcuffs on Buford, but Jane finally persuades him to allow Buford one more chance. Doane then leaves and Buford tells Jane that for her sake he will give up his lawless life and become a better man.

NESTOR.

CARL VAN GORDON'S FAMILY (Sept. 23).—Dorothy Langdon becomes engaged to Carl Van Gordon and receives an anonymous letter saying that Carl is married and has a family. She laughs at the idea.

At the same time Carl receives word that his cousin, Marie, is in town, her husband being ill in a hospital. He calls, and finding Marie and her five small children just starting for the park, accompanies them. On the way Marie runs into the hospital for a moment. Carl goes on to the park with the children, and a trained nurse brings word that Marie's husband is worse and that Carl will have to amuse the children. She also brings a nursing bottle for the baby.

Carl is aghast. He knows nothing about the children and distractedly counts and recounts them, afraid he will lose one. His agitation greatly amuses two passing urchins. They mischievously mingle with the children and Carl's next two counts show an increase in his family. He takes them to his apartment. He excitedly telephones the hospital that some one must come for the children. Evening arrives, also some dinner guests. Dorothy among them. The children are locked in a bedroom with Carl's man, Perkins, who is commanded to keep them quiet if he has to bind and gag them.

Marie arrives while the guests are at the supper table and makes such a fuss that Perkins gags her too, but not until she has managed to shriek frantically for help. The startled guests rush to the bedroom and are horrified at the sight that confronts them. Carl finally succeeds in explaining the situation.

THE CRIMINOLOGIST (Sept. 25).—Clay Bradford, a medical student, and William Martin are rivals for the hand of Bess Allem. She marries Martin, and Bradford goes West to practice. Some time later, while out hunting, Martin falls over a cliff. The accident brings about a strange transformation of character and obliterates the past. That night he crawls into a box car and is soon on his way out West. After a vain search, both Bess and Martin's mother believe him dead; but he has drifted into the settlement where Clay Bradford is practising, and as Lone Bill he is feared and despised by all. At last he is captured by the sheriff and his posse, but not until he has been severely wounded. Dr. Bradford is called to attend him and recognizes his old rival. Lone Bill does not remember him, however, so Bradford wires Martin's mother, asking her to come at once. Both she and Bess arrive, but Martin also fails to remember them. They are broken-hearted, when Dr. Bradford succeeds in getting the county official to agree to allow him to operate on the criminal. The operation is successful; Martin regains his own personality and all ends happily.

PERCY THE BANDIT (Sept. 27).—Percy is employed at a ribbon counter in a department store. Percy is married, but this does not prevent his acting the gentleman to young and pretty customers. One day Percy is doing his best to meet the requirements of an attractive girl when a stout matron demands immediate attention. Percy tells her she must wait. The lady summons the floorwalker, who gives Percy his pay check. Percy goes home discouraged. His little wife cheers him up and a bright idea strikes them. They will go West. Percy and his wife arrive at a small Western town at a time when the populace is wrought up over the announcement that a reward is offered for the capture of Red Pete. The cowboys threaten untold deeds of valor by which they intend to capture their marauder. Big Sam, a bad man, is especially violent in his designs and it looks black for Red Pete.

Percy takes his little wife to the hotel and sets forth to look the town over. He sees the notice and his courage ebbs; he does not approve of violence. He is glad that his wife made him put those two pistols in his pocket. The day is warm and Percy is very dry. He asks a cowboy where he can get a drink. The cowboy tells him "in there." Percy enters nervously; it is a saloon. He arrives at the bar as Big Sam is about to settle an argument with a six-shooter. Percy requests a glass of water and is immediately the center of attraction. Percy repeats his mild request. It is too much and Big Sam takes matters in hand. He tells Percy that Red Eye is the drink in these parts, and being thirsty he will drink Red Eye and moreover the other gentlemen in the establishment will drink with and on him. Percy is alarmed and backs away. He draws the guns and is astonished at the manner in which the men put up their hands. He gets a brilliant idea. "I am Red Pete," he cries. He makes the bar man take off his apron and wrap all the cowboy's guns in it. He lines them up against the bar, makes Big Sam stand on his head and forces them to drink water. He makes his getaway in haste and runs like a hare to the hotel, where he collapses.

FILM SUPPLY COMPANY

AMERICAN.

THE FORECLOSURE (Sept. 19).—Mexican Joe held a mortgage on old John Watkin's place. He used that mortgage to press his suit for Jessie's hand. His persistence caused the old man's death by heart failure, and roused the ranch boys to a perfect fury. This was especially true of big James Wilcox, ranch foreman, who loved Jessie. On the death of her father, Jessie, refusing a hat collection from the boys, went her way alone. Then James took the matter into his own hands. How he brought prosperity and happiness out of woe and poverty you should see for yourself.

WHITE TREACHERY (Sept. 23).—The cowboy, crafty and unscrupulous, desired the beautiful Indian girl. How he wooed and won her, only to meet his own doom, makes a thrilling and beautiful subject.

BAD PETE'S GRATITUDE (Sept. 25).—Bad Pete eyed the collection box with greedy eyes. The little minister gathered his funds, with which to build a new church, and started for the bank. His pretty daughter, Claribel, much loved by John Walling, accompanied him. Charley Hicox hated John and loved Claribel; so when Bad Pete held up the minister, Hicox saw an opportunity to throw the blame on John. This he did and nearly succeeded if Bad Pete's baby had not taken sick. Claribel nursed the child back to life, and Bad Pete, to square himself, confessed the hold-up.

THEIR HERO SON (Sept. 26).—The old couple dreamed long of the return of their Hero Son. They had not heard from him in many years; so, one day, they wrote at random, sending many blessings. The Hero Son, leader of a band of mountain thieves, held up the mail man. By sheer chance, he came upon the pitiful letter. His heart melted, the years rolled back, and the Hero Son determined to give up the life and go home. On his way the sheriff got him, wounded him and searched him. The sheriff's heart was touched. He bore the fast-dying man to the old homestead, pinned a sheriff's star upon him and deposited him in the old mother's arms for the last time.

CALAMITY ANNE'S WARD (Sept. 30).—Hardened by her experiences in a renegade camp, old Anne would scarcely be deemed capable of sympathetic impulse, yet she displays that she has a great big heart full of sympathy for the orphan girl so unceremoniously entrusted to her care. She performs her duty and watches over the welfare of her ward so that even her master's plans are utterly frustrated. Just how the ranger got into the camp, met the orphan, and accomplished her rescue, forms the subject of this excellent photoplay.

THE RENEGADE (Oct. 2).—When Lew Sommers deserted his pretty wife he proved that he wasn't right. The kindness shown him by the country sheriff, who gave him aid when he was injured by a fall from his horse, was rewarded by his trying to make love to the sheriff's sweetheart; again he proved he wasn't right. The appearance of his wife on the scene put him in a very embarrassing position, and he concluded to again pull stakes, but not without purloining some properties not his own. This proved his undoing, and he soon found the strong arm of the law out after him. Just how the sheriff came to be suspected of crime and his vindication, makes this picture the more interesting.

FATHER'S FAVORITE (Oct. 3).—John Allen was a prosperous ranchman, but was of the idea that his oldest son, Tim, was especially built for work and that John, Jr., his youngest son, was better adapted to play the part of a gentleman. John Jr., was not slow to take advantage of conditions, but little did he appreciate that he was playing the culprit and that his brother, although he had but few of the pleasures of life, was possessed of a much nobler character. When John, Jr., fell into evil ways and was in a fair way to spend a term at the workhouse it was Tim who spared his father from what would have been a bitter disappointment and paid his brother's penalty, and when his sentence had been expiated, he again bore the burden of responsibility for his brother's weakness, for which he was cast from his home by the unjust mandate of an irate father.

LUX.

ONLY A PRIVATE (Sept. 27).—A young soldier receives news from home that his parents will be turned out unless they can find the sum of one thousand dollars. As he has not the most remote chance of securing such a large sum of money, the young fellow is heart-broken. A foreign spy hears of the young ranker's misfortune and offers him one thousand dollars if he will admit him to the powder magazine whilst he is on duty. Unable to resist this temptation, the young soldier consents. However, on the night appointed, he relents and chooses the path of honor sooner than that offered by the spy. Instead, therefore, of admitting the spy to the magazine he bars his way. However, the spy is not so easily turned aside and the soldier falls 'neath his relentless hand stabbed in the back. The spy then enters the magazine and obtains the necessary information; in order to efface

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any signs of his visit he sets fire to a case of powder. Meanwhile the wounded sentry crawls into the room and attacks him, the two are struggling fiercely when the powder catches fire, the spy is killed outright by the explosion and the soldier is seriously injured. After lingering for many weeks, he recovers from his wounds, the joy of his regiment knows no bounds and his officers are proud of him, 'midst all this honor he learns that his comrades have paid off the debt his parents owed.

RELIANCE.

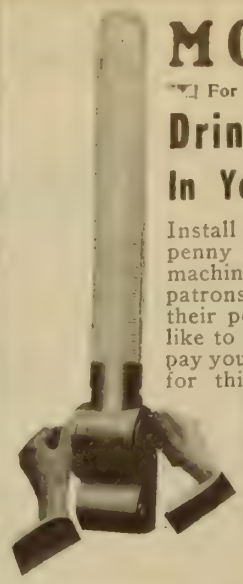
BROTHERS UNDER THE SKIN (Oct. 2).—Jack Adams, spokesman for workmen in a factory, pleads with the owner, Griscom, against a twenty per cent cut in wages. Griscom refuses to consider the men's side, so the men walk out. Jack, seeking work, at another factory, is "black-listed." He leaves in an ugly mood. Unable to find work anywhere, he is reduced to starvation. His wife needs a doctor. Jack sends a note to Griscom pleading to be taken back. Griscom answers, "Glad to see you so humble, but you can't work for me." Jack, desperate, determines on vengeance. Outside Griscom's mansion, Jack is overcome by weakness. Elsie, Griscom's favorite child, finds Jack, and has him taken into the house.

Griscom comes in, suspects Jack's intentions, and accuses him. Jack tells of his terrible suffering. Elsie tries to console him. Jack is overcome. Griscom relents and offers food. Jack refuses. Elsie puts her arms around Jack, and he accepts the food. The touching scene penetrates the armor of Griscom's selfishness, and he offers his hand to Jack, who accepts it.

MAJESTIC.

BELLIGERENT BENJAMIN (Sept. 29).—Benjamin Benton, a quick-tempered bully, comes home and finds his wife in tears. She tells him that while out walking an unknown stranger kicked her beloved poodle, Toodles. On her resenting the kick the stranger was extremely rude. Some weeks later the Bentons go for a walk. Mrs. Benton sees the unknown and points him out to Benjamin, who immediately accosts him. High words follow. Benjamin slaps the stranger, who then proceeds to unmercifully beat Benjamin, and the latter in short time is stretched out on the ground, unconscious. The stranger then takes a card from his pocket and places it on Benton's chest, then walks away. Mrs. Benton walks to her prostrate husband and reads the card: "Jim Brannigan, Light Weight Champion." She lifts Benjamin's head and shows him the card, whereupon he looks about wildly and faints again.

A GARRISON JOKE (Sept. 29).—Before his marriage, Lieutenant Harris had been known as a somewhat wild young man. He feels sure that his wife knows nothing of his escapades, but in reality she knows all about them. It is announced in the papers that Miss Katharine Nielson, a former sweetheart of the lieutenant, is to play in the city where his post is located. Some of his brother officers, hearing of this, concoct a plan to have some fun at his expense. They beguile Mrs. Harris into the plot. She writes a letter, in disguised hand, and sends it to her sister, in Kansas City, so that she may mail it to Harris, in time to have it delivered on the first of April. This letter is supposed to come from Katharine Nielson. The lieutenant receives it and becomes very much excited. He informs his wife that he must be absent from the post for a few days, and that she must go to her sister in Kansas City. He helps her pack and rushes her to the depot. She gives him a note before she gets on the train. As the train pulls out he reads the note, which says: "I wrote the letter myself, April Fool!" He looks up to see his wife standing opposite him where she alighted from the other side of the train. His brother officers appear from their hiding place in the depot and the joke is enjoyed by all but the unhappy victim.



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THE CALL OF THE BLOOD (Oct. 1).—John Ford, chief of a party of civil engineers, woos and weds a gypsy girl whose tribe are encamped in nearby woods. After two years the chill of normal life palls upon her. With the arrival of spring comes a longing for the woods. From her drawing-room window she sees the light of a camp fire, and unable to resist its appeal, she answers the call of the blood. Forsaking husband and child she steals to the woods and sits upon the earth, attired in her evening gown.

A year later, a gypsy woman peddling her laces near the Ford home, sees doctors coming from the house. She learns from a maid of the fatal illness of the child. Going into the woods she gathers herbs and brews a mystic medicine. Later that night she looks through a window of her former home and sees a despairing group gathered about the child's bedside. When the nurse dozes the gypsy steals in and administers her medicine. The child cries and the mother hides behind a portiere as the father and doctor enter the room. The doctor pronounces the fever broken and the crisis passed. The gypsy looks longingly at her husband and child then steals away. Later she joins her gypsy band and as they pass from the town she looks back once toward her home and her child.

SOLAX.

SI'S SURPRISE PARTY (Oct. 2).—Silas Brown, a farmer, prepares to go to the village store on his birthday. While his wife is subjecting him to the tortures of a collar and tie she notices the deplorable state of his clothing, and gives him forty dollars of her butter and egg money as a birthday present, with instructions to buy himself a new outfit from top to toe. At the store Silas meets an old cronie and while they are buying the outfit he absorbs a few more glasses of hard cider than is good for him. The package containing the new suit is placed in the rear of the buggy, and the new hat on the seat beside him, and after bidding the cronie a hilarious farewell Silas drives away.

In the meantime Mrs. Brown has sent the hired man around to invite all the neighbors to a surprise party she has planned in her husband's honor.

On the way home Silas stops on a small bridge and tries on the new hat. The old one looks so shabby that he decides to throw it away and wear the new one. This done he concludes to put on the entire new suit and surprise his wife. The cider has made Silas a little reckless and he removes all his outer clothing and tosses them over the bridge after the hat and when he reaches for the new duds they are nowhere to be seen.

At home the party has gathered and all are anxiously waiting for Silas that the festivities may begin. His wife hears the wheels of the buggy, goes to the door, and after cautioning all the company to keep quiet she flings the door open, and when Silas, attired in his underclothing, a foolish grin and a new hat, steps in the room, the surprise is complete.

THE RETREAT FROM EDEN (Oct. 4).—Bob Hendricks, a wealthy New York artist, comes to the Tennessee Mountains to paint some of the rugged scenery. He obtains lodging with a rough old mountaineer, whose daughter, Nancy, wins Bob's heart at first sight, forgetting her love for her childhood sweetheart, Jack Brown. Bob proposes and the girl accepts him. The old sweetheart sees Bob on the mountain trail. He follows the city man and is watching his chance for a shot, when Bob falls into a raging mountain torrent. The mountaineer dives for the drowning man. When Bob is saved he thanks the other. Bob goes back to the house thoughtfully, and finds Nancy weeping over some old mementoes of her childhood courtship and of Jack. Bob realizes that the girl really loves the other man. He ponders on the matter, and then decides on a big sacrifice to drive the other girl to her surest happiness, at a bitter price to himself. He shows Nancy the worst possible character: is cross and ugly. She shows her sweetness of soul under the trial, but at last believes that he does not love her, and declares she will not wed him. She runs from the house, to their old trysting-place, the Eagle's Nest, high on the mountain crest, where she would kill herself but for the intercession of faithful Jack. She realizes that the old love is the best, and she returns home with the honest fellow. There she finds that Bob has paid his bill and gone back to the city.

THANHOUSER.

PLEASE HELP THE PORE (Sept. 29).—An old millionaire was extremely fond of children. Years ago his wife and infant daughter had died, and despite his great wealth, he was lonely.

One day a young business man called at his office to ask an extension of time on the note the millionaire held. At the first the old man refused, later he promised to "think it over."

It was a Saturday half-holiday in May, and the old man closed his desk early, and went for a walk in the park. There he ran into a children's May Party, and stopped to watch them. One little girl came to him, and made friends immediately.

On the following Monday morning the child's father received a letter which the millionaire had written. In it the father was told that the creditor could not grant any extension of time and that he must pay up what he owed by the following day.

The child saw the tears in the eyes of her parents. She picked up the letter which they had dropped on the floor, and took it with her into the park.

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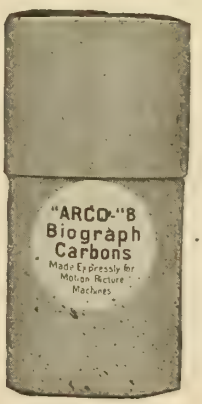

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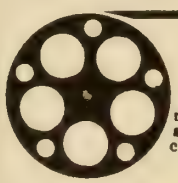

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In kitty a hand organ grinder came along about this time, and the problem was solved. Hurriedly she went home; swiftly she prepared a sign like that of the organ grinder. It read "Please help the poor." Then the child took her toy piano, hastened back to the park prepared to entertain the passing public.

She had all of four cents when her "kind old man" happened along. He had hoped to see her, but was astonished to note her occupation. In response to her questions she told him her troubles and confidingly displayed the letter. He read and understood. Then he explained that he would act as her agent, took the pennies and sent a note to the parents explaining that their "talented daughter's successful concert had supplied funds sufficient to induce him to grant them all the time they wanted to settle the debt."

He was a close-fisted old millionaire, but the child had touched his heart. And the promise he made to look after her he kept.

LETTERS OF A LIFETIME (Oct. 1).—The wealthy old bachelor returned to his home after a visit to his club, and found waiting him news that his time on earth was pitifully brief. He had money to pay for the best of medical attention, but doctors could not save him.

For the first time it struck the old millionaire that no man or woman would care whether he lived or died. Essentially selfish, he had never made friends. From his safe he took a package of letters and legal papers. As a boy he and his brother had loved the same young woman. The boy was the favored suitor, and although not engaged, he confidently expected to wed the girl some day. Then a letter arrived from a lawyer. It informed the brothers of the death of their uncle, a recluse and woman hater. He left all his large fortune to them, conditional upon their remaining bachelors.

The old man who now sat musing, had accepted the condition. His brother refused them. The elder boy with the money that had so strangely come to him, lived a happy, careless, heartless life. Another letter told how the brother had achieved the ambition of his younger days and won the woman he loved. Other notes told of poverty and sufferings and unsuccessful appeals for aid to his rich relative. Sickness and want, that might have been warded off by money, cost the life of one of his children, and he bitterly blamed his wealthy brother.

The millionaire mused over these things, and wondered what good his money was after all. Even his relatives were estranged from him, and in his time of affliction he could not appeal to them. While he sat there dreaming over the past, a servant brought him a letter from his brother that had just arrived. In it the writer told of hearing of his brother's illness, and offered to welcome him at his "humble but happy little home." For the poor brother had triumphed over the sorrow of years, and although far from wealthy, he was content, as his declining days were made comfortable by his children and grandchildren. Then he shuddered, for his doctors had only given him a month to live.

THE WARNING (Oct. 4).—Happy in the love of his devoted wife and their child, a young business man found life's pathway pleasant. Then the greatest of sorrows came—his wife died—and he was plunged into gloom. There was no one to correct or guide him, no one to plead with him except his son, and he was a helpless little boy.

One afternoon while the boy was playing in front of the house, the man passes out of the front door. The boy knew he was going to the saloon, and hoping to keep him away from there, timidly asked his father if he would not go fishing with him. The man was in a complacent mood, and consented, but despite the child's protest, insisted on stopping on the way to purchase a flask of whiskey.

At the water's edge, the boy fished, the father drank. Finally the youngster caught a fish, and turned joyfully to show his father, but he was sunk in a drunken stupor and the child could not arouse him. The boy's face fell. He dropped his fishing pole, which slipped into the water. He then wandered off a ways, fell on the sandy beach and sobbed bitterly.

The drunkard stirred uneasily in his sleep, for he had a most vivid dream. He saw himself at the edge of the water, his son fishing beside him. The boy, running about, fell overboard. The man saw it, and tried to go to his aid, but he was helplessly drunk. And, in his dream, he saw his child drown before his eyes. He awoke with a cry of agony, and for a moment believed that his dream was true. The boy was gone, but floating in the water nearby was his fishing pole. He screamed again, and the child, who was nearby, came running up to see if there was anything he could do for papa.

The man clasped the boy in his arms. He had gone on the theory that with the death of his wife his interest in life was gone, never thinking of the claims of his child.

He vowed that liquor should never pass his lips again, and noted with tenderness how his promise brought back the lost look of happiness to the face of his child.

GAUMONT.

THE CONVICT'S BRAND (Oct. 1).—The time that this film depicts is about the eighteenth century, when Napoleon was the much feared and revered Emperor. During his reign the dethroned Bourbons were continually contriving to regain their lost power. One of the dethroned Bourbons' strongest friends and consequently Napoleon's worst enemy was Maximillian Count de Champert, who tried to acquire new allies for the King from amongst Napoleon's own officers. He was captured and brought before Napoleon, who charged him with treason and ordered his death before the next sunrise. Maximillian, however, manages to escape and seeks refuge in the home of Jerome, a village blacksmith.

When Jerome's wife meets the man whom her husband is hiding, she recognizes in him an old sweetheart of hers. A few days later the husband discovers his wife and Count Champert silhouetted against the window, kissing each other. This works havoc on the hitherto happy home and the husband plans upon a revenge, befitting to the usurper of his love. He intends to brand the Count just as prisoners were branded many years ago. He waits for an opportune time, which comes one night when he catches Maximillian near the huge open fireplace. Quickly snatching a red-hot iron, he brands the Count. With this terrible secret, only known to the Count, Jerome and his wife, the victim is sent forth from the house.

The following morning, on the roadside where he had fallen from weakness, he is discovered by a number of the villagers, who wonder who the supposedly escaped convict is. As nobody is able to identify him he is sent to prison, where after spending twelve years, he and a number of his comrades manage to escape. In order to keep out of the way of the police he goes to sea as a sailor. But misfortune still pursues him and the boat upon which he is sailing springs a leak and goes to the bottom. The Count and a number of his fellow sailors succeed in making an improvised raft. One by one, however, the men die of starvation and exposure, until finally Maximillian is left alone. At last he lands and makes his way through the village, which happens to be the town in which Jerome and his wife are living. In the heart of the town he notices a huge conflagration, around which a number of excited villagers stand helpless with the knowledge that one of them is being consumed by the flames. He rushes into the flames, not knowing whom he is going to rescue. He sustains several burns and the acclaiming populace bring him to the best hospital in the town. Little does he know that the man he has saved is his persecutor, Jerome, nor does Jerome know that the man to whom he owes his life is Maximillian. The identification of each is revealed at the hospital, and it is needless to say that Jerome and Maximillian fix up all differences and live happily thereafter. The brand on Maximillian's shoulder has disappeared, owing to the burn he received in rescuing Jerome.

FEATURES.

"UNIVERSAL FEATURES."

A PARISIAN STAGE TRAGEDY.—Cecile and Suzanne lived side by side. They had been playmates in their "kid" days and now chums in their womanhood. Cecile's mother was dead and she and her father lived together. Suzanne's mother kept a boarding-house.

A young man, Arthur Gilbert, is rooming with Suzanne's mother. He has been quite sick and the doctor has advised extreme care in attending him. The mother asks Suzanne to help her in turn, a request which Suzanne does not particularly relish. Suzanne being by nature a little scheming minx, runs over next door and asks Cecile if she, too, will not assist in nursing Arthur. Cecile is only too glad to help and comes at once. She grew to care for Arthur.

In time Arthur recovered and, learning of a dance to be given, he asked the two girls if he could not take them. The evening comes and they are dancing. Austin Dow, an opera singer, during a dance which both Suzanne and he are sitting out, meet and are introduced. Dow becomes infatuated. When the evening ended, Dow escorted Suzanne home and Cecile was accompanied by Arthur. As Dow parted from Suzanne he extended an urgent invitation to visit him at the theater, which Suzanne most anxiously accepted.

Arthur has asked Cecile to become his wife and she has agreed. Suzanne called at the theater and there the lure of its footlights claimed her. Dow proposed that he prepare her for the stage, to which she consented. Suzanne learned quickly. Cecile was the first to reach her side and congratulate her after her first performance and success. Arthur, too, was there. The fame and glamor which had come so suddenly to Suzanne dazzled him. These thoughts made him forget Cecile. He tendered Suzanne his hand in congratulation. Suzanne moved into the next room and a slight nod from her meant he was to follow where they might be alone. So in there Arthur kissed her. The days pass. Soon his wedding day arrives. He leaves for Cecile's home. A note is delivered to him from Suzanne. She has written asking him not to marry Cecile, for it would ruin her life to lose him.

Cecile is in her bridal robes, her father and guests are waiting for the now past due bridegroom. A note is delivered to Cecile. She reads it, then falls in a swoon. Her father has her taken to her room and reads the note. It is Arthur's. He has written that his heart is not his own; he cannot marry her. For weeks Cecile lies abed. The doctor tells the anxious old father that nothing but Arthur's return can help or save her. The old gentleman determines to seek Arthur.

Suzanne is tiring of Dow and Arthur. Suzanne and Arthur are among a merry crowd when someone calls sharply for Arthur Gilbert. It is Cecile's father. The old gentleman is gently, but firmly led out of the room, unsuccessful in his attempt.

Greater and greater grew the fame of Suzanne. She was dined as fabled princesses dined, and the rich brought jewels to her feet. Poor fool that he was, Arthur called and called and each time nicely spoke her maid, "Miss Suzanne is not at home." One day he hid in her home till she should appear. He heard her in the music room talking to another. In he rushed; hot words were spoken as he poured forth a truthful denouncement of Suzanne. Her wealthy admirer resents his words and Arthur, now but a fiend of jealousy possessed, turns upon him and grabs him by the throat. Then help arrives from the servant and the police take him away to jail. As though naught had happened, Suzanne and her wealthy admirer set forth to attend a supper to be given in honor of her one hundredth performance. Cecile has read of this supper to be given Suzanne. To that supper room she will go and steal an entrance and there be revenged against the woman who had stolen her own from her. And then to the river, ending it all.

Suzanne and the diners have just finished applauding a marvelous dancer, a woman with a revolver sprang through the crowd and is denouncing Suzanne. Then follows a leveled arm and a pull of the trigger. But her arm is knocked down. She misses her mark and flees in excitement. It was Cecile.

A woman is pulled from the river and taken to the station as an attempted suicide. A young man is brought in, but a minute later charged with felonious assault. This is the first time in many months that Cecile and Arthur have met. Then the hand of the jailer falls on Arthur's shoulder reminding him to follow to his cell.

Fatalists argue it is fate. The call-bell had rung for the actors. The lights had gone on. In the center of the stage came a lightning flash, followed by an explosion. Flames sprang forth and fairly gulped the tinsel and netting that hung about. It was but a second till all was flame and smoke. In one mass rushed the actors from place to place to escape, but everywhere there stood a wall of flame. In her dressing-room awaiting her call Suzanne asked her maid "what is that smell of smoke?" The maid opened the door and in darted the tongue of the elemental monster. Through the flames jumped Suzanne only to meet the greater fire beyond. Down the steps she ran and there lay those who were dead from fumes, fright and the stampede. She cried as she gasped and choked, but no help came. Slowly she sank as she fought onward, and last came her end. Her eyes closed, her heart claimed repentance. She was dead.

Arthur was soon released. He went at once to Cecile, who was awaiting him in her wedding gown.

Among the Exhibitors

Sharon, Pa.—Stahl Brothers, the owners of the Rex Theater, stated that they would build a new house on Idaho Street.

Philadelphia, Pa.—A moving picture theater is to be built at once on the south side of Lansdowne Avenue, for Robert Hamilton.

Cincinnati, Ohio.—Architect Andrew R. James yesterday closed bids for Dr. Edwin Behymer, on Eastern Avenue between Delta and Stanley Avenue.

Aitkin, Minn.—O. H. Sjodin of Aitkin, has started work excavating for a building to be built on his property on Main Street. Ed. Gustad has the contract for the work.

Champaign, Ill.—The corner stone was laid recently for the new Masonic Temple in this city.

Savannah, Ga.—A new masonic temple is being erected on the corner of Bull and Charlton Streets.

New York, N. Y.—The Riverside Viaduct Realty Company, Jos. Newmark, president, will build the Palace Theater on the north side of One Hundred and Fifty-seventh Street.

Menominee, Mich.—The Vaudette Theater, at present the only moving picture house downtown in Menominee, has been sold to A. H. Leidel of Green Bay, Mich., by Mrs. John Graham. Mr. Leidel took immediate possession.

Topeka, Kan.—C. W. and F. G. Dresie have rented the building at 111 East 6th Street and are having it converted into a picture show house.

Argane, Texas.—Forest Budd of Beaumont, has perfected arrangements whereby he will establish a moving picture theater in the apartment of Link Building No. 2, formerly occupied by G. W. Bull grocery store.

Evansville, Ind.—Philip Holzman will erect a new nickel theater at 626-628 Main St.

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"Black Chancellor" - - - 3 Reel	"Innocent Victim" - - - 3 Reel	"Last Lesson" - - - - - 2 Reel
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"Redemption" - - - - - - 3 "	"Voice of the Tomb" - - 3 "	"The Penalty" - - - - - 2 "
"Thunderbolt" - - - - - 3 "	"Old Wyoming Days" - - 2 "	"Outcast Child" - - - - 2 "
"Ninth Commandment" - 3 "	"Land of Darkness" - - - 2 "	"Rip Van Winkle" - - - 2 "

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FOR SALE—Lyric Theatre, St. Joseph, Michigan. Town of 10,000. 350 seats. Only opposition, one other house, capacity 175 seats. W. S. BASTAR, St. Joseph, Michigan.

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WANTED—Moving Picture theatres in northern New Jersey. State all in reply. Landowners who will build, satisfactory financial references will be given. HERBERT TURNER, Plainfield, N. J.

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Will buy whole or part interest in moving picture theater in or around New York City. Address MADAM C. HENRY, 116 Bloomfield Ave., Newark, New Jersey.

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WANTED—First Class Feature Film man for State Right's Business. G. T., Box 485, Madison Square P. O., New York City.

WANTED—Assistant General Manager for Film manufacturing company. Must be experienced in all departments and capable of taking full charge. Address B. A. F., care of Moving Picture World, New York City.

WANTED—Experienced Scenario Editor. Address B. A. F., care of Moving Picture World, New York City.

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WANTED—Motion Picture Camera. State lowest price. Address B. LANG, Edendale Post Office, Los Angeles, Cal.

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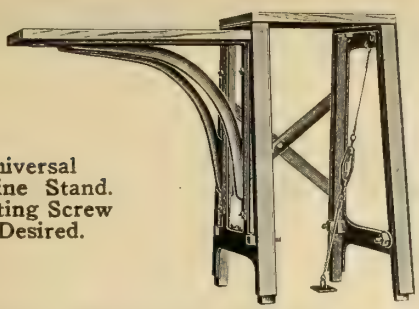

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Tues. Oct. 8	**Love's Test**
Thurs. Oct. 10	**The Tie Eternal (The Binding Link)**
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Features

SEPT. 9, 1912 PATHE
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AUG. 26, 1912 PATHE
Fire At Sea
TWO REELS.

THRILLING STORY OF SHIP AFIRE AT SEA—All its horrors and heroisms shown in this wonderful picture

AUG. 19, 1912 VITAGRAPH'S
Rip Van Winkle
TWO REELS.

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AUG. 12, 1912 CINES
Rameses, King of Egypt
TWO REELS.

ROMANCE IN THE DAYS OF THE SPLENDOR OF THE PHARAOHS

JULY 29, 1912 PATHE'S
Don Juan & Charles V
TWO REELS.

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JULY 22, 1912 KALEM'S
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TWO REELS.

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JULY 1, 1912 KALEM'S
Tragedy of the Desert
TWO REELS.

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JUNE 24, 1912 PATHE'S
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INDEPENDENT RELEASE DATES

AMERICAN.

Sept. 12—Geronimo's Last Raid (2 reels) (Dr.)
Sept. 16—The Fear (Drama) 1000
Sept. 18—Wun Lung's Strategy (Drama).....1000
Sept. 19—The Foreclosure (Drama).....1000
Sept. 23—White Treachery (Drama).....1000
Sept. 25—Bad Pete's Gratitude (Drama).....1000
Sept. 26—Their Hero Son (Drama).....1000
Sept. 30—Calamity Anne's Ward (Drama).....1000
Oct. 2—The Renegade (Drama).....1000
Oct. 3—Father's Favorite (Drama).....1000

AMBROSIO.

Sept. 25—Arabian Infamy (Drama).....

"101" BISON (N. Y. M. P. CO.).

Sept. 6—An Old Tune (Dr.).....
Sept. 10—The Fugitive (Drama).....
Sept. 13—A Frontier Child (Drama).....
Sept. 17—The Penalty (Drama).....
Sept. 20—The Doctor's Double (Drama).....
Sept. 24—The Hidden Trail (Drama).....
Sept. 27—On the Firing Line (Drama).....

BISON (Universal).

Aug. 31—A Shot In the Dark (Drama).....
Sept. 3—The Arizona Land Swindle (Drama.)..
Sept. 7—Her Last Resort (Drama).....
Sept. 10—A White Indian (Drama).....
Sept. 14—The Girl from Golden Run (Drama)
Sept. 17—The Ranchman's Awakening (Drama)
Sept. 21—The Massacre of Santa Fe Trail (2 reels) (Drama).....
Sept. 24—The Sheriff's Reward (Drama).....
Sept. 28—At Old Fort Dearborn (Drama) (2 reels) .....

BRONCHO.

Sept. 18—Sundered Ties (Drama).....
Sept. 25—His Better Self (Drama).....
Sept. 25—His Better Self (Drama).....
Oct. 2—For the Honor of the 7th (Military Dr.)

CHAMPION.

Aug. 19—The Bum and the Bomb (Comedy)...
Aug. 26—The Foundling (Dr.).....
Sept. 2—The Maid of the Rocks (Drama).....
Sept. 9—The Trysting Tree (Drama).....
Sept. 16—The Dummy Director (Drama).....
Sept. 23—Rose of the Islands (Drama).....

COMET.

Aug. 17—Western Chivalry (Drama) 1000
Aug. 19—House of "No Children" (Com.).....1000
Aug. 24—The Deputy's Duty (Drama).....1000
Aug. 26—A Divided House (Dr.).....
Aug. 31—The Moonshiner's Task (Dr.).....
Sept. 2—The Dentist's Dilemma (Comedy)....

ECLAIR.

Sept. 19—Filial Love (2 reels) (Drama).....
Sept. 22—A Frivolous Heart (Drama).....
Sept. 22—Through China (Scenic).....
Sept. 24—The Word of Honor (Drama).....
Sept. 26—The Old Clock on the Stairs (Drama)
Sept. 29—Love and Sacrifice (Com.-Dr.).....
Oct. 1—The Old Doctor's Humanity (Drama)..
Oct. 3—The Lucky Loser (Comedy-Drama)....
Oct. 6—The Lock of Hair (Drama).....

GAUMONT.

Sept. 21—The Funeral of General Booth (Top.)
Sept. 21—The Eclipse of the Sun (Scientific)..
Sept. 24—The Heart of a Red Man (Drama)...
Sept. 25—Gaumont's Weekly (Topical).....
Sept. 26—The Stolen Cub (Drama).....
Sept. 28—Life In Caucasia (Educational).....
Sept. 28—The Chicago Aviation Meet (Topical)
Oct. 1—The Convict's Brand (Drama).....
Oct. 3—Zigoto to the Rescue (Comedy).....
Oct. 5—Zigoto Drives a Locomotive (Comedy).

GEM.

Aug. 13—Babette (Drama).....
Aug. 20—White Dove's Sacrifice (Drama).....
Aug. 27—Baby Fingers (Drama).....
Sept. 3—The Celebrated Case (2 reels) (Drama)
Sept. 10—A Turn of Fate (Drama).....
Sept. 17—Down By the Sounding Sea (Drama)
Sept. 17—The Legend of Montmarte (Drama)...

GREAT NORTHERN.

Aug. 17—The Prodigal's Return (Drama).....
Aug. 24—For Her Sister's Sake (Drama)..... 944
Aug. 31—Love is Blind (Dr.)..... 943
Sept. 7—The Afflicted Governor (Comedy).....
Sept. 7—The Spring Lock (Comedy).....
Sept. 14—Aunt Jane's Will (Comedy-Drama)...
Sept. 21—Benoit's Fortune (Comedy-Drama)....
Sept. 28—A Child of Genius (Comedy).....
Sept. 28—A Sly Servant (Comedy).....

IMP.

Sept. 9—The Intrigue (Drama).....1000
Sept. 12—Human Hearts (2 reels) (Drama)..2000
Sept. 14—Dolly, the Tomboy (Comedy).....
Sept. 14—Dick's Predicament (Comedy).....
Sept. 16—The Millionaire Cop (Comedy-Drama)
Sept. 19—Sweet Alice Ben Bolt (Drama).....1000
Sept. 21—The Blind Musician (Drama).....
Sept. 21—The Exchange of Labels (Comedy)...
Sept. 23—Getting Mary Married (Comedy).....1000
Sept. 26—The Parson and the Moonshiner (Dr.).1000
Sept. 28—Lie Not to Your Wife (Comedy).....
Sept. 28—Curing Hubby (Comedy) .....

ITALA.

Sept. 8—The Solemn Hour (Drama).....
Sept. 15—A Woman's Duplicity (Drama).....
Sept. 22—Toto's Talisman (Comedy).....
Sept. 22—A Naughty Boy (Comedy).....
Sept. 29—His Frst Law Suit (Comedy).....
Sept. 29—A Nail In the Shoe (Comedy).....

KEYSTONE.

Sept. 23—Cohen Collects a Debt (Comedy).....
Sept. 23—The Water Nymph (Comedy).....
Sept. 30—Riley and Schultze (Comedy).....
Sept. 30—The New Neighbor (Comedy).....

LUX.

Aug. 16—Tommy Saves His Little Sister (Dr.)
Aug. 23—Uncle's Favorite Pudding (Com.).... 744
Aug. 23—Views of the Livran (Scenic)..... 239
Aug. 30—The Modern Child (Drama)..... 990
Sept. 6—A Cripple's Folly (Drama)..... 990
Sept. 13—Tommy's Playmate (Drama)..... 980
Sept. 20—The Little Beggar Boy (Drama)..... 963
Sept. 27—Only a Private (Drama)..... 970
Oct. 4—The Medallion (Drama)..... 988

MAJESTIC.

Sept. 8—The Pleasures of Camping (Comedy)..
Sept. 8—Willie's Dog (Comedy).....
Sept. 10—Lola's Sacrifice (Drama).....
Sept. 15—Cupid vs. Cigarettes (Comedy).....
Sept. 17—Thorns of Success (Drama).....
Sept. 22—Mary's Chauffeur (Comedy).....
Sept. 24—The Butterfly (Drama).....
Sept. 29—Belligerent Benjamin (Comedy).....
Sept. 29—A Garrison Joke (Comedy).....
Oct. 1—The Call of the Blood (Drama).....

MILANO.

Aug. 31—A Circus Romance (Drama).....
Sept. 7—Victims of Ingratitude (Drama).....
Sept. 14—The Wedding Gift (Drama).....
Sept. 21—The Two Overcoats (Comedy).....
Sept. 21—Bonifacio In Society (Comedy).....
Sept. 28—The Mysterious Auto (Comedy).....
Sept. 28—Honesty Punished (Com.-Dr.).....

NESTOR.

Sept. 4—The Evidence (Drama).....
Sept. 6—The Girls and the Chaperon (Comedy)
Sept. 9—In the San Fernando Valley (Drama)
Sept. 11—The Men Within (Drama).....
Sept. 13—Those Love Sick Cowboys (Comedy)
Sept. 16—The Horse Thief's Daughter (Drama)
Sept. 18—A Western Vacation (Comedy).....
Sept. 20—Won By a Call (Comedy).....
Sept. 23—Carl Van Gordon's Family (Comedy).
Sept. 25—The Criminologist (Drama).....
Sept. 27—Percy, the Bandit (Comedy).....

POWERS.

Sept. 4—Love Will Find a Way (Comedy)....
Sept. 6—His Weakness (Drama).....
Sept. 11—His First and Last Appearance (Com.).
Sept. 13—The Supreme Power (Drama).....
Sept. 18—All On Account of a Widow (Comedy)
Sept. 20—Fate's Way (Drama).....
Sept. 25—The Plan that Failed (Comedy).....
Sept. 25—Swat the Fly (Educational).....
Sept. 27—Her Ambition (Drama).....

RELIANCE.

Aug. 31—Thelma (2 reels) (Dramatic).....
Sept. 4—The Heart of a Cossack (Drama)....
Sept. 7—The Bully and the Shrimp (Drama)...
Sept. 11—Love Knows no Laws (Drama).....
Sept. 14—For Love of Her (Drama).....
Sept. 18—Caleb West (2 reels) (Drama).....
Sept. 21—The Redemption (Drama).....
Sept. 25—The Geranium (Drama).....
Sept. 25—Bedelia and Her Neighbor (Comedy)..
Sept. 28—The Cuckoo Clock (Comedy-Drama)...
Oct. 2—Brothers Under the Skin (Drama)....
Oct. 5—Time Avenges (Drama) .....

REPUBLIC.

July 15—The All-seeing Eye (Dr.).....
July 22—Evil be to Him Who Evil Thinks (Dr.)
July 29—A House-top Romance (Dr.).....
July 29—Evolution of a Duck Egg (Edu.).....
Aug. 5—The Octoroon's Sacrifice (Dr.).....
Aug. 12—The Borrowing Simp (Comedy).....
Aug. 19—The Curse of Drink (Drama).....
Aug. 26—The Pickaninnies and the Watermelons (Comedy). .....

REX.

Sept. 5—From the Wild (Drama).....
Sept. 8—The Ghost of a Bargain (Drama).....
Sept. 12—The Squatter's Rights (Drama).....
Sept. 15—Lost, a Husband (Comedy).....
Sept. 19—Faraway Fields (Drama).....
Sept. 22—The Conflict's End (Drama).....
Sept. 26—The Old Organist (Drama).....
Sept. 29—The Hidden Bonds (Drama).....

SOLAX.

Sept. 4—The Fight in the Dark (Drama).....
Sept. 6—Open to Proposals (Comedy).....
Sept. 11—Treasures on the Wing (Comedy)....
Sept. 13—The Soul of the Violin (Drama).....
Sept. 18—The Spry Spinsters (Comedy).....
Sept. 20—The Life of a Rose (Drama).....
Sept. 25—The Love of the Flag (Comedy-Drama)
Sept. 27—The Fugitive (Drama).....
Oct. 2—Si's Surprise Party (Comedy).....
Oct. 4—The Retreat from Eden (Drama).....

THANHOUSER.

Sept. 6—His Father's Son (Drama).....
Sept. 8—Don't Pinch My Pup (Comedy-Drama)
Sept. 10—A Star Reborn (Drama).....
Sept. 13—The Birth of Lotus Blossom (Drama)
Sept. 15—Orator, Knight and Cow (Drama)...
Sept. 17—The Mail Clerk's Temptation (Dr.)
Sept. 20—Two Souls (Drama).....
Sept. 22—At the Foot of the Ladder (Drama)...
Sept. 24—Undine (Parts 1 and 2) (Drama)....
Sept. 27—And the Greatest of These Is Charity (Drama) .....
Sept. 29—Please Help the Pore (Drama).....
Oct. 1—Letters of a Lifetime (Drama).....
Oct. 4—The Warning (Drama).....

VICTOR.

Aug. 23—Her Cousin Fred (Drama).....
Aug. 30—The Winning Punch (Dr.).....
Sept. 6—After All (Drama) .....
Sept. 13—All For Love (Drama).....
Sept. 20—Flo's Discipline (Comedy).....
Sept. 27—The Advent of Jane (Drama).....

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July 15—Lights and Shadows of Chinatown (Dr.).....

SHAMROCK.

May 21—The Thorny Path (Dr.).....
May 25—A Cold Reception (Com.).....
May 25—The Kissing Germ (Com.).....
May 28—White Fawn (Dr.).....
May 31—A Petticoat Ranch Boss (Com.).....

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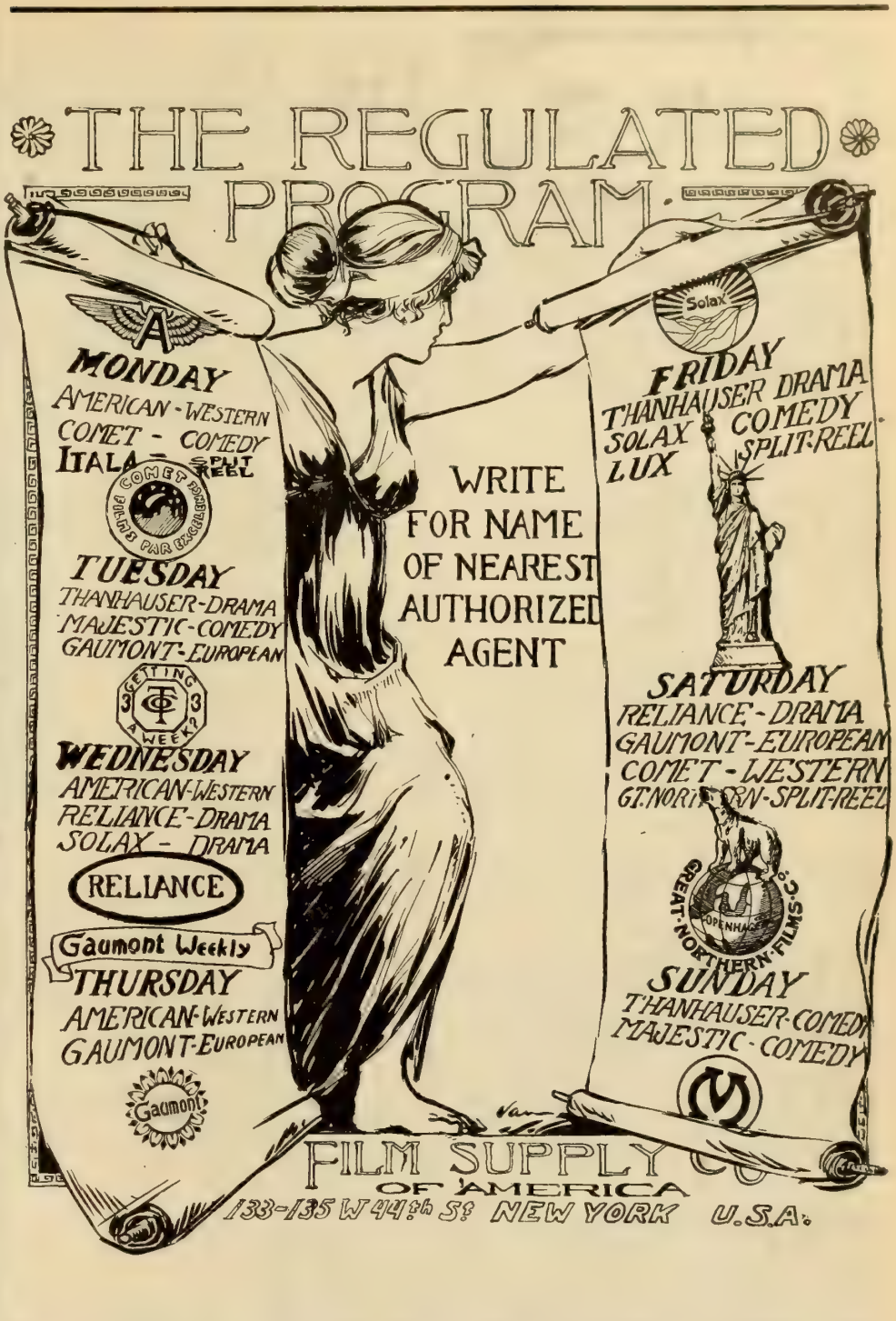

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Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, C. G. P. C., Cines, Selig, Vitagraph.

Wednesday—Edison, Eclipse, Kalem, Lubin, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Pathe, Selig.

Friday—Edison, Essanay, Kalem, Selig, C. G. P. C., Vitagraph.

Saturday—Edison, Essanay, Cines, Lubin, Pathe, Vitagraph.

BIOGRAPH.

Sept. 5—He Must Have a Wife (Comedy)....
Sept. 9—An Unseen Enemy (Drama).....
Sept. 12—Blind Love (Drama).....
Sept. 16—Stern Papa (Comedy).....
Sept. 16—Love's Messenger (Comedy).....
Sept. 19—Two Daughters of Eve (Drama)....
Sept. 23—Friends (Drama) .....
Sept. 26—A Disappointed Mamma (Comedy)....
Sept. 26—A Mixed Affair (Comedy).....
Sept. 30—So Near, Yet So Far (Drama).....
Oct. 3—A Feud In the Kentucky Hills (Drama)

CINES.
(G. Kleine.)

Sept. 7—The Sacking of Rome (Historical-Dr.) 770
Sept. 7—Picturesque Sardinia, Italy (Scenic).. 242
Sept. 10—Scenes Along the Salerno Coast, Italy (Scenic) 140
Sept. 10—The Conspiracy of Catiline (Drama).. 885
Sept. 14—Honors Divided (Drama).....1075
Sept. 16—The Daughter of the Spy (Special) (Drama) 1000
Sept. 17—Amalfi, Italy, and Surroundings (Sc) 225
Sept. 17—A Gun Factory (Industrial)..... 320
Sept. 17—Traditional Customs In Southern Italy (Topical) 430
Sept. 21—Betrayed For Love (Hist.-Drama)...1000
Sept. 24—A Cavalier's Romance (Drama)..... 667
Sept. 24—Castrovillari—Southern Italy (Scenic) 325
Sept. 28—Quaint Sights In Sardinia (Scenic)... 205
Sept. 28—Reuben and the Boys (Comedy)..... 975
Oct. 1—How a Brave Man Died (Drama)..... 540
Oct. 1—The Island of Malta (Scenic)..... 460
Oct. 5—Trifle Not With Love (Drama)..... 700
Oct. 5—Lamo, Southern Italy (Scenic)..... 300

EDISON.

Sept. 6—Believe Me, If All Those Endearing Young Charms (Dramatic).....1000
Sept. 7—Bridget's Sudden Wealth (Comedy).. 600
Sept. 7—Opening of the Y. M. C. A. Playground, Lynchburg, Va., (Descriptive). 400
Sept. 10—The Manufacture of Paper, Maine (Industrial). 1000
Sept. 11—The Stranger and the Taxicab (Com.).1000
Sept. 13—The Dam Builder (Drama).....1000
Sept. 14—The Rescue, Cure and Education of Blind Babies (Educational).....1000
Sept. 17—The Governor (Drama).....1000
Sept. 18—Lazy Bill Hudson (Comedy)..... 490
Sept. 18—National Soldiers' Home, Virginia (Descriptive) 510
Sept. 20—Hearts and Diamonds (Dr.).....1000
Sept. 21—The Grandfather (Drama).....1000
Sept. 23—How Bobby Joined the Circus (Com.) 650
Sept. 23—Benares and Agra, India (Scenic).... 350
Sept. 24—The Little Girl Next Door (Drama)...1000
Sept. 25—Cynthia's Agreement (Comedy).....1000
Sept. 27—Mary In Stage Land (Drama).....1000
Sept. 28—Ostler Joe (Drama).....1000
Sept. 30—Channel "K" (Drama).....1000
Oct. 1—The Girl from the Country (Drama)...1000
Oct. 2—Olympic Games—Pittsburgh Y. M. C. A. (Athletic) 200
Oct. 2—The Green-eyed Monster (Comedy)... 700
Oct. 4—"Cashmere" the Chief Health Resort of India (Educational & Scenic)...1000
Oct. 5—The Usurer's Grip (Drama).....1000

ESSANAY.

Aug. 24—Broncho Billy's Escapade (Drama)..1000
Aug. 27—Alkali Ike Plays the Devil (W. Com.).1000
Aug. 29—Three to One (Com.).....1000
Aug. 30—The Hermit (Com.-Dr.).....1000
Aug. 31—Broncho Billy for Sheriff (Dr.).....1000
Sept. 3—Back to the Old Farm (Drama)....1000
Sept. 5—The Wildman (Comedy).....1000
Sept. 6—Twilight (Drama) 1000
Sept. 10—A Woman of Arizona (Drama).....1000
Sept. 12—The Listener's Lesson (Comedy)....1000
Sept. 13—Billy McGrath's Love Letters (Com.)1000
Sept. 14—Broncho Billy Outwitted (Drama)...1000
Sept. 17—Neptune's Daughter (Drama).....1000
Sept. 19—The Mixed Sample Trunk (Comedy)..1000
Sept. 20—The Love Test (Comedy).....1000
Sept. 21—Alkali Ike's Pants (Comedy).....1000
Sept. 24—Across the Broad Pacific (Scenic).....
Sept. 25—The Adventure of the Button (Com.-Dr.) 1000
Sept. 26—A Little Louder, Please (Comedy)....1000
Sept. 27—The Voice of Conscience (Drama)....1000
Sept. 28—An Indian Sunbeam (Drama).....1000
Oct. 1—Ghosts (Drama).....1000
Oct. 2—Well Matched (Comedy).....1000
Oct. 3—The Redemption of Slivers (Drama)..1000
Oct. 4—Terrible Teddy (Comedy).....1000
Oct. 5—Love On Tough Luck Ranch (Comedy)1000

KALEM.

Sept. 6—The Loneliness of the Hills (Drama).1000
Sept. 7—The Darling of the C. S. A. (Drama).1000
Sept. 9—The Girl Reporter's Big Scoop (Dr.)..1000
Sept. 11—Dr. Skinnem's Wonderful Invention (Comedy). .....
Sept. 11—The Ancient Port of Jaffa (Scenic)..
Sept. 13—The Street Singer (Drama).....1000
Sept. 14—A Railroad Lochinvar (Comedy-Drama)1000
Sept. 16—The Parasite (Drama).....1000
Sept. 18—In Peril of Their Lives (Drama)....1000
Sept. 20—Chipps of the Old Block (Comedy)..
Sept. 20—Tilley's Bird Farm (Educational)...
Sept. 21—The Grit of the Girl Telegrapher (Drama) 1000
Sept. 23—Fat Bill's Wooing (Comedy).....
Sept. 23—Roost, the Kidder (Comedy).....
Sept. 25—Queen of the Kitchen (Comedy).....
Sept. 25—Along the River Nile (Scenic).....
Sept. 27—The Heart of John Grimm (Drama)..1000
Sept. 28—The Apache Renegade (Drama).....1000
Sept. 30—The Poacher's Pardon (Drama).....1000
Oct. 2—A Hospital Hoax (Comedy).....
Oct. 2—Ancient Temples of Egypt (Scenic)...
Oct. 4—The Village Vixen (Drama).....1000
Oct. 5—The Confederate Ironclad (Drama)....1000

LUBIN.

Sept. 12—Betty and the Roses (Drama).....1000
Sept. 13—Never Again (Comedy).....
Sept. 13—Buster and the Pirates (Drama).....
Sept. 14—A Trustee of the Law (Drama).....1000
Sept. 16—The Sleeper (Drama).....1000
Sept. 18—When Father Had His Way (Com.)1000
Sept. 19—A Child's Devotion (Drama).....1000
Sept. 20—Turpentine Industry (Industrial)....
Sept. 20—No Trespassing (Comedy).....
Sept. 21—His Pair of Pants (Comedy)..... 600
Sept. 21—His Trade (Comedy)..... 400
Sept. 23—A Gay Time In Quebec (Comedy)....1000
Sept. 24—The Renegades (Drama) 1000
Sept. 26—Buster and the Gypsies (Comedy)....
Sept. 26—Swimming and Life Saving (Ind.)....
Sept. 27—Glued (Comedy).....
Sept. 27—The Water Wagon (Comedy).....
Sept. 28—The Doctor's Debt (Drama).....1000
Sept. 30—A Girl's Bravery (Drama).....1000
Oct. 1—The Amateur Ice-Man (Com.-Dr.)....1000
Oct. 3—The Physician of Silver Gulch (Com.).1000
Oct. 4—Spoony Sam (Comedy).....
Oct. 4—Collection Day (Comedy).....
Oct. 5—His Life (Drama).....1000

MELIES.

August 22—The Moth and the Flame (Drama)..1000
Aug. 29—His Partner's Share (Drama).....1000
Sept 5—The Obsession (Dr.).....1000
Sept. 12—The Unworthy Son (Drama).....1000
Sept. 19—The Prisoner's Story (Drama).....1000
Sept. 26—The Beach Combers (Drama).....1000
Oct. 3—A Western Coquette (Drama).....
Oct. 3—Clearing Land For Farming In the West (Agricultural) .....
Oct. 10—Forgive Us Our Trespasses (Drama)..1000

ECLIPSE.
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Sept. 11—Glimpses of St. Petersburg (Scenic).. 560
Sept. 11—Chemical Action (Educational)..... 180
Sept. 11—Winter Sports at St. Mortiz, Switzerland (Topical)..... 485
Sept. 18—New Plymouth (Scenic)..... 250
Sept. 18—A Country Holiday 730
Sept. 25—The Sacrifice (Drama).....1000
Oct. 2—A Foe to Race Suicide (Comedy)..... 500
Oct. 2—A Trip Through Belgium (Scenic).... 500

PATHE.

Aug. 28—The Live Wire (Drama).....
Aug. 29—The Detective's Chance (Dr.).....
Aug. 29—The Armless Wonder (Acrobat.).....
Aug. 31—An Aeroplane Love Affair (Com.)....
Sept. 2—Pathe's Weekly No. 36, 1912.....
Sept. 4—Locked Out of Wedlock (Comedy)....
Sept. 5—The Penalty Paid (Drama).....
Sept. 7—Gee! My Pants! (Comedy).....
Sept. 9—Pathe's Weekly, No. 37 (Topical)....
Sept. 9—The Blighted Son (Special) (Drama)..
Sept. 11—Black Beauty (Drama).....
Sept. 12—Anquished Hours (Drama).....
Sept. 14—Saved at the Altar (Drama).....
Sept. 16—Pathe's Weekly No. 38 (Topical)....
Sept. 18—The Bandit's Spur (Drama).....
Sept. 19—The Desperado (Drama).....
Sept. 21—Silver Moon's Rescue (Drama).....
Sept. 23—Pathe's Weekly, No. 39, 1912 (Top.)
Sept. 25—Pals (Drama) .....
Sept. 26—Glacier National Park (Scenic).....
Sept. 26—The Andrew (Acrobatic).....
Sept. 28—The Filbuster's Ship (Drama).....
Sept. 30—Pathe's Weekly, No. 40, 1912 (Top.)
Sept. 30—The Man Hunt (Special Release) (Dr.)
Oct. 2—At the Burglar's Command (Comedy)
Oct. 3—Theodore Roosevelt (Topical).....
Oct. 3—Experiments With Liquid Air (Science)
Oct. 5—A Redman's Loyalty (Drama).....

C. G. P. C.

Aug. 23—The Queen's Pity (Dr.).....
Aug. 27—A Prince of Israel (Bib.).....
Aug. 30—The Musketeer's Love (Hist.-Dr.)....
Sept. 3—Beatrix d'Este (Drama).....
Sept. 6—Whiffles and the Magic Wand (Com.)
Sept. 6—The Bud, the Leaf and the Flower (Science). .....
Sept. 10—Love's Progress (Comedy-Drama).....
Sept. 10—A Little Journey In Tunis (Scenic)...
Sept. 13—For Her Lord (Drama).....
Sept. 13—The Late Harriet Quimby's Flight Across the English Channel (Top.)
Sept. 17—The Elopement (Comedy).....
Sept. 17—Gerone—the Venice of Spain (Sc.)..
Sept. 20—Max's Tragedy (Comedy).....
Sept. 20—The Edmunds Klamm Ravine (Sc.)..
Sept. 24—The Princess and the Merchant (Juv.)
Sept. 27—The Musketeer's Conscience (Drama)
Oct. 1—A Well Washed House (Comedy)....
Oct. 1—Evolution and Life of a Silk Worm (Educational) .....
Oct. 4—A Ship Boy's Grit (Drama).....

SELIG.

Aug. 26—The Laird's Daughter (Dr.).....1000
Aug. 27—The Whiskey Runners (Dr.).....1000
Aug. 29—The Little Indian Martyr (Dr.).....1000
Aug. 30—Just His Luck (Farce-Comedy).....
Aug. 30—Frenzied Finance (West.-Com.).....
Sept. 2—As the Fates Decree (Drama).....1000
Sept. 3—An Equine Hero (Drama).....1000
Sept. 5—Sergeant Byrne of the N. W. M. P. (Drama) 1000
Sept. 6—Circumstantial Evidence (Drama)....1000
Sept. 9—The House of His Master (Drama)...1000
ept. 10—The Fighting Instinct (Drama).....1000
Sept. 12—The Indelible Stain (Drama).....1000
Sept. 13—The Trade Gun Bullet (Drama).....1000
Sept. 16—The Substitute Model (Drama).....1000
Sept. 17—The Brand Blotter (Drama).....1000
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Sept. 25—Partners (Drama).....1000
Sept. 26—The Pity of It (Drama).....1000
Sept. 27—The Borrowed Umbrella (Comedy)....
Sept. 27—Harvesting Alfalfa in New Mexico (Industrial) .....
Sept. 30—Bread Upon the Waters (Drama)....1000
Oct. 1—Why Jim Reformed (Drama).....1000
Oct. 2—The Pirate's Daughter (Drama).....1000
Oct. 3—The Great Drought (Drama).....1000
Oct. 4—An Assisted Elopement (Comedy).....1000

VITAGRAPH.

Sept. 6—Bunny's Suicide (Comedy)..... 400
Sept. 6—She Wanted a Boarder (Comedy).... 600
Sept. 7—A Wasted Sacrifice (Drama).....1000
Sept. 9—The Road to Yesterday (Drama).....1000
Sept. 10—The Higher Mercy (Drama).....1000
Sept. 11—The Hindoo's Curse (Drama).....1000
Sept. 13—The Loyalty of Sylvia (Drama).....1000
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Sept. 14—The Fortune in the Tea-cup (Comedy) 400
Sept. 16—Captain Barnacle's Waif (Drama)..1000
Sept. 17—The Troubled Trail (Drama).....1000
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Sept. 21—Adventure of the Italian Model (Dr.)1000
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Sept. 24—His Lordship, the Valet (Comedy)...1000
Sept. 25—Bill Wilson's Gal (Drama).....1000
Sept. 26—The Signal Fire (Drama).....1000
Sept. 27—The Counts (Comedy)..... 600
Sept. 27—Weary Starts Things in Pumpkinville (Comedy) 400
Sepr. 28—The Irony of Fate (Drama).....1000
Sept. 30—Her Choice (Com.-Dr.).....1000
Oct. 1—The Adventure of the Smelling Salts (Drama) 1000
Oct. 2—Bachelor Buttons (Comedy).....
Oct. 2—Diana's Legacy (Comedy).....
Oct. 3—She Cried (Comedy-Drama).....1000
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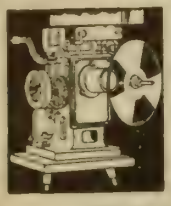

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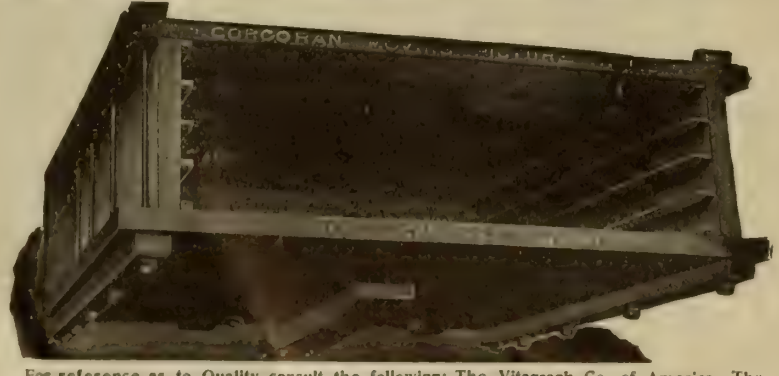

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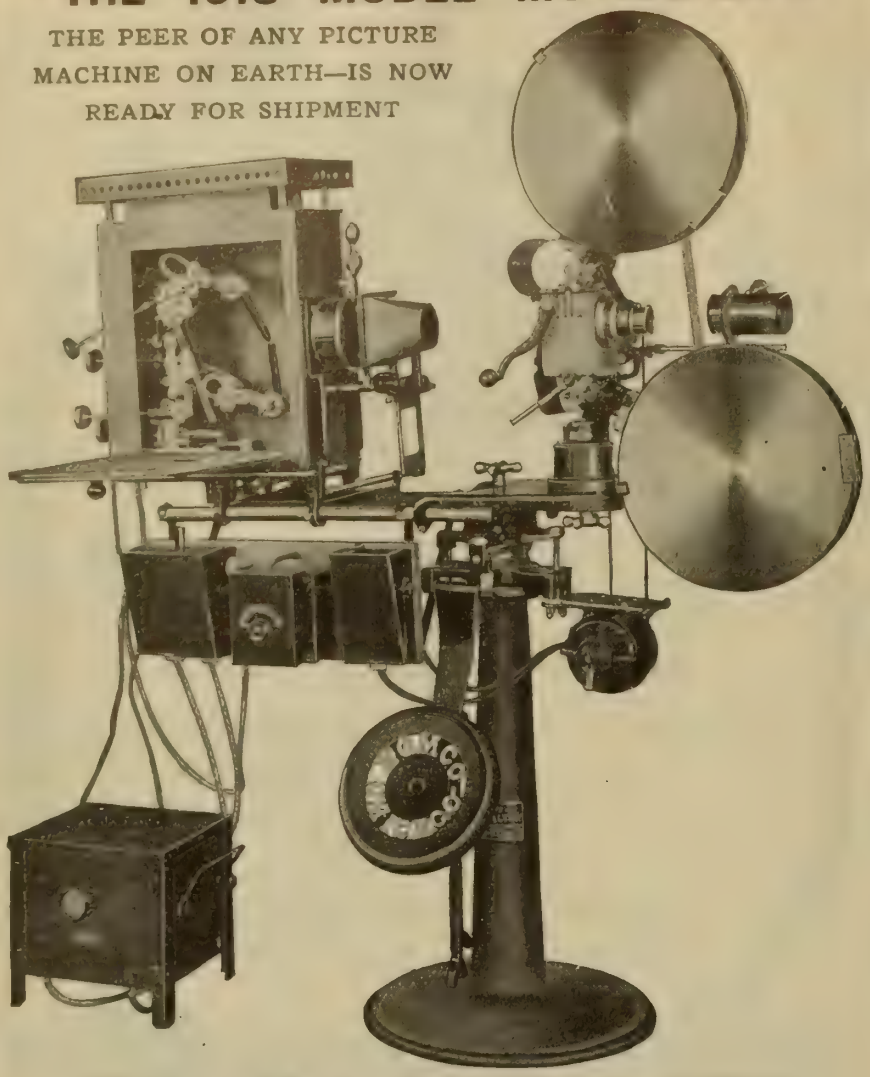

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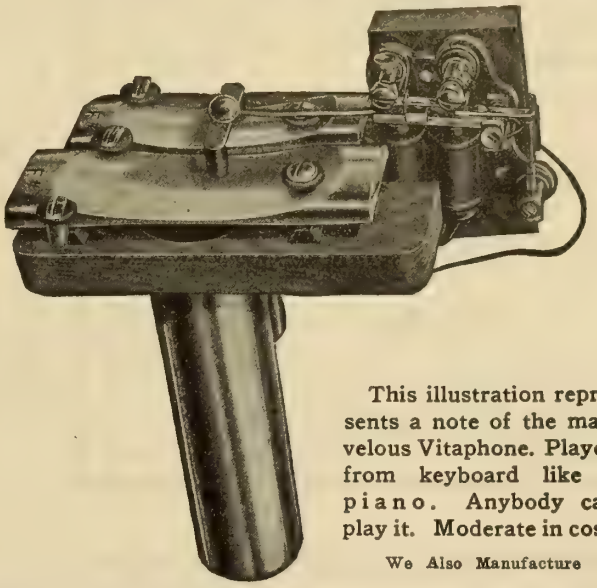

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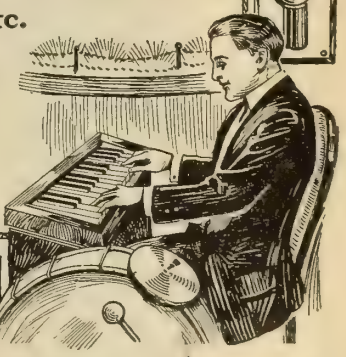

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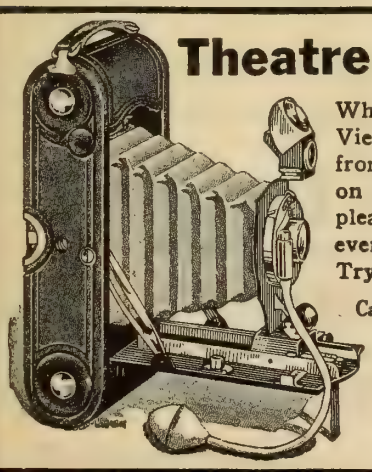

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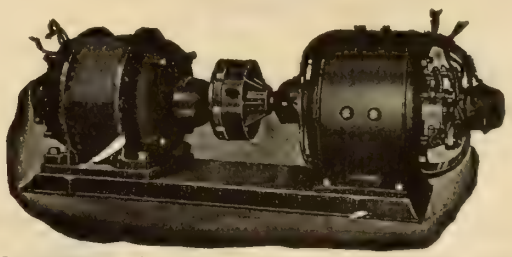

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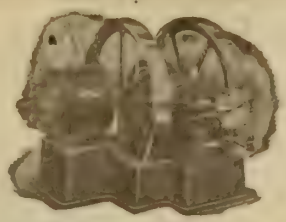

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Tragedy of a Dress Suit, The—Aug. 15 (Biograph) 572
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Trials of a Playwright, The—July 31 (Eclipse).. 868

Triangle, The—Sept. 3 (Edison) 904
Trifle Not With Love—Oct. 5 (Cines) 1298
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Trustee and the Law, A—Sept. 14 (Lubin) 1000
Traditional Customs in Southern Italy—Sept. 7
Troubled Trail, The—Sept. 17 (Vitagraph) 1104
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Two Battles, The—Aug. 17 (Vitagraph) 566
Two Gay Dogs—Aug. 16 (Selig) 570
Two Gun Sermon, The—Aug. 1 (Lubin) 370
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$2,500 Bride, The—Aug. 24 (Pathe) 690

U

Understudy, The—July 23 (Essanay) 268
Under Suspicion—July 8 (Selig) 70
Unexpected Fortune, An—Aug. 5 (Selig) 472
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Unseen Enemy, An—Sept. 9 (Biograph) 1002
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Unworthy Son, The—Sept. 12 (Melies) 908
Usurer's Grip, The—Oct. 5 (Edison) 1304

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Village Vixen, The—Oct. 4 (Kalem) 1298
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Voice of Conscience, The—Sept. 27 (Essanay) 1198
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Wanted—A Sister—July 22 (Vitagraph) 272
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War Time Romance, A—July 26 (Selig) 274
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Water Fight, A—Aug. 23 (Lubin) 686
Wayfarer, The—Aug. 13 (Selig) 570
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Western Coquette, A—Oct. 3 (Melies) 1200
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Whiffles Mourns His Turn—July 16 (C. G. P. C.)
Whiskey Runners, The—Aug. 27 (Selig) 788
When Father Had His Way—Sept. 18 (Lubin) 1100
Why Jim Reformed—Oct. 1 (Selig) 1302
Wife of the Hills, A—July 20 (Essanay) 176
Whiffles and the Magic Wand—Sept. 6 (C. G. P. C.) 908
Wildman, The—Sept. 5 (Essanay) 906
Willie Becomes an Artist—July 25 (Biograph) 268
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Won at High Tide—Aug. 19 (Lubin) 686
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Would-be Shriner, The—July 25 (Biograph) 268
Woman Hater, The—Aug. 28 (Kalem) 792
Woman of Arizona, A—Sept. 10 (Essanay) 1102
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After All—Sept. 6 (Victor) 1012
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Alibi Club, The—July 21 (Majestic) 280
Almost a Tragedy—July 20 (Great Northern)
All for Love—Sept. 13 (Victor) 1108
All on Account of a Widow—Sept. 18 (Powers) 1208
All-seeing Eye, The—July 15 (Republic) 76
American Olympic Victors—July 24 (Powers).
And the Greatest of These is Charity—Sept. 27 (Thanhouser) 1206
Androclus and the Lion—Aug. 22 (Gaumont) 692
An Even Break—July 30 (Bison) 484
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Arabian Infamy—Sept. 25 (Ambrosio) 1306
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Arizona Land Swindle, The—Sept. 3 (Bison) 1012
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Artful Contran—July 14 (Eclair) .....
As Others See Us—Aug. 18 (Thanhouser) 802
As the Wind Blows—Aug. 7 (Powers) 578
At Old Fort Dearborn Sept. 28 (Bison) 1306
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At Cripple Creek July 17 (Reliance) 180
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B

Babette—Aug. 13 (Gem) 694
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Back to her Own—July 30 (Gem) 478
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Bad Pete's Gratitude—Sept. 25 (American) 1308
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Battle Ground, The—Aug. 12 (American) 696
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Beautiful Vintage Time, The—Aug. 4 (Eclair) 480
Because of Bobbie—Aug. 6 (Eclair) 480
Bedelia and Her Neighbor—Sept. 25 (Reliance) 1208
Belligerent Benjamin—Sept. 29 (Majestic) 1310
Big Hearted Jim—Aug. 12 (Eclair) .....
Big Sister—Aug. 11 (Thanhouser) 574
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Blind Man's Sacrifice—July 27 (Milano) .....
Blind Mission, The—Sept. 21 (Imp) 1208
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Borrowing Simp, The—Aug. 12 (Republic) 576
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Bread Cast Upon the Waters—July 23 (Gem) 380
Broken Hearts—July 24 (Solax) 282
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Buddy and His Dog—Aug. 2 (Solax) 380
Building a Church In a Day—July 20 (Imp) 180
Bully and the Shrimp, The—Sept. 7 (Reliance) 1006
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C

Calamity Anne's Ward—Sept. 30 (American) 1308
Caleb West Sept. 18 (Reliance) 1108
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Call of the West, The—July 22 (Champion) 480
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Canyon Dweller, The—July 25 (American) 376
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Case of Dynamite, A—July 27 (Imp) 284
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Celebrated Case, The—Sept. 3 (Gem) 1010
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Courage of Fear, The—Aug. 24 (Milano) 798
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Criminologist, The—Sept. 25 (Nestor) 1308
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D

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Dreamers, The—July 16 (Eclair) 278
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E

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F

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Fight in the Dark, The—Sept. 4 (Solax) 940
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Frivolous Heart, A—Sept. 22 (Eclair) 1110
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Girl Back Home, The—July 1 (American) 276
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H

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Her Ambition—Sept. 27 (Powers) 1306
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How Steve Made Good—Aug. 14 (Nestor)..... 692
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I

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In Old Tennessee—Aug. 15 (Imp) 694
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J

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K

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O

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P

Padrone's Daughter, The—Aug. 19 (Imp) 804
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Pa's Medicine—July 9 (Thanhouser) 74
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Phantom Paradise—Aug. 28 (Solax) 798
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Players, The—July 9 (Victor) 280
Playing Trumps—Aug. 30 (Solax) 798
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Poisoners, The—July 29 (Champion) 480
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Prison on the Cliff, The—July 30 (Gaumont) 478
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Q

Queen Elizabeth's Token—Sept. 17 (Gaumont) 1112
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Refugee's Casket, The—Sept. 3 (Gaumont) 910
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Requital, The—July 26 (Solax) 284
Retreat From Eden—Oct. 4 (Solax) 1310
Reunited by the Sea—July 29 (Imp) 482
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Sheriff's Reward, The—Sept. 24 (Bison) 1306
Shot in the Dark, A—Aug. 31 (Bison) 914
Shot that Failed, The—Aug. 17 (Bison) 692
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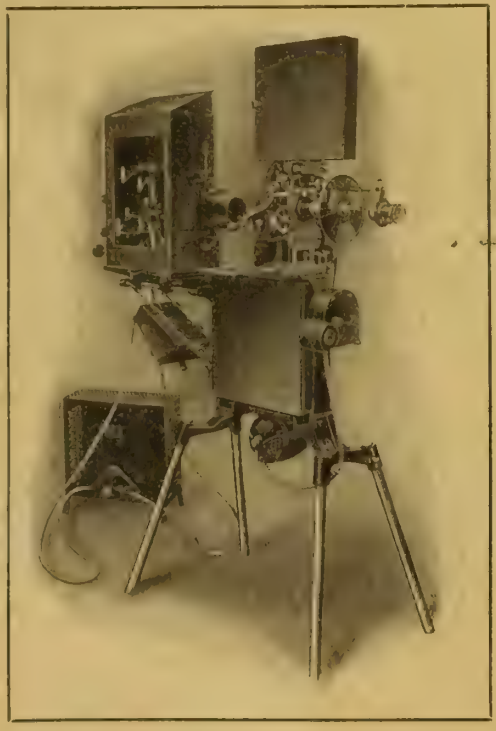

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